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LITERATURE.

Harold: a Drama. By Alfred Tennyson. (London: Henry S. King & Co., 1877.)

IT is impossible not to compare this play with *Queen Mary*, and not at the same time to congratulate Mr. Tennyson on the choice of a subject so far more thoroughly dramatic. In *Queen Mary* there was little that could claim the name of action. In *Harold* all is action. Not only is the whole poem full of stir, but each act closes with a scene important for the conduct of the plot, leading by successive stages to the final catastrophe. The end of the first act discovers the secret practice of Queen Aldwyth, which will eventually ruin Harold on the field of Senlac. The second closes with Harold's vow to William in the palace of Bayeux; the third with Harold's departure from Edith to join the army of the North; the fourth with his wedding-banquet after the victory of Stamford Bridge, when the news arrives from Pevensey of William's landing. The fifth, which tells the tale of Senlac, ends with the conflict of grief between Edith and Aldwyth over Harold's body found among the slain. As a relief to the main theme of the drama, not separated from it like an under-plot, but intimately connected with the issue of the hero's fate, flows on the current of two loves—Aldwyth's, who ruins Harold to win his heart and crown, and Edith's, for whom, though he foregoes her hand, he is in spirit faithless to his marriage oath. The firmness with which the loves of these two women—the one passive, the other active, the one ruinous to Harold through her scheming, the other overwhelmed with him in luckless doom—are subordinated to the chief motive of the play, and made to assist it, shows Mr. Tennyson's feeling for the most essential dramatic unity, that of subject. Furthermore, the part played by Tostig, Harold's wilful and unbrotherly brother, whom duty compels him to drive forth from his earldom, and who wrecks the cause of England by calling the Norsemen into Northumberland, adds yet another strain to the web of circumstance that is continually weaving round the hero. Contrasted with these prime agents in the drama, is the person of the saintly, superstitious, visionary King, Edward. His earliest words of warning—"Go not to Normandy—go not to Normandy," and his dying exclamations—"Senlac! Sanguelac! the Lake of Blood!"—"Sanguelac! Sanguelac! the arrow! the arrow!" are meant to sound throughout the action like a prophecy of certain doom. Thus, weak as Edward is, he claims the reverence that belongs to saintship, as to something gifted with farther-reaching sight than that of common natures, and contributes no little to the impression of a mysterious and overruling power in Harold's life. All these component elements are interlaced and wrought together by the poet round the central figure of Harold, in whom the drama finds its ruling unity.

Harold is a History Play in the strict sense of the phrase; not only because it adheres with fidelity to the facts of our national chronicles, but also because it derives its movement less from any one artistic motive than from the evolution of events determined by the conduct of a well-known and historic personage. It is not a drama of destiny like *Agamemnon*; not a drama of character and passion like *Othello*; not a drama of plot like *Oedipus Tyrannus*; but an episode of actual history, possessing in itself dramatic qualities, which have been ably seized upon and poetised. Coleridge, in his *Lectures on the Dramatists*, suggested that the History of England might be taught to the English people by the public presentation of a series of such plays as *Henry IV.* and *Edward II.*, if poets could be found to complete the parts untouched by Shakspere and Marlowe. He himself had planned a play on Stephen's reign. In such a scheme as he somewhat fancifully sketched, Mr. Tennyson's *Harold* would form an efficient link between the Saxon and the Norman periods of our annals. Whether it would prove a good acting play is a question which the literary critic has to leave to the stage-manager. But that readers will feel their blood beat more quickly in their veins, as they follow the moments in a stirring historic tragedy presented to them by this poem, can hardly be doubted. We have in *Harold* no mere chapter of history in blank verse instead of prose—no mere succession of poetic passages, well-studied characters, and artfully constructed scenes. We have a real drama in its continuity of motion, its conduct of a series of events to one decisive issue.

The principal loss to be set off against so great a gain in the comparison between *Harold* and *Queen Mary* is the absence of any opportunity for character-drawing so delicate and subtle as that afforded by Mary herself and Cardinal Pole. I use the words "delicate and subtle" advisedly; for of well-marked delineation of character there is a fair amount in this play. William the Conqueror is traced with a bold hand, as the man who can do what he wills, and does it by craft and cruelty no less than by mental force and physical courage; while Harold, the hero, stands forth in contrast with a no less broad and firmly outlined personality. He is the true Saxon—frank, honest, loving, merciful, strong in battle, not over-strong in wit, incapable of helping himself by subtlety, free from superstition in his practical good sense, but tender to the stings of conscience when he falls beneath his own ideal of the right. The basis of his whole character is truth. "Better to die than lie," are words he frequently repeats. Yet the circumstances of his troubled life, by a cruel irony of fate, which gives the force of tragic irony to the poem, so warp this original deep-seated honesty of Harold, that he is brought to forswear himself to William, to pledge a disloyal marriage-oath to Aldwyth, to break his word to Edith, and to fight his last fight with the Saints in Heaven against him and a guilty kiss upon his lips. It may be said in passing, that the whole casuistry of truth and untruth is adroitly treated in the play. Such lines as these:—

> "Call it to temporize; and not to lie,"

and—

> "Is naked truth actable in true life?
> I have heard a saying of thy father Godwin,
> That, were a man of state nakedly true,
> Men would but take him for the craftier liar,"

have a real Euripidean ring about them. The dramatic genius of the poet is best shown in tracing the primitive truth-loving temper of Harold's character and the slow corrosive action of policy, passion, and circumstance upon it. If there is a defect of power in this analysis, we find it in Act ii. scene 2, where Harold yields too readily to the entreaties of Wulfnoth and the counsels of Malet. The same criticism might be passed upon his final concession in the matter of wedding Aldwyth (Act iv. scene 1). There are sound and weighty reasons why Harold, for the weal of England, should take this step. Yet a dramatist of the Elizabethan school, after having interested his audience, as Mr. Tennyson has tried to do, in the private love of the hero for Edith, would not have suffered him to yield to policy without more conflict. Here, too, it may be said that both Edith and Aldwyth are slightly sketched, and fail to interest us deeply, through a want of fullness in the presentation of their characters. Mr. Tennyson has scarcely succeeded in making them more than parts of his machinery. Upon the battle-field of Senlac, however, Edith acquires a stronger reality; and the scene when she meets Aldwyth searching for the slain is both romantic and pathetic. To describe a battle off the stage is very difficult. Mr. Tennyson has met this difficulty with ingenuity, by introducing the Latin litanies of the monks of Waltham and the war-cries of either armies, heard, not seen, as a continued and conflicting undercurrent to the dialogue of Edith and Stigand. The old archbishop watches the fight, and tells its varying fortunes to Harold's heart's bride. Her passionate absorption in the flux and reflux of the combat is like a mirror wherein the action is reflected for our eyes.

In the working-out of his main subject, Mr. Tennyson makes effective use of popular superstition. The play opens with conversations about the comet that portended woe to England. Both Edith and Edward the Confessor dream prophetic dreams; and Harold, before the fight of Senlac, sees visions. But the terror inspired by the Saints of Normandy, whose relics Harold took in vain at Bayeux, brings this motive of religious awe into fullest play. When the hero finds by what dread relics he was tricked into ratifying his reluctant promise—

> "The holy bones of all the Canonised
> From all the holiest shrines in Normandy!"

he is almost unmanned with horror. And when he would fain receive absolution from

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his oath, Edward tells him that a Saxon bishop will not serve:

"Stigand is not canonical enough
To save thee from the wrath of Norman Saints.

. . . . . .

The Saints are one, but those of Normanland
Are mightier than our own."

The consciousness felt by the Saxons that the Norman warriors are more powerful than their own soldiers finds weird echo in this conviction that Norman Saints will get the better of English intercessors on the battle-field or at the throne of God.

Mr. Tennyson wisely heightens Harold's character by raising him above these superstitions. Harold can afford to scorn the comet; and when he thinks of his broken vow, he has the courage to exclaim:—

"Better, Woden, all
Our cancell'd warrior-gods, our grim Walhalla,
Eternal war, than that the Saints at peace,
The Holiest of our Holiest one, should be
This William's fellow-tricksters;—better die
Than credit this, for death is death, or else
Lifts us beyond the lie."

With the same energy of good sense Harold does not greatly fear the curse pronounced by Edward if he should wed Edith. Edward had set apart Edith for a nun, arguing thus:—

"The Saints are virgins;
They love the white rose of virginity,
The cold, white lily blowing in her cell:
I have been myself a virgin; and I sware
To consecrate my virgin here to heaven—
The silent, cloister'd, solitary life,
A life of life-long prayer against the curse
That lies on thee and England."

Harold, who has heard these words, can still exclaim:—

"Kiss me—thou art not
A holy sister yet, my girl, to fear
There might be more than brother in my kiss,
And more than sister in thine own."

It is only when he recognises his own "sin against the truth of love," upon the eve of the battle, that he says to her:—

"Edith, Edith,
Get thee unto thy cloister as the king
Will'd it: be safe: the perjury-mongering Count
Hath made too good an use of Holy Church
To break her close! There the great God of truth
Fill all thine hours with peace!—A lying devil
Hath haunted me—mine oath—my wife—I fain
Had made my marriage not a lie; I could not:
Thou art my bride!"

Thus conscience and conscience alone, in the end, quells Harold.

To speak of the style in which this play is written would be almost superfluous. It is characteristic of Mr. Tennyson. The verse is always of that clear, terse, nervous vigour that belongs to him; and it is often animated by such picturesque passages as the following:—

"Nay.
Were the great trumpet blowing doomsday dawn,
I needs must rest."

"How their lances snap and shiver
Against the shifting blaze of Harold's axe!
War-woodman of old Woden, how he fells
The mortal copse of faces!"

"I
Shall see the dewy kiss of dawn no more
Make blush the maiden-white of our tall cliffs,
Nor mark the sea-bird rouse himself and hover
About the windy ripple, and fill the sky
With free sea-laughter."

Yet it may be permitted to remark that Mr. Tennyson's blank verse, framed originally for idyllic and narrative purposes, retains its quality, and lacks the variety, rapidity, and spontaneity we find in the best dramatic writers. In like manner a critic might observe that, though Mr. Tennyson has noted all the points of which his theme is capable, and has carefully constructed his chosen motives into unity, he seems somehow to stop short of that final vivification of character and subject which is the supreme triumph of dramatic art. We feel that he has seized each opportunity afforded to him by his argument: but at no moment are we precisely over-borne and carried away by the presentation either of passion or of action.

To cull quotations, or to lay stress upon impressive scenes, has been far from my intention while writing this notice of *Harold*. It is but poor praise of a drama to say that it affords rich spoil to the compiler of a commonplace book. The real life of a drama, whether meant to be read or played, is in its movement; and I have tried to show that *Harold* has this source of life in good measure. J. A. SYMONDS.

Dutch Guiana. By W. G. Palgrave. With Map and Plan. (London: Macmillan & Co., 1876.)

Canoe and Camp Life in British Guiana. By C. Barrington Brown, late Government Surveyor in British Guiana. With Map and Illustrations. (London: Edward Stanford, 1876.)

IT does not often fall to the lot of a traveller to visit and depict for the stay-at-home world two countries so strongly contrasted in every respect as Arabia and Dutch Guiana. Those who have followed Mr. Palgrave in his intensely interesting narrative of a year's journey over the burning sandwaves of the Nefood, to the kingdom of the reckless and fanatical Wahabees, will be well disposed to accompany him while he sketches a scene as opposite in character as it is possible to conceive—the brimming rivers and dense forests of the colony of Surinam, under the rule of sober and practical Dutchmen. Nor will expectation be disappointed, for the book before us calls up a vivid landscape-picture, or series of pictures, of the "Creole paradise," painted in language as easy and flowing as the streams of the great rivers which are the highways of the land.

Mr. Palgrave's work is the more acceptable in that, as far as we are aware, it is the only considerable English description of the colony that has been published since Captain Stedman's *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam in Guiana, on the Wild Coast of South America, from* 1772 *to* 1777.

Compared with the term of residence of the author of the above work, Mr. Palgrave's visit of a fortnight to the colony appears to allow but scant time in which to form a true estimate of its character and capabilities; but, on the other hand, the visit was made at the invitation of the Governor of the colony, and all available means of collecting trustworthy information, both ocular and documentary, regarding the condition of the people and the country were placed at his disposal.

From George Town, in the British Colony, we are taken by sea along the uniform and level forest-line of the coast, through wide gaps in which the great rivers pour out their yellow floods into the Atlantic, to Paramaribo, the capital of Dutch Guiana, a little "Amsterdam by other waters," with broad straight streets and lofty houses, trim and carefully planted avenues, canals, and neat bridges. Embarking there in a colonial river-steamer with a merry party of Dutch and English, we follow the traveller up the stream of the giant Commewyne in a round of visits to the succession of estates, sugar, cocoa, or plantain, which lie along the banks to right and left between spaces of tangled forest jungle, and afterwards by the Cottica to the limit of the cultivated region of the colony. From the description of these districts, selected by the Governor as affording the greatest variety of scenery and cultivation, an insight is gained into the whole system of Dutch colonial management, and the condition of the African creoles, Chinese, and Hindoo coolies, who are the working-bees of the country. It becomes evident that throughout all ranks a certain uniformity of character prevails; that even among the creole labourers of Surinam there is much that recalls the peasantry of Holland. To this influence or sympathy, and power of assimilating acquired subjects to their own pattern, the Dutch certainly owe a great share of their colonial success. But in Surinam even Dutch industry, perseverance, and good sense are not making headway, and the colony, if it is well managed, is not a progressive one. After two centuries of occupation in Dutch, as in British, Guiana, the civilised portion of the colony still occupies but a narrow strip of coastland; "of this small oasis amid an ocean of forest, hardly an acre but is situated in the close neighbourhood of the capital, or along the lower courses of the rivers," and in the wilderness of wild forest and savannah beyond are scattered the Bush negroes, self-emancipated slaves and marauders, who gained their freedom in the servile wars which lasted for fifty years before the pacification in 1786. Enquiring into the causes of this standstill, if not decadence, of a colony in which climate, productiveness, and all things seem so favourable to prosperity, Mr. Palgrave traces them immediately to the poverty which remains from the troublous years of the end of last and the beginning of this century, from the more recent commercial difficulties and the fatal yellow-fever epidemic of 1851; and secondarily to deficiency of population. The African creoles form by far the larger portion of the inhabitants of Dutch Guiana, and to these Mr. Palgrave gives special attention:—

"I have felt," he says, "a special interest in observing their present condition and probable future in their western regions of more recent adoption. In no European colony have they been so completely identified with the soil as in Dutch Guiana; nowhere could they be studied to better advantage. To those, therefore, who feel interest, not in African geography only, but in African nationality, I commend the results of my observations on this subject; they are grounded on experience and ratified by fact."

Of these creoles the Dutch Governor ap-

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peared to entertain a high opinion, characterising them as steady, sober, and willing to work, and this good opinion is far more than endorsed by Mr. Palgrave throughout his book; he even goes so far as to advocate the immigration, not "of costly and burdensome East Indian coolies, or the yet costlier and more troublesome Chinese, but of vigorous, healthy, willing East Africans," as the means of bringing about a golden-aged future for Surinam. We are sometimes inclined to suspect that Mr. Palgrave has seen the colony too much through the eyes of his host, its Governor, and that his interest in African nationality has biassed his judgment of the colonial creoles. As a corrective to this it may be useful to compare a few points of the book with the statements in Mr. Consul Cohen's newly-issued Report on Surinam, dated in June, 1876. With regard to the creoles Mr. Cohen notes that—

"The unwillingness, of such of the native population as will labour, to prolong the work, if in three days they earn sufficient for the remainder of the week, makes the position of both planters and merchants very critical. . . . The reluctance of the freed population to perform regular field labour, and their innate disposition to idle and squat, have brought the agricultural resources of this colony . . . . almost to a state of ruin."

Add to this that the death-rate among the creoles in Surinam has always, even at the best of times, as Mr. Palgrave admits, exceeded that of births, and the prospects of African immigration take a different hue. Over against Mr. Palgrave's opinion that "coolies and Chinese do not form the staff on which Surinam must lean before she can rise" we may set Mr. Cohen's note that—

"Estates in existence are mainly kept up by foreign labourers imported from China, the West Indies, and British India; but these are so few in number that, unless regular supplies are introduced, ... this extensive and fertile possession of Holland must eventually be struck off the list of sugar-exporting colonies."

It is with regret that we learn from Mr. Cohen that, as if in opposition to Mr. Palgrave's fervently expressed hopes to the contrary, the ill genius of South America, "the demon of the mine," has at length set his foot on the colony, and is, for the time at least, master in Surinam. Within the past year gold-diggings or washings have become general; and one need not be surprised if, as in French Guiana, the delusive gold-fever may efface the substantial prospects afforded by the vast agricultural riches of the country.

British Guiana, though by far the most prosperous of the three neighbouring colonies, owing its healthy superstructure of advancement to a good Dutch foundation, is only cultivated and civilised along a narrow strip of sea-coast; all the territory of forest, mountains, and savannahs beyond still lies in a state of nature—the haunt of wild animals, and the hunting-ground of various Indian tribes. To Schomburgk's travels and researches from 1835 to 1844 we are mainly indebted for knowledge of this region; since his journeys no one has added so much to the known geography of British Guiana, or has gained a more intimate acquaintance with every part of the colony than Mr. Barrington Brown, who is best remembered as the discoverer of one of the great waterfalls of the world, the Kaieteur Fall on the Potaro river, a tributary of the Essequibo. In his present book he has confined himself to the relation of the incidents that occurred during several years of travel, in which he explored and surveyed almost every corner of the country, illustrating these by a number of excellent sketches of landscapes and people. As might be expected, the book contains an overflowing wealth of observations and facts about the teeming animal and plant life of this region of rivers and forests, more than enough to give interest to a dozen books of travel: from notes on ants and their wise ways, and fire-eating toads, up to master-tigers and Indians, it is crowded with curiosities of natural history. Unfortunately, there is not the least attempt at generalisation or classification of facts in the work. We are led up one river and down another, across portages, and by forest paths in routes which form a perfect network over the country; incident is added to incident without halt or breathing-space from beginning to end, leaving one after all with but a confused idea of the land. It is somewhat difficult to know for what class of readers the book has been written: if for popular reading, the scientific names which bristle within brackets on its pages are so many stumbling-blocks in the way of the reader; for a scientific work, on the other hand, something more is needed than the mere piling up of observations without any other order than a chronological one. In any shape, however, such a mass of information is welcome and useful.

KEITH JOHNSTON.

Choke-bore Guns, and how to Load for all Kinds of Game. By W. W. Greener. (London: Cassell, Petter & Galpin, 1876.)

MR. GREENER'S book must be regarded in the light of a large trade advertisement; and the author modestly disclaims in his Preface all pretensions to a literary style, commending his work to the perusal of sportsmen. The name of Greener is not unknown in the history of improvements in the construction of military small arms. In the year 1856 a reward of 1,000*l.* was granted by the Government to Mr. W. Greener (father, we believe, of the author of the present work), as the first inventor of a method for causing the elongated shot of a rifle to expand and fit in the grooves of the barrel.

However, the development of fowling-pieces and shot-guns must proceed from practical experience and observation rather than from scientific knowledge and theory. A rifle bullet in its flight is isolated: it proceeds from a single impulse, whose force and direction can be accurately known; consequently its path can be investigated, and the propelling force can be more or less perfectly adjusted to the laws under which the bullet moves; but this cannot be done with the cloud of shot (in small sizes over 1,000 pellets) that is driven from the sportsman's gun. Still in the improvements Mr. Greener has introduced into sporting weapons we may trace an analogy with the wonderful advances made by science in the instruments of warfare.

The name that stands at the beginning of the title states the chief improvement, whose merits are exhibited in detail. By "choke-bore" guns are meant guns whose bore is slightly narrowed at the muzzle. The experiment was tried of narrowing the bore also at a point some distance from the muzzle, but, as might be expected, no advantage was thereby gained. It can be easily seen that this narrowing at the muzzle tends to throw the shot inwards, and to produce an effect somewhat similar to the *vena contracta* of a jet of water, and so checks the tendency of the charge to disperse as it leaves the gun. It may be illustrated by the power of a concave mirror when behind a radiant point to send light further than a plane or convex mirror, because the former can cause the rays to converge at a point beyond that from which they first emanate. The numerous details of careful trials, as well as the patterns of targets with which the book is provided, amply confirm the result that might have been justly anticipated. This result can be gained in old guns by making a slight enlargement of the bore just behind the muzzle; but this does not succeed so well as does the barrel made on the choke-bore principle. The fact that the effect is thus produced was ingeniously verified by some experimental shots in which special pellets which had been placed in the outer rows of the cartridge were found to have struck towards the centre of the target.

The second subject with which Mr. Greener deals is that of the best shot to be used. And here he points out the great advantage of hardened over soft shot. One reason of this is that hardened shot is less liable to lose its spherical form. Upon the form of a projectile, large or small, the accuracy of its flight greatly depends. The first great advantage that attended the use of rifles was to correct the imperfect spherical shape and unequal distribution of weight in the old leaden-cast bullets. And tapering off the rear part of the elongated Whitworth projectile was found to add 20 per cent. to the range. Also in the rifle bullets manufactured in Woolwich Arsenal a cavity is pierced in the front of the elongated bullet and then closed over, it being found that this slight removal of the centre of gravity farther back improves the flight very perceptibly. No doubt the importance of having the game as little deformed as possible lay at the root of the old adage which in days that many of us can remember was impressed upon us by the gamekeeper:—

"Ram the powder, but spare the lead,
If you wish to kill dead."

Mr. Greener mentions a very ingenious process by which an American shot-manufacturing firm, Messrs. Otis Le Roy and Co., preserve the spherical form of the shot they cast. Instead of falling from a great height, as in the ordinary shot-tower, the drops of melted lead fall for a short distance through a strong upward current of air; this keeps them continually rotating, and so ensures a very perfect spherical form.

Many other details of improvements in sporting weapons and ammunition, as far as shot guns are concerned, are explained in this book, and their advantages proved by observation and experiment rather than by

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scientific enquiry. But those few we have discussed will enable our readers to judge of the nature and purpose of Mr. Greener's work. JAMES WHITE.

Chronicon Adae de Usk, A.D. 1377–1404. Edited, with a Translation and Notes, by Edward Maunde Thompson, Barrister-at-Law and Assistant-Keeper of MSS. in the British Museum. [Published under the Direction of the Royal Society of Literature.] (London: John Murray, 1876.)

ALTHOUGH published by the Royal Society of Literature, it is not in respect of literary merit that this book claims our attention. Mr. Thompson certainly has done his best to make it worthy of the body for whom he laboured, by translating the author's execrable Latin into very good English, and adding copious notes. Even in the original text he has corrected the chief errors of grammar and spelling, showing the reading of the MS. in foot-notes; occasionally, indeed, as we shall see presently, he has corrected a little too much. But with all the pains bestowed upon it to make it easy reading, the work remains, happily, no better than it is in the original MS., a rough, unpolished fragment, tagged on to a copy of Higden's *Polychronicon*, to which it is meant to be a continuation—valuable only as a new piece of historical testimony relating to a rather difficult period, and not by any means as a specimen of literary art—even of the literary art of the fifteenth century.

The days in which this Adam lived, although illuminated by the earliest dawn of English literature, are still in many respects so dark to us that any new light is peculiarly acceptable. And Adam's point of view is different from that of other writers. He was a native of Usk in Monmouthshire—a Welshman, we may say, for Monmouthshire in those days belonged to Wales—and a hanger-on of that House of Mortimer which, according to lineal descent, should have succeeded to the throne after Richard II., in preference to the House of Lancaster. Edmund Mortimer, Earl of March, obtained for him a law studentship at Oxford, and his daughter Philippa, who became Lady St. John, presented him to a living in Essex at a later date. On the dethronement of Richard II. he entered the service of King Henry IV., from whom he likewise had advancement. But his chief preferments, in dignity at least, were obtained from the Pope, to whom he was sent on some mission in the year 1402. He received, as he tells us, from the Holy Father the archdeaconries of Buckingham and Llandaff, besides some minor benefices; but whether he was permitted to enjoy them he does not say. His name does not appear in Le Neve's lists, but they are probably defective, at least as to Llandaff. Through the Pope's favour he was also, as he believed, very nearly made Bishop of Hereford, and, at another time, of St. David's; but his enemies were powerful enough to prevent his promotion in both these cases.

Mr. Thompson considers that this Chronicle was written in the time of Henry V., and in one place, where the MS. speaks of a Parliament of Henry IV., he has actually altered the text (though with acknowledgment of the fact in a footnote), believing that the occasion referred to arose in the later reign. Really, this is a mode of editing not altogether safe, and we are by no means convinced that the conjecture is a happy one. The passage in question has reference to the Lollards, who, it is said, at the time of the second Parliament of Henry IV., "flocking to London from all parts of the land, thought to have destroyed the clergy there at that time assembled. But my Lord of Canterbury, forewarned of their evil design, found fitting remedies, as will hereafter be told." Whether the author redeemed his promise, we do not know, as the end of the Chronicle is lost. If we had seen the end of it, there would have been no doubt about the event referred to. But it is a pure assumption of Mr. Thompson's that the name of Henry IV. is a mistake, and that the matter in question was the rising under Sir John Oldcastle. Moreover, it is an assumption not borne out by facts, for the rising under Oldcastle did not occur during the sitting of Henry V.'s second Parliament, but three months earlier; and its main object, as commonly related, was not so much to destroy the clergy as to seize the king. Nor have we any information from other sources that Archbishop Arundel, at that time, probably, on his death-bed, was very instrumental in defeating this conspiracy. But we do know that Archbishop Arundel, in the time of Henry IV., very ably answered the arguments advanced in the Lack-Learning Parliament for a general confiscation of Church property. This, it is true, was not in the second Parliament of Henry IV.—one word, at least, must be an error in the text—but it looks much more like the "destruction" of the clergy which "my Lord of Canterbury" averted than the rising under Oldcastle.

This earlier part of the Chronicle, in fact, could not have been written so late as Henry V.'s reign; for it distinctly speaks of Edmund, Earl of March, as being then in his boyhood (*impubes*, by the by, is not merely "under age," as Mr. Thompson has translated it), and Edmund was not only past boyhood, but had attained his majority, before the death of Henry IV. Indeed, in the whole Chronicle, so far as we are aware, there is but one sentence that indicates a later date of composition, and it bears very much the look of an interpolation. In the part of the narrative devoted to events of the year 1400, where the chronology is otherwise pretty regular, we are suddenly told of things which took place fifteen or sixteen years later in France—viz., that the eldest son of the French king was made Duke of Aquitaine "in disinheritance and defiance of the King of England" (*i.e.*, Henry V.), and that he died and was succeeded in the title by his brother, who went with an army into Aquitaine to subdue it. Surely this could not have been a part of the original Chronicle. The MS. is probably not in Adam's own handwriting. Mr. Thompson himself considers it to be a hand of the middle, not the beginning, of the fifteenth century, and the transcriber has, perhaps, incorporated some marginal addition, or a sentence from some other chronicle where the name of Henry IV. stood at the head of the page instead of Henry V.

Further, we must go on to question, though we will not take upon ourselves absolutely to contradict, Mr. Thompson's opinion that the author has taken his account of the proceedings of the Parliament of 1397, in which he himself was present, from that of the so-called Monk of Evesham. Evidently the probabilities are the other way, and Mr. Thompson has avowedly no other reason for supposing that Adam of Usk adopted second-hand another man's story of a scene he had witnessed himself than the supposed evidence that Adam must have written at a later date than the other. Indeed, it is clear that, though the text of the MS. is in some places corrupt, there are other passages in which it supplies the true reading and is perfectly intelligible, where the text printed by Hearne makes absolute and hopeless nonsense.

From all this it will be seen that the Chronicle here printed is even more valuable than the editor was aware; and if we are right in our belief that the vivid account of Richard II.'s last Parliament with which historians have been long familiar comes from the pen of this Monmouthshire priest, we should now be in a better position to estimate its trustworthiness than we ever were before. That Adam of Usk is an honest writer will, we have no doubt, be universally conceded. There is not the least appearance that he ever designedly misstated a fact; and the remarkable letter of remonstrance addressed by him to Henry IV. in 1401 is a very strong testimony to his thorough independence of character.

It does not follow that he was altogether impartial. He disliked Richard II., and was one of a body of divines commissioned to enquire judicially whether he might be lawfully deposed. But his judicial frame of mind may be doubted. He was ready to believe King Richard a bastard. He found him guilty of unmentionable crimes, which it is hard to reconcile with his strong domestic affection. He believed like a Welshman in the prophecies of Merlin, and maintained that Henry IV. was the eaglet of the seer, though admitting some weight to the opinion of Bridlington that "he was rightfully the dog, on account of his badge of a linked collar of greyhounds, and because he came in the dog-days; and also because he utterly drove out from the kingdom the faithless harts—that is, the livery of King Richard, which was the hart." O Adam of Usk! If it be really true that thou didst live to see the days of the hero of Agincourt, surely it was thou and no one else that didst discover there was a river in Monmouth, and a river also in Macedon!

The information supplied by this Chronicle is important only for the latter days of Richard II., and the first five years of the reign of Henry IV. The account of Richard is in many respects very remarkable. The writer saw him when he was a prisoner in the Tower, "and was present at his dinner, and marked his mood and bearing, having been taken thither for that very purpose by Sir William Beauchamp." Notwithstanding all Adam's dislike to his

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government the poor king's discourse affected him sadly. "My God!" said Richard, "a wonderful land is this and a fickle; which hath exiled, slain, destroyed, or ruined so many kings, rulers, and great men, and is ever filled and toileth with strife and variance and envy!" How completely do these words, reported from the mouth of Richard himself, correspond to the picture Shakspeare gives us of the same king musing in his despair:—

"For God's sake, let us sit upon the ground,
And tell sad stories of the death of kings;—
How some have been deposed; some slain in war," &c.

There is also a very remarkable anecdote (though not altogether new) that reminds us of "roan Barbary"—about a greyhound that had belonged to King Richard, and went over, like the superior animals, to King Henry; "which the deposed king," says the narrator, "took sorely to heart."

The weak, passionate, tyrannical, and sometimes cruel, but at all times sentimental, character of Richard II. appears always most fully developed in the closing scenes of his reign. But Adam of Usk brings forward a new charge against him for which we were not prepared; and as it relates to the Earl of March it is a point on which Adam's authority should have some weight. That Richard was a violent hater we were well aware, but that he hated his cousin, the Earl of March, whom it is said he had appointed his heir-apparent, and whose death he went over to Ireland to avenge when he lost his kingdom, no one would have imagined if we had not Adam's word for it. So, however, we are informed; and we are further told that the Earl of Surrey was sent over to Ireland, not, as we have hitherto understood, to *succeed* the Earl of March, after his death, but to capture him while he was yet alive. Whether this was exactly true we may entertain a charitable doubt. Surrey certainly received his commission as Lieutenant of Ireland on July 26, 1398, at a time when the murder of the Earl of March on the 20th could not have been known in England; but it was only to take effect from September 1 following. This does not show very great anxiety to supplant or get rid of the Earl of March; and the fact that Richard appointed his widowed countess governess to his child-queen, Isabel of France, is scarcely in keeping with the supposition that he had contrived his death. Still, the testimony must stand for whatever it is worth.

The author, as might be expected, has a good deal to tell us about Wales at the time of Glendower's rebellion, for which historical students will be grateful. The fearful barbarism that prevailed among the people is known to us from other sources. But it is a new fact that Henry IV. at one time contemplated the suppression of the Welsh language, a design in which Adam, though no friend to Glendower, patriotically rejoices that he was not successful. The hatred of the Welsh people in those days, stimulated by atrocities on which Adam is silent, must have been extreme and undiscriminating. We hear of an armed fleet, fitted out at Bristol, making a descent on South Wales and pillaging the church of Llandaff. But they were driven back, it seems, by the country people, "by a miracle of St. Thelian."

The account of the author's visit to Rome is also very interesting; but the limits of our space forbid us to comment upon it as we should like to do, and we leave the reader on this subject to satisfy his own curiosity by reference to the book itself.

JAMES GAIRDNER.

Italy from the Alps to Mount Etna. Translated by Frances Eleanor Trollope, and Edited by Thomas Adolphus Trollope. (London: Chapman & Hall, 1877.)

"ITALY: Illustrated with upwards of four hundred engravings," "uniform with Rousselet's *India*." What expectations are raised by such announcements, when followed by a volume of prodigious bulk, which we find owes its origin to German contributors and enterprise. Most of us, probably will look for an attempt, made with German method, to do for all Italy, so far as is possible within any one volume, what has already been well done by M. Wey for Rome. We shall feel sure of finding the great cities and their famous monuments fully depicted, and hope that there may be plenty of room left for the illustration of the numerous provincial towns, as well as for characteristic sketches of the people and the scenery.

The contents of the volume before us do not answer to this description. The cities, indeed, are largely illustrated; but their most striking monuments are often not brought before our eyes at all, or presented only as accessories, or in a side view.

In the provincial towns the same plan is followed. The cathedral of Orvieto is ignored; a bit of the interior of Siena comes in only as a background to some commonplace figures; at Perugia, Lucca, Ravenna, we look for many things in vain. Other towns which among 400 illustrations might have claimed one or two are passed over; among these are Parma, Bergamo, Loreto, Rimini, Pistoja, San Geminiano, Arezzo. In historic landscapes we miss Lake Thrasymene and the pinewood of Ravenna.

But the compilers and contributors may fairly answer that they have aimed at something else than satisfying vulgar expectation; that their design has been not to reproduce for the hundredth time views already familiar, or to follow any methodical itinerary, but to put forth a collection of clever and picturesque drawings chosen with the freedom which is allowed to the wandering artist. In this case some such title as "Italian Sketches" would surely have been more appropriate.

How then have the German artists succeeded on their own ground? They seem to us frequently to miss the delicate and serene character of Italian landscape. While the writer is eloquently insisting on "the sky, the light, the atmosphere," which give the Roman Campagna its wonderful beauty, the illustrator presents it to us under the blackest of storm-clouds. Even the Straits of Messina are wrapt in a Scotch mist. There is a sketch of the "Marina" at Capri, which might easily serve an editor of easy morality (some strange tricks have been played since woodcuts have been borrowed from abroad) for a view in Greenland with icebergs. And why should the tourist who is entering the Blue Grotto have the air of a stage villain about to murder his wife and child? Few examples are given of the exquisite details which are the charm of so much Italian architecture, and which often glorify the dullest streets of a country town. In some of the sketches, notably in those from Venice, the grace of Italian life is lost through exaggerations which recall rather the Doré gallery than the lagunes. The boys of the fish-market have much the look of Val d'Aostan *crétins*. This rough mode of interpreting Italy is probably, in many instances, due rather to the woodcutter than the artist. The cuts vary much in execution; but the majority are done in a bold, spirited style which depends for success on broad effects of light and shade, and does not easily lend itself to delicacy of detail. They cannot sustain the comparison provoked with the carefully-finished plates in Rousselet's *India*. But judged by any moderate standard the German craftsmen deserve praise, and there is much of their work which can be unreservedly admired.

The drawings from which they have worked are from many different hands and, as compositions, of very unequal merit. The criticisms just made apply only to a certain proportion, and there are plenty which are pleasant and faithful as well as spirited. The landscapes are often charming, and the figures, either separate or in street scenes, true to local character. As a rule the sketches avoid commonplace dulness, and many succeed in being romantic and suggestive—qualities which may well compensate for some techpical shortcomings. Now and then, indeed, romance is too conspicuous, and liberties, inexcusable in a work of this kind, have been taken with Nature. There is a "View on the Pincian" in which the dome of St. Peter's has swelled to about ten times its proper size, another where the basin under the ilexes has been moved from its surroundings; worst of all, a view of Porto Venere on the Gulf of Spezia, into which the artist has introduced a Nuremberg tower or two, thereby creating a wildly incongruous landscape, which reminds us only of a drop-scene.

But these are exceptions to the general faithfulness. Among the best illustrations we may select those which show Genoa in the golden morning haze she shares with Constantinople, and again when the black cypresses cut sharp against the white mid-day sunshine which beats fiercely on the ladder-like streets. Excellent also are many of the sketches of Florentine courts and fountains. Turning further over the pages we come to some drawings of Roman peasantry, the best figure-subjects in the book; and see Rome, or the great dome which represents the papal city, over the expanse of the Campagna or through the stone-pines of the villas. Then we are carried away to Alban hills and Sabine villages, to the cascades of the Liris and the rocks of the Abruzzi, until we unexpectedly encounter the white limestone horn—long ago sketched by Mr. Lear—the "Gran Sasso d'Italia," the loftiest eminence between the Alps and Etna. Naples receives its due share of illustration. It is scarcely to be wondered at if the southern extremity

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of the peninsula and Sicily are quickly passed over. There is one picture of brigands on their way to prison, and this is, perhaps, as close an acquaintance with them as the artist could be reasonably required to make.

The proportions of *Illustrated Italy* are a sufficient proof that the illustrations have occupied the first place in the producer's thoughts. For in these days it is only for the sake of plates that letterpress would be printed in such an unwieldy form. It is not needful, therefore, to offer any apology to the writers for treating their work as subordinate. Of its kind, however, it is much above the average. The letterpress is not, as is sometimes the case in illustrated books, a second-hand compilation put together hastily among works of reference. The descriptive chapters, which serve as a commentary—sometimes not a very closely-fitting one—to the woodcuts, have been written by men who know and understand Italy, have explored her by-paths, and lived among her peasantry. Their style will seem strained, and kept up at a sentimental pitch to which we are not accustomed. But Germans can neither be practical nor sentimental by halves. We may sometimes wish for more method and less flowery discursiveness. But we must remember that it is now a time-honoured rule that the text of an illustrated book should be light in proportion to the weight of the volume. In flitting from Caesar to Cavour, from art to politics, from history to nature, and back again, the writers engaged have only submitted to the exigences of their situation.

On the whole they may be congratulated on having executed their difficult task with spirit and success, and having given a great deal of information in a readable form. There is a strong family likeness between the contributions of the three writers who have taken part in the work. They all, like the illustrators, pay more attention to the picturesque aspects of the country, and its life past and present, than to great buildings or artistic treasures. The two gentlemen who have undertaken the northern and central provinces have both done their best to give us lively and accurate descriptions. The character of modern Milan is particularly well brought out; the Riviera is happily sketched. At Venice the writer is least successful. Herr Kaden, who supplies half the letterpress, and all the part dealing with Rome and the country round and south of it, is perhaps more original than his companions. He has, at any rate, more completely shaken off the idea that it is his duty to act as a conscientious *cicerone*, and he seems consequently less embarrassed with the infinity of his subject. In the form of a letter addressed to his publishers he tells us what we may and what we may not expect from him. He refuses to be bound down to write a guide-book; he will leave to their Baedekers those who wish for the concise completeness which omits nothing from a Raphael to a beershop. He proposes to draw at random from the recollections of an artist's life.

He keeps his word in a series of chapters on modern Rome, the Campagna, the more distant towns, Subiaco and Olevano, well-known to the artist colony, and the hill villages, to some of which Mr. Augustus Hare lately introduced travellers. The desolation of Ostia, the wretched existence of the herdsmen of the plain, are vividly pictured. From the nearer environs of the capital we are led across the Abruzzi to Aquila. It is strange to find this desolate city, shrunk up into a corner of its vast walls and seated in the midst of a barren and mountainous landscape, described as looking "gay and bright as a girl in her gala dress." Neopolitan "lazzaroni" and the ruins of Pompeii, Mount Vesuvius and the Island of Capri, afford in turn subjects for Herr Kaden's appreciative, if sometimes too ecstatic, pen. He ends by taking us round Sicily to Palermo.

The editorship of Mr. T. A. Trollope is a guarantee for the general accuracy of the volume. It is odd to find the so-called "Tomb of Juliet" spoken of as if the writer believed in it. There are, of course, three colossal masts, not one, before St. Mark's. Since Mr. Tennyson wrote "The Daisy," every Englishman at least ought to know that it is not Mont Blanc that is seen from Milan cathedral. But we have not hunted closely for small slips, and in a work of this character it would be out of place to do so.

The translator's task must have been a heavy one. It has been performed with excellent taste and judgment, and an unflagging energy which is rare enough to call for special recognition.

It will be gathered that between the red-and-gold boards which enclose this magnificent volume there is much that is good of its kind; and the interest of the subject-matter, the charm for English ears of the name "Italy" might ensure the popularity of a book which had less intrinsic merit to recommend it. Douglas W. Freshfield.

NEW NOVELS.

Mark Eylmer's Revenge. By Mrs. J. K. Spender. (London: Hurst & Blackett, 1877.)

By the Elbe. By Sarah Tytler. (London: Smith, Elder & Co., 1876.)

Her Father's Name. By Florence Marryat. (London: Tinsley Brothers, 1876.)

Mrs. Spender's book has a very ambitious plot, which is scarcely carried out with due cunning. The Mark Eylmer of the title is a rather imbecile sea-captain, who, starting on a voyage, has "entrusted" his daughter and his fortune to a friend. From Mrs. Spender's highly vague language it would seem that he took no legal precautions, but handed over the child and a cheque, got a receipt for them, went to sea, and was, according to report, drowned. The child died and the friend kept the money. It is not quite clear what else he could have done, as he seems to have had no evidence of his friend's death, and no directions how to apply the funds except for the benefit of the girl. The captain, however, turned up after the usual unexplained ten years, persuaded himself (apparently without any cause) that his child had had foul play, and, after writing a great many anonymous letters, appeared in his friend's study, behaved in a very insane way, and then announced his intention of grinding his unlucky trustee in a vague but fiendish manner under threats of exposure. It is again not clear what the weakminded trustee—his name was George Gathorne—had to do but to say: "My dear Sir, you will be good enough to remember that you have never asked for your money, and that you gave no directions for its application in case of your child's death. Pray expose me as much as ever you like." Instead of which he has a fit, and the Prologue ends. The body of the book introduces us to a Welsh village. The feeble trustee has fled thither, being still tormented by the melodramatic captain, and is watched over by his daughter, Maitland, a compound of all the virtues. An extremely weak-minded youth (who, though well born and bred, is snob enough to look with scorn at a lady because she wears a serge dress) comes to recruit his purse and his nerves at a small estate in the neighbourhood. He and the admirable Maitland foregather for a time, but are divided by the arrival of Maitland's younger sister, Rosette, who attracts the foolish youth. To them enters a certain M. Paul de Lafarges, friend to the foolish youth, who performs the office of a friend by running away with Rosette. An account of the pair's wedded life, which is complicated by evil tongues and the siege of Paris, occupies most of the third volume, though this does not end till Maitland, having tamed the lunatic captain, is made happy with an elderly curate. Mrs. Spender gives this curate two children in the first volume, and three in the third, though he is a widower throughout. If this was the fact, she ought to have brought it before the notice of the bishop, not of her readers.

By the Elbe is in all respects but one a very sensible and wholesome book. It tells the story of an English family, named Carteret, who go to Dresden to retrench. The eldest daughter, Mary, is an energetic and capable young lady of four-and-twenty. The two younger girls, "Fra" and "Lyd," are intended by the author as Helots, being periodic damsels, terribly frivolous and rather vulgar. Mary is beset by two suitors: the Count von Felsberg, popularly known as the Mad Graf, a young gentleman of immense possessions, and with an insane passion for making a fool of himself; and Taff Penryn, a penniless German-Englishman, with a mania for discovering perpetual motion. The fortunes, journeyings, and experiences of the party are told on the whole very well, but it would have been better if a little care had been expended on the German names and words, which are printed with very irritating inaccuracy. The termination of the book is odd and rather ironical, though it is not clear that it is intended to be so. Mr. Taff Penryn—a very intellectual gentleman indeed, who cares for nothing but science, and patronisingly remarks at Nuremberg that "he does not grudge" the time spent on Peter Vischer's masterpieces—ends by inventing a new gun, and making a fortune and an immortal name thereby. This is rather curious.

Mrs. Ross Church has gone to Brazil for the opening scenes of her new book, and a very elaborate picture of Brazilian scenery

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she presents us with, a picture which serves as background to a young woman of fabulous beauty, who is attended by a goat, like Esmeralda, by a "rhamphastos" (so called by Mrs. Ross Church, and by gods doubtless, but by men usually denominated a toucan), and by an old mule. It is rather odd that, after all this elaborate scene-painting in the beginning, we are never treated again to a single piece of description, or, indeed, of careful writing of any kind. Miss, Mademoiselle, or Senhora Leona Lacoste (for she is really English, thinks herself French, and had a Brazilian mother) is a very energetic young lady who in order to rescue "her father's name" from ignominy goes through a series of detective enquiries and transformations, which a little resemble those of Magdalen Vanstone in *No Name*. But Mrs. Ross Church has not the ingenious patience with which Mr. Wilkie Collins embroils his mysteries and plagues his characters. On the contrary, everybody tells Leona everything she wishes to know in a charmingly obliging and communicative manner. The steps, indeed, are so simple and so clear that the only wonder is why the damsel's uncle, who is represented as equally anxious to clear his brother's name, did not take them himself. In the way of probability the book will hardly stand examination. One of Leona's tricks is that she steals the letters of introduction of a long-suffering Spaniard, Don Christobal Valera (whom she teases, loves, and finally marries), and passes herself off upon an English mercantile house as commissioned by their New York correspondents. How she could have maintained this deception, which her ignorance of business must have immediately exposed, Mrs. Ross Church does not trouble herself to explain. However, the reader of easy faith and unfastidious taste will perhaps be able to pass his hour with *Her Father's Name* as well as with most of its companions. The least attractive part is the interior and society of Mr. Evans' (the London merchant's) house. There are a captain and a doctor who are the stickiest of sticks; a Miss Lizzie Vereker, whose one guiding ambition seems to be that everybody should kiss her; and certain other persons not commendable for interest or novelty. But ordinary English society is a *crux* for other novelists besides Mrs. Ross Church.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Vanity Fair Album for 1876. This volume is the eighth successor to the title, and certainly keeps up the amusing character of its progenitors: indeed, this favourite Club-Library Christmas-book may be said to be as clever, if a little more repulsive than ordinary. This is remarkable, as the artist who made its celebrity was understood to have resigned, and consequently we find only two portraits, near the beginning of the volume, bearing the well-known signature of "Ape." These, the octogenarian hero, the Marquis of Tweeddale, and Mr. Kinnaird, M.P., are not among the best, although very characteristic, the old Prince of the coaching days being represented still driving his four-in-hand; and the member for Perth stands well on his feet, with both arms filled with papers. "Ape's" successor is a little more given to caricature, but has the power of seizing the points and peculiarities of his victim; and here we have, besides, six or eight by M. Tissot, an altogether different kind of sketcher, in whose portraits there is no trace of caricature. Whatever may be said of the artists, we find a difference year by year in the selection, which certainly reduces the value of the *Vanity Fair Album* in general, and particularly in literary, interest. Fewer and fewer men notorious or illustrious by what they have done in letters or poetry, art, or science appear in its gallery. In the volume before us the absence of these is complete, if we except Sir James Paget, Mr. Tom Taylor, who appears in virtue of his editorship of *Punch*, and Mr. Toole, the comedian, who is represented as deformed as Quasimodo. Instead of intellectual celebrities, we have fashionable men on town, utterly unknown out of clubs and drawing-rooms, such as Viscount Dupplin, Viscount Morne, or Captain Burnaby, idlers and amateurs in something for a season: men who avowedly take no interest in books, although, like the last-named, they may be travellers and linguists. Even in *Vanity Fair* we might do with but a small sprinkling of these, especially as the English species of the present day is only an imitation of a multitude in various ranks of life on the other side of the Channel. Among the so-called "Statesmen," again, there are few or none of European importance: the selection seems to have been made rather on social and party grounds than on public and political. The literary notices are sometimes very good. We have mentioned Tom Taylor as the only representative of literature, but there is another, Mr. Lionel Lawson, the proprietor of the *Daily Telegraph*. Mr. Lawson is treated with great sweetness and respect in the literary note appended to his portrait, his "descent from the race of ancient name and fame," which has lately been prompting that popular paper to indulge in sneers about the "atrocities," and humorous statements regarding "the best trade in the East at present being Christianity," apparently gratifying the writers in *Vanity Fair*.

The National Portrait Gallery (Cassell) consists of chromolithographic portraits, with biographies of some of the most celebrated men of the day; all excellent likenesses.

Peggy, and other Tales. (Cassell.) The "Story of a Threepenny Bit" is here told by Miss Florence Montgomery, in the same simple, captivating style which rendered so popular her former tale of *Misunderstood*.

Tiny Houses and their Builders. (Cassell.) A most interesting history of birds and their habitations, full of admirable illustrations.

Round About Old England. By Clara Motéaux. (Cassell.) A tour in which the ancient towns and castles celebrated in history are visited, and descriptions given of lighthouses, mines, and other objects of note. The illustrations are numerous and well engraved.

The Ladies' Treasury (Bemrose) treats of a variety of topics — needlework, dress, cookery, games, together with many miscellaneous subjects, to which it serves as a practical guide.

MARCUS WARD furnishes a pretty illustrated edition of the *Vicar of Wakefield*. The works of Pope (Warne's Chandos Edition of the Poets) form a handsome volume; and *A Thousand Gems of Poetry* (Routledge) gives well-selected specimens of the English poets down to the present time.

THE *Leisure Hour* and *Sunday at Home* sustain their well-deserved reputation for their miscellaneous reading and their numerous illustrations.

THE *Peep Show* (Strahan and Co.), with 300 pictures and stories, told in easy words, cannot fail to be a favourite, from the simplicity of its language, which the youngest child can understand.

Three Years at Wolverton: a Public School Story. By a Wolvertonian. (Marcus Ward.) It is very difficult to find really healthy and natural stories of school life, but we think this may safely be recommended. The incidents are not very fresh, but school life is necessarily monotonous, and one boy meets with much the same temptations as another. "A Wolvertonian" has touched with ready sympathy upon the leading features of a public-school career—success in work and play, popularity waning and dawning, the temptations of bullying, "cribbing," smoking, and resistance of lawful authority. We think it would have been better if there had been rather more of public feeling, to the exclusion of so much house-feeling; but house-feeling evidently existed strongly at Wolverton. The story is written throughout with a high tone and manly spirit, and the characters of the Bear, Vincent Chambers, and the bully Poulter, are thoroughly natural and well-sustained.

The Battle-Field of Life. By Agnes Giberne. (Seeley.) A story of family-life, written with much thoughtfulness and care. The heroine of the book tells the story, and represents herself as gradually emerging from a state of narrow-minded selfishness, through the influence of strong religious feeling, and the example of a brother who breaks down under the pressure of hard work for the support of the family. The dialogue and incidents for the most part are natural, and the characters of the various members of the large home circle are kept distinct and faithfully drawn.

Isabel St. Clair. A Romance of the Seventeenth Century. By Julia Addison. (Remington.) This is the sort of story to read round the winter-fire: the schoolboys will be quiet while they listen to it; the little ones will hardly venture to breathe; no one will be satisfied until the end is known. It is a sensational novel for children. The little heroine goes through a fire, is run away with on a pony, falls into the hands, first, of a witch, and then of a desperate gang of pirates, from whom she releases a prisoner, is shot at herself and left for dead, makes good a breathless escape, and is finally made happy. There is no attempt at making the conversation of the seventeenth century true to the time; but perhaps this is as well left alone.

Dobbie and Dobbie's Master. By N. D'Anvers. (Marcus Ward.) A fascinating story in large print for very little children. The adventures of Little Jack in behalf of the old cab-horse are delightfully told.

The Little Head of the Family. From the French of Mdlle. Zénaïde Fleuriot. (Marcus Ward.) A story of three little French children, which is rendered attractive by the originality of one of them, called Lottie, who makes very naïve speeches. The scenes in which Lottie asks the old pensioner whether he ever has rheumatism in his wooden leg, and whether he thinks about his old one; and where she explains to her sister that she cannot pray for her mamma's life, because she is "vexed with the good God," and thinks she would like to pray to a doctor instead, are very amusing, and the whole story, though unequal, contains some pretty pictures of French life.

The Adventures of Tom Hanson. By Firth Garside, M.A. (Samuel Tinsley.) A book of adventures in the life of a young collier, which begin in England, and are finished in Australia, where he is finally made rich by coming on a vein of coal. The book is harmless but commonplace, both in matter and style, and its coloured illustrations are much worse than commonplace.

Nanny's Treasure. From the French of Mdme. de Stolz. (Marcus Ward.) This is a very delightful story for children; we hardly know which character is most successfully drawn—the dear old nurse Nanny, her little charge, Blanche, or the helpful little cottage-maiden, Madeline. Even the bad illustrations will be forgotten in the charm of the writing, which the translator has rendered faithfully.

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The Last Cruise of the Ariadne. By S. Whitchurch Sadler, R.N. (Marcus Ward.) A stirring story of the sea, well-printed and illustrated. The hero, Maurice Trevor, runs away from "a crammer's," where he has unfortunately knocked down a companion and made him insensible. It was not very natural that a gardener who witnessed Maurice's departure should have said, "Be ye going to run away? Don't be afeard that I should be telling on ye." But if he *had* told, this exciting story would never have been written, and the fate of the *Ariadne* would have remained unknown to us. Neither is it very natural that Maurice's sister, Edith, should be the only female passenger on the *Ariadne*; but then if she had not been, we should not have heard all her wonderful adventures, nor have known the perils of her illness and the happiness of her rescue.

How to Dress Well on a Shilling a Day. By Sylvia. (Ward, Lock and Tyler.) A really useful and practical guide to home dressmaking and millinery, which will be a great help to those who wish to dress economically and with good taste. Even if the estimates of expense are not found practicable in every instance, the useful hints which are scattered through the volume will save much money.

The Scholar's Handbook of Household Management and Cookery. By W. B. Tegetmeier. (Macmillan.) It is superfluous to praise a book on cookery emanating from such a source; but we cordially welcome it in its cheap and popular form. It is written at the request of the School Board for London.

NOTES AND NEWS.

MESSRS. WILLIAM COLLINS, SONS AND CO. have in the press, and will immediately publish, an edition of Marlowe's *Tragedy of Edward the Second*, with Introductory Remarks, Explanatory, Grammatical and Philological Notes, &c., by the Rev. F. G. Fleay.

WE regret to hear of the death of the Rev. Barnard Smith, who was widely known by his admirable series of class-books in arithmetic and algebra. Mr. Smith, who was in his sixtieth year, died on Friday last, after only a few days' illness, at his Rectory, Glaston, near Uppingham.

THERE is reason to hope that a volume of poems will shortly be brought out by the gentleman who, under the initials "B. V.," published in 1874, in the *National Reformer*, the very extraordinary imaginative poem named *The City of Dreadful Night*, to which we called particular attention at the time. The volume would contain this composition, the no less remarkable narrative-poem entitled *Weddah and Om-el-Bonain*, and other writings.

THE *Yorkshireman*, which for the past two years has appeared only monthly, will henceforward (beginning January 6) appear weekly. The first number of the new issue will contain contributions by Edwin Waugh, B. Preston, John Hartley, and other well-known northern writers.

THE Rev. T. Teignmouth Shore, M.A., incumbent of Berkeley Chapel, Mayfair, will shortly publish a work entitled *Some Difficulties of Belief*.

THE last week of December deprived Denmark of her two most famous contemporary poets, F. Paludan-Müller, who died at Copenhagen on the 27th ult.; and Christian Winther, who died at Paris on the 30th ult. We give a biography of the former this week, and we hope next Saturday to supply a similar notice of the other.

ON December 15 died the eminent Norwegian topographical writer Gerhard Munthe, in his eightieth year. He belonged to an ancient family, and died, where he was born, on his own romantic property of Ytre Kraken. Munthe entered the army in 1811, but in 1815 began those geographical labours which have rendered him famous. Perhaps the most scholarly of his works was the *Ancient Norway Before the Year* 1500, which was published in 1840. But that by which he gained most fame was the elaborate survey of Norway, on which he was engaged during the greater part of his life, and which is a model of its kind. Although he married four times, only one of his many children has survived him.

THE Norwegian poet Andreas Munch has just brought out at Copenhagen a translation of Tennyson's *Idyls of the King*.

THE autobiography of the Danish novelist M. Goldschmidt, which has long been eagerly expected, is at last appearing in monthly numbers. We hope, as soon as it is complete, to draw more particular attention to this very interesting and very singular book.

THE Rev. S. J. Whitmee is helping to bring out a new edition of the Rev. G. Pratt's *Samoan Grammar and Dictionary*, which is so much fuller than the original work that it may be called a new book. The Grammar is greatly enlarged, the syntax being almost entirely fresh. More than 3,000 new words or new meanings have been added under the Samoan and English part of the Dictionary, and examples of use are given under most of the words. A work of this kind is urgently needed at the present time, and it is therefore hoped that subscribers to it will be forthcoming. The volume will form part of the series of Polynesian Grammars and Dictionaries which are being compiled by missionaries conversant with the several dialects, under the supervision of Mr. Whitmee. They are intended to be the basis of the Comparative Malayo-Polynesian Grammar and Dictionary which Mr. Whitmee has in hand. The Grammar will comprise six or eight of the principal dialects, while the Dictionary will be divided into two portions, the first being an English-Polynesian Dictionary, containing about 8,000 English words with their equivalents in sixteen or more Polynesian dialects, and the second a Polynesian-English Dictionary with examples of use under each word. Mr. Whitmee hopes that the Wesleyan missionaries in Tonga will furnish help for the Tongan dialect, and the Presbyterian missionaries in the New Hebrides for the dialects spoken there and in Papua. Funds for printing the Comparative Grammar and Dictionary have been secured by Prof. Max Müller's exertions, and Mr. Whitmee appeals to all who are able and willing to contribute material towards the undertaking to aid in the work. It is needless to point out its importance both to philologists and to missionaries, especially at a time when the languages, habits, and traditions of the Polynesian islanders are so rapidly passing away. Up to the end of next February Mr. Whitmee's address will be 7 Jolimont Place, East Melbourne, Australia; after that date at the Mission House, Bloomfield Street, Finsbury, E.C. Intending subscribers to the Samoan Dictionary, the cost of which, it is hoped, will not exceed ten shillings a copy, are requested to communicate with him.

THE Oxford University Press has just published a useful Appendix to the great Cleasby-Vigfusson Icelandic Dictionary, in the shape of a *List of English Words, the Etymology of which is Illustrated by Comparison with Icelandic*, by the Rev. W. W. Skeat. There is, we regret to find, no distinction made in this *List* between genuine Icelandic words and late borrowings from Danish or ecclesiastical words from Anglo-Saxon, such as *blessa*, &c. Still it will no doubt be useful to advanced scholars.

THE Philological Society of Florence has lately been occupied with a profound discussion as to the exact meaning and best translation of the following English words:—Skating-rink, lunch, luncheon, steeplechase, and tramway. It is to be hoped that the erudition of the members may be able to settle accurately the meaning of these words, and the adoption of the best Italian for them.

WE have received a *Logical Praxis*, by Henry Day, published by Putnam's Sons, New York: much more difficult than Aldrich, much less instructive, even in the collection of exercises in methods of reasoning—the only tolerable part of the book.

SIGNOR FERDINANDO GUIDICINI has printed from the original a curious Perugian chronicle, *Cronica come Anniballe Bentivogli fu preso et menato de pregione et poi morto et vendicato*, per Messer Galeazzo Marscotto di Calvi (Bologna). The author, himself a warrior, a conspirator, and to a certain extent a student, gives an admirable picture of the stirring times in which he lived.

THE *Nuova Antologia* for December contains an account by Signor Villari of a series of letters, which are soon to be published, written by Sismondi to his mother from Paris in 1815, and forming a complete journal of the events of that momentous year. There is also an article by Signor Gnoli on the nature of rhyme in Italian poetry, and its influence on poetic form.

THE editor of the *China Review* has added to the recent number of that periodical a list of the new books and articles lately published on Chinese subjects. We hope that this very useful register will be kept up in the succeeding numbers, as hitherto works have been repeatedly published in China which from want of some notifying medium have failed to reach the European libraries. In the present number of the review Mr. Watters concludes his essays on the Chinese language, which form a very complete retrospect of the native works on the sounds, meanings, and history of the written characters. This is as far as Chinese writers have gone. The grammar of the language has never been made a study by them, and there is absolutely no native treatise on that subject existing. An article on "Chinese Intercourse with the Countries of Central and Western Asia in the Fifteenth Century," by Dr. Bretschneider, who may be looked upon as an authority on the geography and ethnology of Central Asia, contains much interesting information on the tribes of Mongolia, Tibet, and the southern slopes of the Tienshan. Mr. Dennys continues his papers on the folk-lore of China, all of which will be found worth reading by students of the subject. We are glad to see that Mr. Lister in his review of Dr. Legge's metrical *Shi-king* forms a justly appreciative estimate of this latest work of the new Professor of Chinese at Oxford. These, with other articles of less importance, make up a very readable number of a Review which we hope to see prosper.

THE third yearly Report of the workers at the *Schweizerdeutsch Idiotikon* has just appeared. Their tasks are to be completed by the end of the year 1877, and it is expected that the *Idiotikon* will be published in 1878 or 1879. Some conception of the range of the work may be formed from the fact that the number of "Swiss-German" words and forms in the alphabetical register has already reached 54,000. A synoptical treatment of the prefixes is being worked out in addition to the merely lexical and non-grammatical collection of words and forms.

THE University of Odessa, we learn from a recent consular report, is the only institution in New Russia where a superior education, similar to that in the universities of Western Europe, is given. It was founded in 1865, and now boasts of forty-three professors, 252 pupils, a library of 150,000 volumes, and schools of history, law, mathematics, science, and physics. By far the greater number of students enter the law classes. No youth wishing to enter the university from the colleges can do so unless he has passed all the eight classes of the college, and a matriculation examination. The strictness of this examination is shown by the fact that in 1873 only twenty competitors out of 515 succeeded in passing. All

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schools in Odessa are under State control, no person is allowed to teach unless licensed, and even private tutors and governesses must pass an examination before they can enter a family in such capacities.

FREDERIK PALUDAN-MÜLLER.

THE great poet whose death on December 27 last we have to record with infinite regret was born on February 7, 1809, at Kjerteminde, on the west coast of Zealand, where his father, afterwards Bishop of Aarhuus, was parish priest. From 1820 until 1828 he studied at the Cathedral School of Odense, leaving in the latter year for the University of Copenhagen. In 1832 appeared his first work, *Four Romances*; the same year saw the publication of a romantic comedy, *Love at the Court*; and when this success was followed in 1833 by the lovely poem of *The Dancer* the young poet at once took a prominent place in literature. In 1834 the lyrical drama of *Amor and Psyche*, one of the most impassioned and most harmonious poems in the language, raised Paludan-Müller to the front rank. In 1835 he passed his juridical examination, and published a tale in verse, *Zuleima's Flight*, a work that is too strongly tinged with the influence of Byron. In 1836 and 1838 appeared two volumes of lyrical poems, chiefly romances and dramatic scenes. It was after the latter volume had appeared that Paludan-Müller and his newly-wedded wife spent two years in wandering through Germany, Holland, France, Switzerland, and Italy. He returned to publish the first part of his great satiric epic *Adam Homo*, which appeared in 1841. The same year he published his lyrical drama *Venus*. In 1844 appeared two dramas, the sublime poem of *Tithonus* and the delicate idyl of *The Dryad's Wedding*. Of his numerous later productions we must confine ourselves to mentioning the conclusion of *Adam Homo*, 1848; *Abel's Death*, 1854; *Paradise*, 1861; *Spirits of Darkness in the Night*, 1862; *Ivar Lykke's Story*, a prose novel; *The Times are Changing*, 1874; and *Adonis*, 1874; the last two of which were reviewed at length in the ACADEMY for November 21, 1874.

There can be little doubt that posterity will judge *Adam Homo* to be its author's greatest claim to a place among poets of the first class. This epic, in *ottava rima*, is the history of a single man, a Dane in the Denmark of the poet's day, from his cradle to his grave. The hero is a Philistine of the Philistines, but his character is worked out with an irony so subtle that we begin by sympathising with the character that we end in ridiculing and despising. The poem is full of great and original qualities; humour and satire give place in rapid interchange to descriptive and pathetic passages of the most delicate beauty. Few poets have left behind them works so varied in character as those of Paludan-Müller. One very fine group is formed by his lyrical dramas, classic and romantic. Of the former, *Tithonus*, with which Mr. Leicester Warren's *Philoctetes* invites and can bear comparison, is perhaps most sculpturesque and harmonious; of the latter, *Kalanus*, a work of extraordinary genius, is the best. It has been said that Paludan-Müller never wrote a bad verse, and his numbers are indeed unrivalled for delicacy and variety of music.

It was in the summer of 1872 that the present writer had first the privilege of making a pilgrimage to the poet's retired and modest dwelling on the outskirts of the forest of Fredensborg. It was here that for many years, hemmed round by the murmuring beech-trees of Zealand, Paludan-Müller preserved a cheerful spirit in a body broken by ill-health. In 1873 a comparative restoration of his health induced him to leave his hermitage, and settle in Ny Adelgade, in Copenhagen. Here he somewhat suddenly died on December 27, 1876. His manner was shy, but not reserved, his voice gentle, and his conversation brilliant and enthusiastic; his face, at least in old age, had the charm that is seldom wanting to one habitually engaged with noble and serene thoughts, and his eyes were of a singular fire and beauty. By his death Denmark is bereaved of the greatest of her contemporary writers.

EDMUND W. GOSSE.

FOREIGN REVIEWS OF ENGLISH BOOKS.

ARNOLD, Matthew. Literature and Dogma. *Nuova Antologia*, December. By A. de Gubernatis.
LAND'S Hebrew Grammar. Trans. R. L. Poole. *Revue Critique*, December 9.
LEAVITT, J. M. New World Tragedies from Old World Life. *Nuova Antologia*, December. By A. de Gubernatis.
MARGOLIOUTH, M. The Lord's Prayer no Adaptation of existing Jewish Petitions. *Theologische Literaturzeitung*, December 23. By E. Schürer.

NOTES OF TRAVEL.

SOME particulars of Signor D'Albertis' second expedition up the Fly River in New Guinea have now been received. After penetrating by the main branch to as far as 5° 30′ S., long. 141° 30′ E., rapids running from six to seven knots, against which the steamer could not make headway, compelled the expedition to turn back. After descending for seventy miles, a tributary running from north-west was explored for forty miles, when rapids and insufficiency of water again stopped the way. No mountains were reached, but some were seen in the distance in the north-west, and the general appearance of the country was low and swampy. Only twice some canoes with hostile natives appeared, but they fled as soon as the steamer moved towards them. Interesting birds, insects and fishes were found, and a good number of specimens of plants were preserved. The mineral collection is not rich, but enough to give an idea of the formation of the country. The anthropological and ethnological collections are rich and of the greatest interest, embracing forty skulls of both sexes, all dolichocephalic except a few from Kiwai. The people very probably belong to the race inhabiting the east of the great island, if intermixed with the blacks of the west, and still retain the usages of the inhabitants of the east in dress, implements, and houses, having reached a certain degree of civilisation. From the study of his ethnological collection Signor D'Albertis hopes to throw much light on the question of who the aboriginal inhabitant of New Guinea is—black or yellow.

AUSTRALIAN papers state that the Rev. George Brown, Wesleyan missionary, has returned after a twenty months' visit of exploration and investigation in New Britain and New Ireland, two large islands lying east of New Guinea, which were included in the annexation proposal submitted to the Colonial Office in 1875 by the Government of New South Wales. Mr. Brown has explored 150 miles of the coast of New Britain, and 100 miles of that of New Ireland. He also crossed New Ireland and made a large natural history collection. No white man was ever seen inland before, but no opposition was offered to the explorers. Plenty of proofs of cannibalism were found, but the natives live chiefly on bananas, cocoa-nuts, and pork, and have large plantations. There appear to be no powerful chiefs, but a number of petty ones, the government being patriarchal rather than tribal.

THE latest number of the *Journal* of the Geographical Society of Berlin brings to a conclusion Dr. Franz Czerny's most useful account of all the journeys of exploration made up to the present time in the region of the Ogowe river and the Gaboon in West Africa. Herr J. G. Kohl contributes an historical sketch of the voyages of exploration to the Strait of Magellan and the neighbouring lands and seas up to the date at which the insularity of Staaten Island and the existence of a wide navigable sea south of Cape Horn had been made clear. The paper is illustrated by a number of most interesting fac-simile reductions of the earliest charts, from Ribeiro, Hondius, Schouten, and Le Maire. Writing to Dr. Nachtigal from Loanda on August 28, the traveller Ed. Mohr announces his safe arrival there with all the material for his expedition to the interior. He was then on the point of starting by the route through Dondo and Pungo Andongo for Malange, which he intends to make his head-quarters for farther travel.

The Two Americas: an Account of Sport and Travel, with Notes on Men and Manners in North and South America, by Major Sir Rose Lambart Price, F.R.G.S., with illustrations (Sampson Low and Co.), is a capitally written account of an enthusiastic sportsman's adventures during a great round of travel in the New World, which will be read with interest by all lovers of the gun and rod. Coasting from Brazil and Uruguay round by the Strait of Magellan to Chile, Peru, and Mexico, landing often at out-of-the-way places, and lastly crossing North America, the author leads us through an immense variety of scenery and hunting-ground, from guanaco-stalking on the pampas of Patagonia to turtle-turning in the equatorial seas, and elk and bear shooting among the Rocky Mountains. It is not all hunting and fishing, however, for wherever he goes the author contrives to give us a lively picture of the country through which he is passing, and of the surface-life of the people who live in it.

MR. H. G. HOLLINGWORTH has recently reprinted (Shanghai: *Celestial Empire* Office) a paper which he contributed to the Journal of the North China Branch of the Royal Asiatic Society, entitled "a List of the Principal Tea Districts in China, and Notes on the Names applied to the various kinds of Black and Green Tea." The latter portion of the *brochure* will be found particularly profitable reading by those who desire to understand the origin and meaning of Congou, Flowery Pekoe, Souchong, Young Hyson, Twankay, and other familiar but, at first sight, incomprehensible terms.

As instancing commercial progress in Japan, we may mention that large indigo manufactories have been started and are in working order at Osâka, and at Matsubara and Tunaki, in the province of Omi, and that it is in contemplation to establish others in the provinces of Owari, Ise, Miao, Bizen, and Bungo.

IN his Report to the Church Missionary Society on the River Rufu, or Kingani, which it was once hoped might be made available for the Nyanza Expedition, Mr. F. Holmwood, H.M.'s Vice-Consul at Zanzibar, describes a curious race of people living on its banks. Shortly after leaving the ferry of Meituwambiji, on the Ukami road, he came to the Wagaromo villages, the first signs of which were small groups of women and children on the banks, attended by a few more than half-naked savages, each carrying a bow and two poisoned arrows ready in hand, with a leathern quiver of the same at his back. These warriors generally knelt in the tall grass, or behind a bush, until the women reported there was no danger. Their heads are hideously thatched with a mixture of black clay and oil, with beads or drops of the same at the ends of the rat-tail-shaped points of hair which fringe it; their legs and arms are encircled with heavy brass and copper rings, while beads and shells adorn their ears and necks. Both bows and arrows are most workmanlike in make and finish; the poison extends for about four inches beyond the barb, and when fresh it is of a bright-red colour. They told Mr. Holmwood that it is prepared from the giant Euphorbia, and that their medicine-men provide them with a perfect antidote for it, the nature of which they unfortunately did not explain. The women are not so timid as the men, and their faces have few traces of the negro type.

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SELECTED BOOKS.

General Literature.

AVENTURES (les) du Gourou Paramarta, conte drôlatique indien, traduit par l'abbé Dubois. Paris: Barraud. 12 fr.
CHOISY, A. L'Asie Mineure et les Turcs en 1875, souvenirs de voyage. Paris: Firmin Didot.
LACROIX, P. Sciences et lettres au moyen-âge et à l'époque de la Renaissance. Paris: Firmin Didot. 30 fr.
MAJOR, R. H. The Discoveries of Prince Henry the Navigator, and their Results. Sampson Low. 15*s*.
ŒUVRE d'Albert Durer reproduit et publié par Amand-Durand. Texte par George Duplessis. Paris: Goupil. 250 fr.
PÉLIGOT, E. Le verre: son histoire, sa fabrication. Paris: G. Masson.
PROKESCH-OSTEN, le Comte. Dépêches inédites du chevalier de Gentz aux hospodars de Valachie. T. 2. Paris: Plon.

History.

ASCHBACH, J. v. Die Wiener Universität u. ihre Humanisten im Zeitalter Maximilians I. Wien: Braumüller. 10 M.
BECK, A. Geschichte d. gothaischen Landes. 3. Bd. 2. Thl. Gotha: Thienemann. 8 M. 40 Pf.
BERTY, feu A., et L. M. TISSERAND. Topographie historique du vieux Paris. Région du bourg Saint-Germain. Paris: Imp. nat. 50 fr.
BONNECHOSE, Ch. de. Montcalm et le Canada français: essai historique. Paris: Hachette. 2 fr. 50 c.
DELABORDE, J. Eléonore de Roye, Princesse de Condé, 1535-1564. Paris: Sandoz et Fischbacher.
GAILLARDIN, C. Histoire du règne de Louis XIV., récits et tableaux. T. 6. Paris: Lecoffre.
KREMER, A. v. Culturgeschichte d. Orients unter den Chalifen. 2. Bd. Wien: Braumüller. 12 M.
REUMONT, A. von. Geschichte Toscanas seit dem Ende d. florentinischen Freistaates. 2. Bd. Gotha: Perthes. 15 M.
SOURY, Jules. Etudes historiques sur les religions, les arts, la civilisation, de l'Asie antérieure et de la Grèce. Paris: Reinwald. 7 fr. 50 c.
THURRHEIM, Feldmarschall Carl Joseph Fürst de Ligne, die "letzte Blume der Wallonen." Wien: Braumüller. 7 M.

Physical Science.

BOSANQUET, R. H. M. An Elementary Treatise on Musical Intervals and Temperament. Macmillan.

Philology.

BENOIST, A. De la syntaxe française entre Palsgrave et Vaugelas. Paris: Thorin.
CORPUS inscriptionum latinarum. Vol. VI. pars 1. Berlin: Reimer. 96 M.
DEECKE, W. Etruskische Forschungen. 3. Hft. Das etrusk. Münzwesen. Stuttgart: Heitz. 7 M.
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CARDINAL CAMPEGGIO.

THE following account was intended to appear in a forthcoming review of Mr. Brewer's *Calendar*, but has been excluded from want of space:—

"Campeggio belonged to a Bolognese family, eminent in the profession of that legal science in which the secret of Government both in Church and State was supposed to reside. Having lost his wife in 1510, he was made a bishop two years later, and was included in the creation of thirty-one cardinals, by which, in 1518, Leo emancipated himself from the control of the Sacred College. He was then sent as Legate to England, where he left such good report that Henry bestowed upon him the see of Salisbury, the English protectorate, a palace by Bramante, an outfit, and a pension. After an interval of obscurity under Adrian, a brilliant career was opened to him by Clement VII. Leo had sent the best scholars of Rome to stem the movement in Germany, and Adrian had endeavoured to meet it by declaring the need and the resolution of reform. But the candour of Chieregato had succeeded no better than the more pretentious bearing of Cajetan and Aleander; and Clement, wanting a man who was shrewd and fearless, and whose practical decision would not be mollified by theory or arrested by argument, selected Campeggio for the most important missions of his pontificate. It became his duty to reconcile Bohemia, to deal with the *Centum Gravamina* and the Confession of Augsburg, and to try the question of the Divorce. In every conjuncture he retained the superiority that belongs to a man who regards problems with the coolness of a professional adviser rather than with the eagerness of a principal.

"Nine cardinals voted for him in the conclave of 1523. At the death of Clement he towered above almost all his colleagues, and was the only rival of Farnese. When Farnese was elected all but unanimously, Campeggio was too much mortified to do him homage. At the sacking of Rome he prevailed with the Pope, against the advice of nearly all other counsellors, to make terms with the enemy; and he undertook the thankless post of governor of the city while the horses of the heretic and the barbarian were stabled in the sacred Basilicas.

"The problems that were rending Europe, the dangers that impended over religion, had no meaning for Campeggio. He observed the Protestant movement without passion or concern, but without understanding. Having to address the Diet of Augsburg during the gravest crisis in the existence of the Church, he explained to the princes of Germany that the cause of their divisions was the want of union, and that the remedy was absolute submission to whatever the Emperor should decree. In private he advised Charles what it behoved him to do. He believed that the Lutherans united all the vices of former heretics; that no good could come of any attempt to reason with them; and that they ought to be exterminated with fire and sword. Therefore he exhorted the Emperor to approve himself worthy of the throne of that other Charles, whose glory was that he had slaughtered unbelieving Saxons. At Nuremberg, having obtained certain goods from a Lutheran, he refused payment on the same plea by which his master justified the repudiation of his debt to the canton of Zürich. The property of heretics, he said, was forfeited by law.

"Once, in a decisive hour, when the issue between religious peace and war was trembling in the balance, Melanthon sought an interview with Campeggio. He assured the Cardinal that the Protestants held every doctrine of the Church of Rome, and were ready to obey its constituted powers. On two points of discipline only he pleaded for some temporary relaxation. Communion under one kind was, in his opinion, sufficient, but he feared that the refusal of the Cup would repel communicants; and he represented that priests could not be found for the parishes of Germany, if all those who had married must be dismissed, while the services of others who lived in open scandal were accepted. He prayed that in these respects the discipline of the Church might not be rigorously enforced until the promised Council should assemble; and at that price he pledged himself that the unity of the faith would be saved. At the time of that solemn meeting many Catholic divines believed that an understanding was attainable. The Emperor's secretary, his preacher, his confessor, spoke in favour of conciliation. The Bishop of Augsburg advised that the conditions should be accepted. The Pope was prepared to concede even more than Melanthon asked for. But Campeggio, unfit to grasp the import of the declarations which, during many weeks, the Reformers continued to press upon him, and the advantage they afforded to an earnest and skilful negotiator, rejected the greatest opportunity that Protestantism ever gave to Rome. His language was courteous. He professed that he was no theologian; but he assured Melanthon that, whatever happened, the clergy would not be suffered to retain their wives."

THE BRESSA PRIZE AT TURIN.

SUBJECT to the payment of certain legacies and the life interest of Signora C. A. Dupêché, Dr. Cesare Alessandro Bressa, by his will, dated September 4, 1835, left all his property to the Royal Academy of Sciences of Turin, for the establishment of a biennial prize to be adjudged in the following manner, viz.: the interest of the first two years to be given as a prize to that person, whatever his nationality may be, who, during the previous four years, shall have made the most important discovery in, or published the most valuable work on, natural and experimental philosophy, natural history, mathematics, chemistry, physiology and pathology, geology, history, geography, or statistics. The interest of the next two years to be given to an Italian, who shall fulfil the above-named conditions. Dr. Bressa further directed that the prize should "continue to be distributed in the same order."

The Bressa legacy having now become available, the Royal Academy of Sciences of Turin has given notice that the first prize (value nearly 500*l*. sterling) will be awarded in 1879, and that, in accordance with the spirit of the testator's will, it will choose the best work or discovery, whether the claim to the prize be put forward by the author or not. In 1881 the second Bressa prize will be awarded, but on that occasion it can only be given to an Italian.

ANCIENT BUILDINGS AT WISBY IN SWEDEN.

I.

MANY years ago I was shown by a captain in our navy some sketches and lithographs of churches in Wisby, and ever since have had a desire to know more of them.

It was arranged that Mr. Edmund Sharpe should go last summer in company with two or three others and myself. From various causes all except myself were prevented from going, and therefore, of course, much less work has been done than would have been done had they been able to go. I landed there on July 8.

Where is Wisby? Well, to confess to a Swede that you did not know of Wisby would be equivalent to a foreigner's allowing to an Englishman that he never heard of Brighton or Chester—a bathing-place and a fortified town. Wisby is both. It is the chief town of Gotland, which is an island off the east coast of Sweden, the proximate points of the two being about fifty-five English miles apart. The island is about ninety miles north and south, and about thirty-three east and west. The town adjoins the shore on the west side of the island, and is about 1,330 yards north and south, and about 600 yards east and west. It is still entirely within the ancient wall, which is not wholly destroyed in any part, and remains in tolerable completeness for most of its length. I will return to this matter.

"Wisby was in the tenth and eleventh centuries (200 years before the establishment of the Hanseatic League in 1241) one of the most important commercial cities in Europe" (Laing's *Tour in Sweden in* 1838, p. 304).

My object in the present communication is (1) to inform antiquaries of what there is to be seen and drawn at Wisby, as fully as can be done in a short space and without illustrations; and (2) to inform them of what I have done, so that, if anyone went there, he need not take the same measures again.

In his *History of Architecture*, Mr. Fergusson states (vol. ii. p. 106):—

"During the eleventh and twelfth centuries a great portion of the Eastern trade which had previously been carried on through Egypt or Constantinople was diverted to a northern line of communication, owing principally to the disturbed state of the East, which preceded and, in fact, gave rise to the Crusades. At this time a very considerable trade passed through Russia and centred in Novgorod. From that place it passed down the Baltic to Gothland, which was chosen apparently for the security of its island position, and its capital, Wisby, became the great emporium of the West. After two centuries of prosperity it was gradually superseded by the rise of the Hanseatic towns on the mainland, and a final blow was struck by Valdemar, of Denmark, who took the town by storm in 1361. Since then it has gradually become depopulated. The consequence has been that, no additional accommodation being required, the old churches have remained unaltered; still they have not been pulled down, nor their materials used for secular purposes."

A code of maritime law grew up at Wisby, which was reduced to its latest form about 1320:—

"The merchants of Wisby framed their laws on the Rôles d'Oleron, which became, in fact, during the succeeding century and subsequently the authoritative rule for deciding all maritime controversies, not only in the Hanse Towns, but among all nations on the Baltic Sea" (Lindsay's *History of Merchant Shipping*, i., 392).

The author evidently means that the Wisby Code, and not the Rôles d'Oleron, "became in

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fact," &c. The "Roles d'Oleron" were compiled before 1199. King Henry III. of England, by a charter dated 1237, granted the merchants of Gotland liberty to traffic in England free from duty. See Rymer's *Foedera*, Record Edition, vol. i., 231. In a short time the Wisby Code will appear in the Appendix to *The Black Book of the Admiralty*, edited by Sir Travers Twiss under the Master of the Rolls. It is not necessary for my present purpose to quote further from the works on the history of the country by Mr. Laing, or the observations on the architecture by Mr. Fergusson. The latter author has not seen the buildings, and would perhaps modify some of his observations if he carefully inspected them. Much information on Gotland and Sweden in general, and many illustrations are found in Marryat's *One Year in Sweden* (Murray, 1862). Marryat has spelt the name of the island wrongly throughout, putting "Götland" for "Gotland:" the old spelling is "Gottland." See also Lindsay's *History of Merchant Shipping* (Sampson Low, 1874).

The island is a limestone plateau at varying heights above the sea, and in many parts very ill supplied with water. The harbour of Wisby must have been always small and difficult to enter with westerly winds, and it is surprising that such a harbour should have served for the extensive trade once carried on there. I was told that Wisby is one of the few places in the island which are well supplied with water, and probably this circumstance conduced to its being chosen as a port. The coins, personal ornaments, weapons, &c. &c., found in Gotland, and now preserved in the Stockholm Museum, attest the extent of its trade and the wealth of its occupants. A large portion of that magnificent collection has been derived from Gotland.

The ground on which the town is built slopes upwards from the shore to the level of the limestone plateau—perhaps about 150 feet, but I did not take the levels. Marble is found in various parts of the island, varying much in texture and colour. It is geologically "entrochial limestone." The marble near Wisby is grey, but that in the middle of the island and near the east coast is of a reddish colour. The main portion of every church is of coarse grey marble, not capable of a good polish; but the shafts of the portals, and probably many of the pillars, were of grey marble of a better kind, and highly polished. Some shafts of portals were of the reddish marble. The moulding and capitals are for the most part of a greenish-grey highly micaceous sandstone, of an even texture, and capable of being delicately cut. There are also some small door-frames of a red sandstone, but I did not learn the source of it. It appeared to me that there was no clear distinction between the common limestone and the grey marble.

Laing states that "the foreigners in the eleventh century were so numerous that each nation had its own church and house of assembly," and that inside the walls were, in the thirteenth century, eighteen churches. At present inside the city wall are ten churches, and close outside the town another church.

According to the authorities, the earliest of the existing churches was built in 1046, and the others, except St. Catherine and alterations, were built before 1225. I have not examined the evidence on which the recent historical notices are founded. I have taken the dates from a small pamphlet written, I believe, by Mr. Bergman, of Wisby, to accompany the map of Wisby by Fegroeus. There is also a larger book by the same author, illustrated by numerous lithographs from drawings by Dr. Säve. Of the churches, if any, which existed in Wisby or elsewhere in Gotland before 1046, I see no trace and find no record.

The chief peculiarities which I noticed in the existing churches were:—

1. Absence of hoods to interior arcades as well as to portals* and windows, except that in some cases the portals have over the half-circular arches a gabled pediment with a coping which constitutes a hood.

2. The only ornament in the earlier works is on the bases and capitals of portals and pillars.

3. Absence of curved mouldings in windows, plain chamfers being almost exclusively used.

4. Great recess of glass. In many cases the groove or rebate, as the case may be, is nearly in the middle of the wall.

5. Prevalence of vaults. Every part is vaulted, and it is curious how upright the walls are, even when the vaults have fallen; though the buttresses in the early work have but a very slight projection.

6. The use of blunt-pointed arches together with semicircular arches in the eleventh and twelfth century work.

7. The use above the caps in the early work of the same form as was used below—plain rectangular orders with large rolls in the recesses.

In the following descriptions, St. Maria is placed first as being the cathedral and the only church complete and in use. The descriptions of the other churches, all more or less ruined, are in the order in which they stand in the town beginning from the north, and lastly St. Göran is named, which is outside the town, on the north.

Of course many matters cannot be explained without plates, and this circumstance renders a detailed account less necessary for the present purpose.

In order to compare at a glance certain particulars concerning them the following table is given. As all the churches are more or less unsymmetrical, the measures given in the table must be understood to be mean measures, even where not so mentioned. The bearings were taken with a prismatic compass on a stand, but they were in some cases parallel to a side wall, in others were the central line of the nave. They are entered in the table but not repeated in the descriptions. The lengths and widths given in the descriptions are interior measures. The measures are in English feet.

One Swedish foot = 0·9742 English foot.
One English foot = 1·0267 Swedish foot.

	Interior length		Interior width		Deviation† S. of true E.	
	ft.	in.	ft.	in.	°	′
1. St. Maria	171	6	99	0	7	30
2. St. Nicholas	195	3	64	9	7	20
3. St. Gertrude	61	1	19	0	4	15
4. Helig Ands	83	0	47	7	10	0
5. St. Clemens*	145	9	72	3‡	0	0
6. St. Olof	uncertain		uncertain		3	30
7. St. Drotten	118	0	67	4‡	13	30
8. St. Lars	104	0	71	7	9	15
9. St. Catherina	199	1	56	4½§	13	20
10. St. Hans	uncertain		uncertain		10	30
11. St. Göran	120	1	36	2	10	30

* This church has a deviation of 5° north of true east.
† Magnetic meridian taken to be 11° west of true north.
‡ Including Vapenhus.
§ Not including Crypt.

1. St. Maria: built about 1190. This church consists of a nave, north and south aisles, a short chancel, with a sacristy on each side of it, and a west tower. The eastern pillar of the north arcade, and corresponding one of the south arcade, and the responds to the east of them are in form and size like piers of a central tower, and it is possible that one was intended. The space within these four arches may be called the cross.

The steps and relative level of bases conform to this idea. The bays of the aisles, which would in that case have been transepts, do not project northward and southward and beyond the other walls of the aisles. The two sacristies before mentioned are surmounted by towers.

The interior length of the nave is 89 ft. 8 in. mean, and its width about 22 ft. 10 in. mean. The north and south arcades consist of five arches, including the two before alluded to. The interior length of the north aisle is 89 ft. 1 in., and its width about 20 ft. mean. The interior length of the south aisle is 90 ft. 4 in., and its width about 20 ft. mean. These measures do not include the pillars. St. Maria is curiously unsymmetrical in its form: for instance, the clear widths of the four arches of the cross are 18 ft. 8 in., 15 ft. 9 in., 21 ft. 10½ in., 17 ft. 11 in. The width of the nave is at different places 17 ft. 6 in. and 25 ft. 2 in. It appears that originally the aisle roofs had separate gables, and were ridged roofs, but in later times they were made into lean-to roofs, and the clerestory windows covered up. These latter are apparent from inside, above the vault. The interior measure of the choir or chancel is 28 ft. 6 in. mean north and south, by 27 ft. 0 in. mean east and west. The interior measure of the tower is 23 ft. 11 in. by 20 ft. 9 in. This church was burnt in 1744. Great changes were made in or about the fourteenth century. A very large and elaborate Vapenhus called also "the great chapel," was added to the south side of the south aisle; many large traceried windows were inserted, and other alterations made. As a Vapenhus is an adjunct to a church not met with in England, it may be necessary to explain to some readers that it is a building added outside the main entrance to a church—an enlarged porch—in which those who came to service left their weapons (hence the name), and in later times, in country places, their wooden shoes. In the west end of the west tower is a round-headed portal, which has been altered.

In the north wall are two portals, the west one is round-headed but altered, the east one opens into the sacristy. This sacristy is modern; it is not certain whether the portal is not also modern. In the south wall are two portals, of which the west one opens into the Vapenhus. It has been tampered with. The east one is now blocked up, but has been apparently the main entrance of the church. It is projected from the wall, and semicircular in the head, which is surmounted by a pediment with a rich coping. Below the cap are four rectangular orders, with a free shaft in each recess. These six shafts are of polished marble, and rest on moulded bases with claws at the angles.

The moulding of the base consists of two beads with a hollow between them, curved to agree with the shaft, on a rectangular sub-base. It is of very frequent occurrence at Wisby, and is common in England and France. The lower part of the bases is covered by the gravel. The capitals are of seven rectangular projections, and richly carved with foliage and heads. This doorway has been repaired, and some of the carving is new; but may have been copied from the original. Above the capital the section is nearly as below; but the large rolls, which form a sort of continuation of the free shafts, have a flange on them, which is built in to keep them firm. The inner arch is filled by a solid tympanum. The clear height of the opening was about 11 ft. 11 in., and the clear width is 7 ft. 7½ in.; but the opening has been built up in modern times. The portal in the south wall of the Vapenhus is projected from the wall, and is of three orders of elaborate mouldings, on peculiar bases. The caps are shallow, but of rich work of animals, foliage, &c. The arch is pointed, of three orders, nearly corresponding with the jambs below. The clear opening is 14 ft. 3 in. by 7 ft. 1 in. The arch is surmounted by a pediment, from which rise seven pinnacles. A figure of the Saviour is placed between the arch and pediment. As usual, there is no hood mould. Many of the original single-light windows remain, but also there are many large three and four-light windows of rich tracery. Some effigies in low relief, and numerous inscriptions of the fourteenth and fifteenth centuries remain.

In England, when a tombstone was used for a second occupant the old inscription was effaced;

* Our term "door" is evidently incorrect for the stone work in which a door is placed, and "doorway" is only the opening. The Swedish term for the jambs, sill, and arch within which the door is placed is "portal," which is free from the objections, and therefore that word is used here.

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but often, with more respect for predecessors, the Wisby merchants left the old inscriptions and added the new ones. H. DRYDEN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 8.—5 P.M. London Institution: "Health Improvements in Great Cities," by Dr. B. W. Richardson.
8 P.M. British Architects.
8 P.M. Monday Popular Concert, St. James's Hall.
8.30 P.M. Geographical: "The Russian Expedition to the Alai and Pamir," by Robert Michell.
TUESDAY, Jan. 9.—3 P.M. Royal Institution: "On the Chemistry of Fire," by Prof. J. H. Gladstone.
8 P.M. Anthropological Institute: "On the Inhabitants of the Admiralty Isles," by H. N. Moseley; "Report on Recent Excavations at Cissbury, in October, 1876," by J. Park Harrison; "Report on Measurements for the Anthropometric Committee," by Col. A. Lane Fox.
WEDNESDAY, Jan. 10.—6 P.M. Society of Arts: "On Wagner's Tetralogy," by F. Praeger.
8 P.M. Society of Arts: "Comets, Meteors, and the Stars," by R. A. Proctor.
THURSDAY, Jan. 11.—7 P.M. London Institution: "The History of the English Novel," by Prof. H. Morley.
8 P.M. Mathematical: "Determinant Conditions for Curves, or Surfaces, of the same Order, having all their Intersections common," by J. Hammond; "Numerical Value of the First Twelve Powers of π, of their Reciprocals, and of certain other Related Quantities," by J. W. L. Glaisher; "On some General Classes of Multiple Definite Integrals," by E. B. Elliott.
8 P.M. Historical: "The Destruction of the Empire of the Khita, by the Accad, Egyptian and Jewish Invasions," by Hyde Clarke; "The Great Fire of London," by Jenkyn J. Ingram.
8.30 P.M. Royal. Antiquaries.
FRIDAY, Jan. 12.—8 P.M. New Shakspere Society: "Some Points of Resemblance and Contrast between Shakspere and the Dramatists of his Country and Epoch," by Joseph Knight.

SCIENCE.

The Geology of England and Wales: a concise Account of the Lithological Characters, Leading Fossils, and Economic Products of the Rocks; with Notes on the Physical Features of the Country. By Horace B. Woodward, F.G.S., &c. With Map and Woodcuts. (London: Longmans & Co., 1876.)

RATHER more than half-a-century ago Dean Conybeare and Mr. W. Phillips published a remarkable work entitled *Outlines of the Geology of England and Wales.* But our knowledge of the geological structure of the country was in those days a very different thing from what it is to-day. True, the broad outlines of English geology had been drawn even then; and drawn, it must be admitted, with marvellous accuracy, considering the immature state of geological science. Indeed, the little map prefixed to the *Outlines* of 1822 speaks volumes for the industry, the accuracy, and the far-sightedness of the early pioneers of geology in this country. But when we descend to details we find, as a matter of course, that the work at the present time is well-nigh useless. It was not, in fact, until a dozen years after the appearance of the *Outlines* that Sir H. de la Beche commenced, single-handed, that detailed examination of the Western Counties which was afterwards developed into our great National Survey. And yet no one, as far as we remember, has taken advantage of our increased knowledge to write a comprehensive work on British geology. In saying this, we have, of course, not forgotten Prof. Ramsay's valuable work on *The Physical Geology and Geography of Great Britain.* But this volume, it must be remembered, was the outcome of a short course of lectures to working men, and was not intended to be a treatise on the details of British geology. Nor have we lost sight of several sketches, excellent as far as they go, which have been written to accompany certain geological maps of the British Isles. These, however, are mere explanatory memoirs, and not manuals for the student or compendious works for the general reader. It has remained, therefore, for Mr. Woodward to collect from various sources, and to condense into compact form, such information as was needed to explain the geological structure of England and Wales, as interpreted by the light of modern science.

It cannot be denied that Mr. Woodward has had peculiar facilities for carrying out his work. As an officer of the Geological Survey he has necessarily acquired a knowledge of such formations as are developed in those parts of the country which have come within his own survey: while with respect to other formations and other districts he has been able to fall back upon the stores of knowledge held by his brother-officers. Thus supported, he has accomplished his task with unquestionable credit to himself, and not less satisfaction to the reader.

In turning over Mr. Woodward's pages the reader is forcibly struck with the boldness of his classification and its divergence at certain points from that of the Geological Survey. It is by no means necessary that an officer attached to a scientific staff should adopt the views of the general body to which he belongs. In official work, where the labours of many have to be co-ordinated by a chief, it is only just that the officers should be content to lay their own convictions aside, and loyally work in obedience to prescribed rules. But in extra-official work each man should be perfectly free to think and act according to his own notion of what is right; as free, indeed, as the ancient Israelites when, having no king, every man did that which was right in his own eyes. Mr. Woodward is, therefore, unquestionably justified in taking his own views of classification, and in adopting for the purposes of this work whatever scheme seems to him best, whether it be officially recognised or not. So far from being discouraged, such independent action rather claims our sympathy. For it is to be welcomed as an index of a free and healthy spirit when a man shows himself bold enough to escape from the traditions of the school in which he has been trained, and form an independent judgment based on evidence, and not on authority.

Most geologists will anticipate that it is in dealing with the Cambrian and Silurian rocks that Mr. Woodward feels bound to depart most widely from the classification of the Geological Survey. Whoever has watched the current of geological opinion on the Cambrian question within the last few years will have observed that it has set strongly in the direction of the views originally put forth by Sedgwick. And Mr. Woodward has distinguished himself among the younger geologists on the Survey by accepting to the full the classification of the late Woodwardian professor. The Cambrian system, as defined in the work before us, exactly corresponds with Sedgwick's Cambrian, and forms a noble group extending upwards to the base of the May Hill sandstone. It will, of course, be said that the old controversy is after all a mere logomachy, and in no wise affects our notion of the geological structure of the Principality; that, indeed, the history of the earth has been one of gradual evolution, and that where we draw our lines of demarcation must needs be to a large extent arbitrary, so that it matters little whether the limits of the Cambrian system be shifted a little higher or a little lower in the scale. Such arguments, however, specious as they may appear, can hardly be applied to the case under discussion. There is admitted to be, in the British area, a great natural break just where Sedgwick's Cambrian ends, at the top of the Bala group—a break much more decided than that at the top of the Tremadoc beds, which has been chosen as the dividing line by those moderate geologists who are anxious to effect a compromise between the views of Sedgwick and those of Murchison. If the upper limit of the Cambrian system be not fixed at the top of the Bala beds, it appears that there is no other natural boundary sufficiently strong to separate two systems, so that the term Cambrian would stand some chance of vanishing altogether. But surely no geologist would wish to see so honoured a name drop out of our nomenclature. It appears, then, that if both terms—Cambrian and Silurian—are to be retained, it is difficult to escape the conclusion that Sedgwick's classification must ultimately prevail, and the able way in which it has recently been advocated by such men as Professor Hughes will assuredly do much to effect this end. Looking at Mr. Woodward's map, one must confess that, apart from all questions of priority of nomenclature, it seems peculiarly appropriate that so large an area in Wales should be coloured with the Cambrian tint.

In dealing with the Old Red Sandstone and Devonian strata, Mr. Woodward describes each type separately, and in his excellent little map uses distinct tints for the two groups. He evidently leans towards the view which would correlate some of the so-called Upper Devonian rocks with the lower part of the Carboniferous system elsewhere, and he attempts to indicate this relation in the index of colours accompanying the map. It will be remembered that some four years ago Mr. Woodward contributed to the *Quarterly Journal of Science* a clear review of the controversy on the Devonian question, a controversy with which Professor Jukes's name is so intimately identified.

Our author's treatment of the Carboniferous system, in which he has had Professor Green's valuable assistance, needs no remark. But on passing to the overlying rocks we note that Mr. Woodward classes the Permian strata with the Trias under Conybeare's old name of "Poikilitic," and has placed them in the Mesozoic group. Much, without doubt, may be said in favour of this arrangement, for the Permian and Triassic rocks in many places merge gradually into one another, so that on lithological and physical grounds they appear to form an almost inseparable series. But, on the other hand, the Permian fossils have a decidedly palaeozoic facies, and in many districts the plants and animal remains are very closely related to those of the Carboniferous series. Whichever view be taken, however, there

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seems some chance of the Permians ultimately losing their position as a distinct system.

After describing the sedimentary and subaerial deposits which form the greater part of England and Wales, Mr. Woodward addresses himself to the more difficult subject of our igneous and metamorphic rocks. Here he has been much assisted by his colleague Mr. Rutley, who is devoting himself to petrological studies with excellent results. Chapters on "Denudation and Scenery," and on "Field-Geology," bring the work to a conclusion. We must not forget, however, to mention that the reader is supplied with a glossary of geological terms, a bibliography, and an excellent index. Nor should we omit reference to the neat little map of England and Wales, drawn by Mr. Griesbach, which shews not only the solid geology but the general distribution of boulder-clay and gravels.

It is not to be supposed that so comprehensive a work should be entirely free from errors, but it is something to say that these appear to be but few and trivial. We may remark, for example, that the Dinas sand which is used for making fire-bricks employed in copper-smelting furnaces comes from Dinas in the Vale of Neath, and has no relation to the jaspideous rocks of Dinas-Mowddwy in North Wales, as suggested at page 46. The reviewer need, however, have no hesitation in warmly recommending Mr. Woodward's work as a most trustworthy guide to the student who wishes to gain a clear notion of the geological structure, the leading fossils, and the characteristic minerals of the land we live in.

F. W. RUDLER.

The Doctrine of Addai, the Apostle. Now first edited in a Complete Form in the original Syriac, with an English Translation and Notes. By George Phillips, D.D., President of Queen's College, Cambridge. (London: Trübner & Co., 1876.)

AMONG the ancient Syriac documents discovered by the late Dr. Cureton, and published after his death, relative to the establishment of Christianity in Edessa and the neighbouring countries, there are fragments of a work entitled the *Doctrine of Addai*, under which name Thaddeus, one of the Seventy Disciples, is revered as the Apostle of Mesopotamia. This work is now published entire by Dr. Phillips from a manuscript belonging to the Imperial Library of St. Petersburg. The Syriac text is beautifully printed, and has had the benefit, not only of Dr. Phillips's editorship, but of the valuable assistance which Prof. Wright has lent in correcting the proof-sheets.

Most persons will agree with Dr. Phillips that, as an exposition of certain great doctrines of Christianity, one of the discourses attributed in this document to Addai is in the highest degree clear, logical, and impressive; that the farewell address attributed to the same apostle is a model of a pastoral address; that throughout the two discourses we find nothing but the utterances of pure and eternal truth, and that they are worthy of the time when Addai lived, perhaps even of one ordained to the ministry by Christ Himself. The same praise, however, is due to other ancient compositions which are most undoubtedly apocryphal, and I confess that I am unable to follow Dr. Phillips in looking upon this work as a genuine monument of the Apostolic age, or even as "standing chronologically at the head of Syriac classics."

We know how difficult it is to find references to the four Gospels, or other books of the New Testament, in the earliest Christian literature. This is assuredly not the case in the *Doctrine of Addai*. We not only meet with passages which appear to be directly taken from the Gospels, but the Acts of the Apostles and the Epistles of St. Paul are stated to have been publicly read in the churches of Edessa long before these books were actually written. Even the *Diatessaron*, a work on the Gospels, known to have been compiled by Tatian in the second century, is represented as being read in church at the time of King Abgar, a contemporary of the Emperor Tiberius. These are not the only anachronisms. One of the personages mentioned in the story is ordained by Serapion, Bishop of Antioch, who was himself consecrated by Pope Zephirinus, whose pontificate did not begin till the third century. The enormity of these anachronisms has not escaped Dr. Phillips, but he quietly, like Cureton, disposes of them as interpolations. A long passage relative to the Invention of the Cross is disposed of in the same way. "Remove these interpolations," says Dr. Phillips, "and you have nothing in the document which bears the aspect of being counterfeit. I do not say that there may not be other insertions made after the time of Labubna; but they are not apparent on the surface." Historians used in former days to deal in an exactly similar way with mythical narratives. They "removed" those parts which they considered incredible, and presented the rest as genuine history, as if one part was better attested than the other. If an anachronism appears in a narrative it is not sufficient to reject it as an interpolation, you must prove that it really is one. The well-known Acts of St. Ignatius of Antioch, which profess to be written by an eye-witness, unfortunately give a date for the events recorded which cannot be harmonised with the chronology of Trajan's reign. This one anachronism is sufficient to destroy the authority of the document in which it occurs, until it can be shown by the evidence of at least one ancient manuscript or version to have originally formed no part of the work. And until at least one ancient MS. or version of the *Doctrine of Addai* can be produced entirely free from anachronisms, the internal evidence against its genuineness will be overwhelming.

Dr. Phillips does not seem to have noticed that the paragraph which states that, agreeably to the custom of the kingdom, Labubna, the King's scribe, wrote these things of Addai the Apostle, from the beginning to the end, is evidently a part of a passage which he has himself rejected as an interpolation, the whole final paragraph bearing a most suspicious resemblance to the final paragraphs which Cureton quite arbitrarily assumes to have been foisted upon the Acts of Sharbil and of Barsamya, but which are undoubtedly integral parts of those highly interesting and edifying, but certainly apocryphal, writings.

The *Doctrine of Addai*, as we have it, is not earlier than the pontificate of Pope Zephirinus, in the third century. But it bears evidence of a still later date. A portion of it is copied from the Syriac translation of the *Ecclesiastical History* of Eusebius. "Whoever will take the trouble to compare the two texts will find that the variations are not many." So says Dr. Phillips, who believes that the translator of Eusebius copied the *Doctrine of Addai*. There is one variation which is worth while mentioning. Hannan, or Ananias, the person who is said to have brought the letter addressed by Abgar to Our Lord, is called by Eusebius ταχυδρόμος, "a courier." This, in the Syriac version of his history is rendered by ܬܒܠܪܐ, a word borrowed from the Latin *tabellarius*, "a letter carrier." In the *Doctrine of Addai* Hannan is called ܛܒܘܠܪܐ, from a quite different Latin word, *tabularius*, and Dr. Phillips translates it "keeper of archives." Such was in fact the office of Hannan according to this document, not a mere letter-carrier according to Eusebius, whether in Greek or in Syriac.* Is it not tolerably clear that the *tabularius* of the later document has grown out of the *tabellarius* of the earlier one, and that part of the story itself has grown out of the mistake? The use of the Latin term *tabularius* as applied to a servant of King Abgar appears to me to be another gross anachronism. There is no evidence that the term was known in the East till at least the time of Marcus Antoninus, who introduced the institution into all the provinces.

The story of the finding of the Cross by Protonice, a wife of the Emperor Claudius, is borrowed in most of its details from similar stories told about St. Helena, the mother of Constantine. Instead of arguing as Dr. Phillips does at p. viii. from Armenian authorities, I should simply infer from this evidence that the extract of the calendar referred to has not the antiquity which he supposes. The calendar itself may owe its origin to its supposed author, but ecclesiastical calendars, like law books and liturgies, admit of increase to an indefinite extent. On the other hand, it is not easy to imagine anything more damaging to the authority supposed to be derived from the archives of Edessa, than admitting, as Dr. Phillips does, that the extracts seen by Eusebius already contained these "interpolations."

I abstain from making any remarks on the correspondence attributed in this work, after Eusebius, to Christ and Abgarus, and on the letters between that Eastern potentate and the Emperor Tiberius. The Syriac text of these letters had already appeared in Cureton's publication, and they were well known from other sources. Whatever we may think of the genuineness of these documents, or of the entire work of which they form a

* In a note (p. 2) Dr. Phillips says:—"He is called in our text *tabularius*, but in Cureton's *tabellarius*. The former is more probably correct." Is not this a mistake? To my own eyes Cureton's text of the *Doctrine* (representing two MSS.) has *tabularius*.

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part, there can be no doubt that Dr. Phillips has by this publication earned the cordial thanks of all Syriac scholars.

P. Le Page Renouf.

SCIENCE NOTES.

GEOLOGY.

As nothing has hitherto been published by the Geological Survey in elucidation of the structure of the Lake District of Cumberland and Westmoreland, it is with peculiar satisfaction that we note the appearance of a neat little memoir on the geology of the northern part of this district. The memoir has been prepared by Mr. Clifton Ward, an able officer of the Survey, who has for many years devoted himself with zeal to working out the intricate structure of the Lake country. In the present memoir he describes the area included in Quarter-sheet 101, south-east, of the Survey Map. Within this area, the palaeozoic rocks include the Skiddaw slates; the volcanic series of Borrowdale, known commonly as the Green Slates and Porphyries; the Basement Conglomerate, often called the Upper Old Red; and the Carboniferous Limestone. Prof. Ramsay points out in his Preface that the most interesting point brought out in Mr. Ward's memoir is the fact that the volcanic rocks of the Lake District were for the most part accumulated on land, and not in sea, thus differing from the old lavas and ashes of North Wales. The igneous rocks have been carefully studied microscopically by Mr. Ward, who has illustrated his memoir with three coloured plates of rock-sections.

Miners in the North of England have long known, under the name of the "Whin Sill," a basaltic rock associated with the Carboniferous Limestone series. Mr. Topley, of the Geological Survey, and Mr. Lebour, of the School of Science at Newcastle, have lately submitted to the Geological Society their matured views on the relation of the Whin Sill to the associated strata. They regard it not as an interbedded lava, but as an intrusive rock which has been thrust laterally between the planes of bedding, thus corroborating the views originally expressed by Prof. Sedgwick. The writers have determined, contrary to the opinion of many practical miners, that the Whin Sill lies at different horizons in different districts, shifting its position to the extent of a thousand feet or more. The Whin Sill has been taken as the base of the Yoredale series, but this base can scarcely be retained, since the writers have shewn that in some sections it lies even above the Great Limestone which forms the top of the Yoredales.

Lough Neagh is a large piece of fresh-water in the north-east of Ireland, well known if only for its reputed petrifying power. The geological age of the lake, and the probable mode of its formation, have been carefully studied by Mr. E. T. Hardman, of the Geological Survey of Ireland, whose paper on the subject has been published by the Royal Irish Geological Society. The writer has been led to the conclusion that the lough is of Pliocene age; that is to say, it was formed after the Miocene and before the Glacial period. It is believed that the lake is not a true rock-basin, nor has it been formed by ice-action, but Mr. Hardman maintains that it occupies part of an area of depression due to the existence of faults, though its formation has been assisted by subaerial denudation. Along the southern shore of the lake there are extensive deposits of clays and sands with beds of lignite, representing the delta of a large river which formerly must have flowed into the lake. The clays are of considerably later date than the great flow of Miocene basalt in the north-east of Ireland, and it has been recently shown that they contain lacustrine shells of Pliocene age.

Some geological specimens collected by Mr. McLeay from the southern coast of New Guinea have been examined and reported on by Mr. C. S. Wilkinson, whose notes on the subject appear in the last number of the *Canadian Naturalist*. It is interesting to note the discovery of certain clays referred to the Lower Miocene period, extremely similar to strata which occupy a large area in Victoria. Such clays were not previously known from New Guinea, and their discovery suggests a former land-connexion between this island and the Australian continent.

A capital volume has been issued by the Palaeontographical Society to its subscribers for the year 1876. It contains a monograph by Mr. H. B. Brady, on the Carboniferous and Permian Foraminifera, excepting the genus *Fusulina*, not represented in Britain. This work has grown out of an examination of some Foraminifera obtained by Mr. C. Moore from pockets in the Mountain Limestone of the Mendip Hills. Mr. Brady's essay forms a valuable companion to the previous papers on Fossil Foraminifera written by him in conjunction with Profs. Parker and Rupert Jones. The Palaeontographical volume also contains a Supplement to Mr. Davidson's monograph on British Jurassic and Triassic Brachiopoda. The first part of that monograph was published in 1851, the second in 1852, and an Appendix in 1855; but since the last-mentioned date much additional information has been acquired, and this has necessitated a thorough revision of the subject by our great brachiopodist. The third part of the Palaeontographical issue contains Prof. Owen's supplement to his monograph on the Fossil Reptilia of the Wealden and Purbeck Formations (*Poikilopleuron* and *Chondrosteosaurus*).

No fewer than twenty new specimens of vertebrata from the famous Fort Union beds of Montana have recently been described by Prof. Cope before the Academy of Natural Science of Philadelphia. These recent additions to American palaeontology include several new genera of herbivorous Dinosaurians.

Some fish-teeth obtained from the faluns of Saucat (Gironde) have been studied by M. E. Delfortrie, who has referred them to the genus *Trichiurides*, established by Dr. Winkler on specimens from the Bruxellian beds. The French teeth are described in the *Journal de Zoologie* as a new species under the name of *T. miocaenus*.

Mr. J. F. Walker has announced in the *Geological Magazine* his recent discovery at Abbotsbury, in Dorsetshire, of specimens of *Terebratula subsella* (Leymerie), believed to be new to England. A new species of *Waldheimia*, discovered at the same time, will be described by Mr. Davidson as *W. Dorsetensis*.

Few of our British rocks are more beautiful, when examined under the microscope, than the pitchstones of Arran. Every petrologist is consequently familiar with the appearance presented by the enclosed crystals in this rock, gracefully shooting out in all directions, like the elegant fronds of a fern. It has been said that these pitchstones never contain hornblende, the mineral which was at one time taken for hornblende being now referred to augite. Dr. Gooch has, however, shown, in the last number of the *Mineralogische Mittheilungen*, that the belonites in some of the Arran pitchstones exhibit well-marked dichroism, and are therefore probably hornblende, as was originally suggested.

More than thirty years ago, Mr. Darwin, having returned from the voyage of the *Beagle*, published in rapid succession, first his *Coral Islands*, then his *Volcanic Islands*, and afterwards his *Observations on South America*. As these standard works, having been long out of print, were to a great extent inaccessible to the younger generation of geologists, Mr. Darwin has acted wisely in allowing them to be re-issued. The volume on Coral Islands appeared some months ago, and the two other works have recently been published in the shape of a single thick volume, entitled *Geological Observations on the Volcanic Islands and Parts of South America* (Smith, Elder and Co.). As the observations relate to a part of the world but little visited by men of science, it was hardly to be expected that Mr. Darwin would be able to add much to his own results, and the present issue is consequently little more than a reprint of the work in its original form. As such, however, it is to be welcomed by those who do not possess the previous edition.

We have received a copy of a popular geological work entitled *The Puzzle of Life, and How it was Put Together*. By Mr. Arthur Nicols. (Longmans.) The work gives a brief but accurate history of animal and vegetable life upon the earth, written in clear and simple style, especially attractive to children. It includes an account of prehistoric man, and shows in many other ways that the writer is familiar with some of the latest phases of geological thought. In such a work we hardly look for originality, but we observe that Mr. Nicols suggests the name *Eodendron* for the graphite or "black lead" of the Laurentian series. Although it is highly probable that graphite is in some cases a product of the extreme alteration of vegetable matter, such a metamorphism has never been distinctly traced, and it is consequently, to say the least of it, a little rash to introduce such a word as Eodendron in a popular work, where it is calculated to mislead the beginner. The word has evidently been framed to correspond with *Eozoon*, but we may remind the writer that Dr. Otto Torell many years ago suggested the word *Eophyton* as a correlative to the name of the Laurentian foraminifer, and actually applied it to what were believed to be the earliest traces of vegetable fossils, excepting algae, in the old rocks of Sweden.

METEOROLOGY.

Forest Meteorology.—About three years ago (Academy, April 15, 1873) we reviewed Prof. Ebermayer's account of the work of the Bavarian Forest Academy at Aschaffenburg, and now we have the first Report of a similar nature from Prussia from the pen of Dr. A. Müttrich. Ten observing stations have been organised, three being in Alsace and Lorraine, one in the Eifel and the other six in various parts of Prussia proper, from Gumbinnen to Erfurt. Each establishment consists of two stations, one in the forest and the other in the open ground. The observations comprise the ordinary routine of simple meteorological observations, with special attention to evaporation, and also to the temperature, &c., in the crown of the tree—*i.e.*, at the points where the main branches spring—and we have the tabular monthly results for each station, but without much discussion. It would be a matter of great interest if some of our own large proprietors would establish similar stations on their estates, but we fear that at present such an idea is Utopian. In connexion with the same subject of the effect of forests on climate we may here notice Herr Wojeikoff's short paper on the climate of Manitoba, which appeared in the *Austrian Journal* for October 1. He points out in it that the station of Winnipeg, where the observations have been conducted for some years past under the superintendence of the Bishop of Rupert's Land, is admirably fitted to furnish information as to the influence of prairies and forests on climate, inasmuch as the face of the country has hardly yet been materially altered by cultivation. Among other interesting points it may be noticed in that region how, since the disappearance of the bison, the struggle for existence has been carried on between the grass and the trees, sometimes the one and sometimes the other type of vegetation predominating. The period of observation is, however, far too short as yet to afford results of much value as to climate.

Determination of Heights of Stations by Barometrical Averages.—Dr. Hann in the *Austrian Journal* for November 1 takes up the subject of

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the height of Pesth, which, in the absence of direct levelling, had been deduced from the readings at Vienna and at Fiume respectively, the two results showing a considerable discrepancy. He shows that this arises from the neglect of the effect of the correction for change of latitude. The omission of this causes an error of as much as 0·7 mètre for each degree of latitude. He then takes up the correction for Gravity in the formula for mountain heights, and shows that the difference of latitude for which the change of gravity produces a correction of 0·1 mètre does not exceed 8 minutes. The paper concludes with a summary of the concise formulae which Dr. Hann has deduced for the effect of change of latitude, and which are applicable between 30° and 60° lat.

Storm Warnings on the German Coast.—The instructions for the signal stations of the Deutsche Seewarte have just reached us, though dated four months back. The plan is a very complete one. The signals employed are eleven in number. A ball indicates the existence of atmospherical disturbance. A cone with point up shows a NW. gale; with point down a SW. gale. Two cones with points up show a NE. gale; with points down a SE. gale. Each of the four cone signals is intensified by adding a drum if the gale is severe. In addition flags are employed to show the probable direction in which the wind will shift. One flag indicates "veering," two flags "backing." The signalmen are in the pay of the Seewarte, and they are charged with the receipt and interpretation of the daily telegrams, as well as with the management of the actual signals. They keep diaries and report regularly the text and the hour of arrival of each telegram, with the state of the weather, so as to provide a check on the accuracy of transmission of the warnings, and also to afford means of testing the results of the system. The paper concludes with some simple rules about the interpretation of weather telegrams, which are very necessary, as the signalmen are directed to be in readiness to give explanations to all enquirers.

Monthly Summaries of Weather.—The Deutsche Seewarte has commenced the laudable practice of giving a monthly report on European weather, of which the parts for January and February, 1876, have appeared. In addition to the materials supplied by the various meteorological bulletins, and the special reports and schedules of observations supplied by different observers in Germany and elsewhere, a number of extracts from newspapers are reproduced, so as to place on record some portion of the irregular current meteorological information which from time to time appears in the daily press. The text is followed by tables of monthly means and extremes for pressure and temperature for all the stations, with an abstract of the daily anemometrical results for Wilhelmshaven, Hamburg, Swinemünde, and Neufahrwasser. A chart is appended giving the paths of the barometrical minima during the month.

Ocean Currents.—Dr. Otto Krümmel has published a pamphlet entitled *Die aequatorialen Meeres-strömungen des Atlantischen Oceans und das allgemeine System der Meeres-strömungen* (Leipzig: Duncker and Humblot), in which he reviews all the theories on this subject by the light of the results of recent expeditions such as that of the *Challenger*. He summarises his ideas in the following five theses:—1. A vertical circulation in the Atlantic is undeniable. 2. The ascending movement alone cannot produce such a strong westerly current as is observed. There must be some other force producing a westerly motion which is not yet thoroughly understood. 3. The conditions of temperature are not sufficient to account for the vertical circulation, and especially for the currents at the Equator. Centrifugal force must be taken into consideration. 4. This force is materially modified by local thermal agencies, as the ascending current appears several degrees north of the Equator, and varies its position with the sun. 5. The three Equatorial currents of the Atlantic are then explained by assuming two ascending currents, increased in activity by centrifugal force, between which the Guinea current exerts a compensating action.

The Diurnal Range of the Barometer.—The *Comptes Rendus* for November 27 contain a paper by M. Wickenheimer which has at least the merit of novelty in the year 1876. The author states on his experience of observations taken in the years 1874–5 that the mean of any number of barometrical observations is constant, whatever be the hour of observation!! He certainly admits that this law is not true near the Equator, where he cannot deny that diurnal range is as regular as clockwork. What does the shade of Ramond, who seventy years ago proved the existence of diurnal range in France from French observations, say to the promulgation of such doctrines as M. Wickenheimer's?

The Theory of Weather.—Prof. Marié Davy has issued a reprint of his work, *Les Mouvements de l'Atmosphère*, first published in 1866. The present book has a new title-page, from which the words "considérés au point de vue de la prévision du temps" are omitted. It has also a new preface, and an appendix of 16 pages, but the rest of the work of 490 pages agrees page for page with the original issue.

The Cause of Storms.—Mr. G. A. Rowell, of the Ashmolean Museum, has printed a paper on this subject in connexion with the whirlwind at Cowes, September 28, 1876. He visited the locality two days after the occurrence, and collected all the information available. He states that the facts are entirely accordant with his theory that storms are due simply to the condensation of the vapour in the air. He holds that the phenomena of stripping the slates off the lee side of a roof, and the carrying of a waggon, weighing more than a ton, clear over a hedge eight feet high and for a distance of twelve yards, must have been produced by a sudden rarefaction of the air acting on the air underneath those objects, which, according to him, must have excited an upward pressure of about 40 lbs. per square foot in the case of the waggon. The main facts which Mr. Rowell has in support of his theory are the general association of exceptional rainfalls with such disturbances as that of Cowes. In a supplementary paper he treats of the development of the whirlwind into a waterspout—a well-known occurrence when these vortices pass over a free water-surface; Prof. Reye, in his work on *Wirbel-Stürme*, noting one specially which passed over the Siebengebirge, and on its crossing the Rhine developed a temporary waterspout. The paper concludes with a statement of the author's views as to electricity being the real cause of storms. In this, however, he is utterly at fault, for he supposes that as evaporation goes on at low temperatures it is not possible for the water to obtain sufficient heat from surrounding bodies, in order to convert itself into vapour. His idea is that the particles of bubble-steam are surrounded by a shell of the electric fluid, which, being imponderable, renders them buoyant!! He thus accounts for the suspension of water in a medium so much lighter than it. We have endeavoured to give Mr. Rowell's views fairly and fully, but we cannot but remind him that, to take a single instance, the rainfall of more than five inches in a single day at Monmouth (July 13, 1875) was not accompanied by any storm in this part of Europe.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(*Wednesday, December* 6.)

SIR SIDNEY SMITH SAUNDERS, C.M.G., Vice-President, in the Chair. Mr. McLachlan (on behalf of Mr. W. Denison Roebuck, of Leeds) exhibited some locusts, a swarm of which had passed over Yorkshire during last autumn; they were supposed to be the *Pachytylus cinerascens*, an insect said to breed in some parts of northern Europe.—Mr. W. C. Boyd exhibited living larvae of *Brachycentrus subnubilus* in their quadrilateral cases, having been reared from the eggs.—Mr. S. Stevens (on behalf of Mr. Birchall) exhibited a specimen of *Cirrhoedia xerampelina* var. *unicolor*, *Agrotis lucernea* var. *latens*, and what appeared to be a small variety of *Zygaena filipendulae*. They were all taken by Mr. Birchall in the Isle of Man.—Mr. Meldola referred to a request made by Mr. Riley, of St. Louis, Missouri, that entomologists would supply him with cocoons of *Microgaster glomeratus*, which were wanted in the United States to destroy the numerous specimens of *Pieris rapae* imported into that country. Mr. McLachlan had since expressed a doubt whether *M. glomeratus* ever attacked *P. rapae*, or only *P. brassicae*; and Mr. Meldola now exhibited the insects he had found parasitic on these two species; that on *P. rapae* being *Pteromalus imbutus* (one of the *Chalcididae*), while on *P. brassicae* he had found *M. glomeratus* and a dipterous species, *Tachina augusta*.—Mr. Smith stated that he had received a nest of *Osmia muraria* from Switzerland, and that in one of the cells he had found a yellow larva, which ultimately proved to be that of a beetle belonging to the *Cleridae* (*Trichodes alvearius*).—Sir Sidney Saunders exhibited a large box of insects of all orders, collected by Mr. Whitfield at Corfu.—Mr. C. O. Waterhouse remarked on the *Catalogus Coleopterorum* of Gemminger and Von Harold, the concluding portion of which was now published. The total number of generic names given is 11,618, of which 7,364 are adopted genera, and 4,254 appear as synonyms. The total number of species recorded is 77,008. Dejean's first Catalogue, published in 1821, gave 6,692 species; while that of 1837 (the third edition) gave 22,399 species, of which, however, only a portion were then described. Taking into consideration the number of species described during the publication of the Munich Catalogue, the number of described species at the present date could not be less than 80,000. Thus, since 1821, the known species of Coleoptera had increased twelve-fold.—Sir Sidney Saunders exhibited several larvae of *Meloïdae* in their first stage, received from M. Jules Lichtenstein, of Montpellier, including the primary larval forms of *Sitaris Colletes*, *Mylabris melanura*, *Meloë proscarabaeus*, &c.—Mr. C. O. Waterhouse read "Descriptions of Twenty New Species of Coleoptera from various Localities."

METEOROLOGICAL SOCIETY.—(*Wednesday, Dec.* 20.)

H. S. EATON, Esq., M.A., President, in the Chair. The following papers were read:—"On Observations with the Psychrometer," by Dr. R. Rubenson (translated from the Swedish and abridged by Dr. W. Doberck). This paper contains an account of the instructions issued to the Swedish observers in order to obtain trustworthy results from the psychrometer, or dry- and wet-bulb hygrometer. These instructions, however, do not differ from those followed by English observers at the present time.—"Contributions to Hygrometry: the Wet-Bulb Thermometer," by William Marriott, F.M.S. This paper contains the results of observations made with several wet bulbs in different positions and under different conditions, which were carried on in order to determine what a wet-bulb thermometer should be. Ten thermometers were used as wet bulbs and three as dry bulbs. With three wet bulbs the water-receptacles were placed at different angles; but it was found that the readings were not affected by the position of the water-receptacle. Others were used with different thicknesses of muslin and conducting threads; but it was shown that the thermometers with the thinnest muslins always gave the lowest readings. Three pairs of dry and wet bulbs were used, one with a closed water-reservoir six inches from the dry bulb, the other two having open reservoirs, which were respectively three inches and one inch from the dry bulbs. It was found that the dry bulbs of the two latter read lower than the former in fine dry weather, but when the air was damp, and during rain, they generally read higher. The wet bulbs of the latter read a little higher than the former; this was mostly the case in damp weather. In conclusion, the author submitted for adoption certain regulations for the management of the dry- and wet-bulb thermometers in order to secure comparable results.—"Visibility," by the Hon. Ralph Abercromby, F.M.S. Visibility, or unusual clearness and nearness of distant objects, is a very trustworthy

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prognostic of rain in this and many other countries. The usual explanation that much moisture increases the transparency of the atmosphere is not borne out by observation. In this country great nearness occurs on a clear, brisk day, when hard masses of cloud shade the glare of the sky from crossing direct light sent from distant objects, and make clearness so great as to give the impression of nearness. The kind of rain which immediately follows nearness is in short, sharp showers, but unsettled weather often follows later. The synoptic conditions of nearness in this country are either straight isobars, or the edge of anticyclones, neither of which are associated with settled weather.—"Description of a Meteorographic Model," a letter from the late Commodore M. F. Maury, Hon. Mem. M.S., to Captain H. Toynbee, F.R.A.S.

NUMISMATIC SOCIETY.—(*Thursday, December* 21.)

MR. B. V. HEAD read a paper "On a recent Find of Staters of Cyzicus." The British Museum has received, during the past year, a considerable number of Cyzicene staters, forming part of a horde of fifty-seven specimens, representing twenty-seven different types, of which fourteen are unpublished: altogether unquestionably the most important discovery of the kind that has yet been made, and one which throws much light on the history of the early Greek coinage. The principal points which Mr. Head considers decided by this discovery are (1) the date of the staters of Cyzicus; (2) that of the electrum and the gold staters of Lampsacus. An Attic inscription of the year 434 B.C. (Berlin *C. I. A.* No. 301) mentions χρυσοῦ στατῆρες Λαμψακηνοί and χρυσοῦ στατῆρες Κυζικηνοί, and numismatists have generally identified these with the well-known gold staters of Lampsacus and the electrum staters of Cyzicus, thus making both as early as 434. One of the gold staters of Lampsacus, however, bears the head of the Persian Satrap Pharnabazus, who began to reign about 413, and, to judge by the style, none can be earlier than this. It is thus clear that the inscription must refer to other than the *gold* staters of Lampsacus. Now, among this recent find are some electrum staters not bearing the tunny-fish of Cyzicus, but distinguished by the half-sea-horse of Lampsacus. Mr. Head shows that the Attic inscription above referred to must relate to these electrum staters of Lampsacus. The gold staters of Lampsacus are thus thrown forward to after 413 B.C., and the new-found electrum staters occupy their place as contemporary with the inscription of B.C. 434. This being proved with regard to the Lampsacus electrum staters, it, of course, applies equally to the electrum staters of Cyzicus, which form part of the same find. C. Lenormant, followed by most numismatists, ignorant of the inscription of B.C. 334, has maintained that these Cyzicene staters date from 420–330, but Mr. Head shows that from the above-mentioned inscription they may be proved to have been in existence in 434, and from the Lygdamis inscription to date back to 445. Judging from the style of work, Mr. Head is himself inclined to throw the earliest back even as far as 478, and to place the range of the Cyzicene staters from 478 to 387. An important question dealt with in this paper is the date of the general commencement of a gold coinage, and Mr. Head, by a considerable induction, places this epoch at about 412 B.C.

FINE ART.

OLD MASTERS AT BURLINGTON HOUSE.

(*First and General Notice.*)

AND so the unwelcome rumours were not true after all, and the Seventh Exhibition, held last year, was not to be the last. There were reasons, indeed, obvious enough why it should not be. A larger public than that of the earlier years—a much larger public than that which had frequented the British Institution in days still further away—had come to take an interest in the show. The store of great Art in private English possession was far from being exhausted. The show of Old Masters' pictures and of pictures by the deceased Masters of the British School, though far in any one year from reaching the importance of a National Collection, did the service of arousing a vivid interest which can hardly at any time be awakened for what is on permanent view: a public more or less instructed and intelligent compared notes: the professional critic, the private connoisseur, came forward with suggestion and elucidation: there was unity of interest, concentration of interest, on the particular treasures gathered for eight weeks together and then to be dispersed again.

But alas! there seemed reasons scarcely less potent for at least the temporary discontinuance of the treat and advantage we had for seven years enjoyed. The burden, it was said, of getting things together, of seeking them from afar, fell on too few shoulders. It was very serious work in the midst of an occupied life, this work of furthering the exhibition, which fell on the few who would strenuously perform it. A cab, to-day, from Kensington to Russell Square; a railway journey, to-morrow, from King's Cross into Yorkshire; and letters with offers, and letters with refusals—these things imposed no little tax on the genuine friends of art who alone were willing to undertake them. Again, there was the difficulty, not of getting things, but of getting the things most wanted. Certain great collections were obstinately closed; the owners of hereditary stores of art, opened in private houses to the curious only under most difficult conditions, were somewhat wont to ignore the responsibilities implied by the possession of unique treasures; they would part with nothing from their galleries for the general instruction and delight. The attitude of certain of the obstinate provoked an almost unjustified, because exaggerated, opposition. The right of private possession seemed to be threatened; the occasional abuse of its privileges was so manifest that its advantages were overlooked and forgotten. The good effected by any work of art can hardly be measured by taking into reckoning the mere number of people who have access to it. For every twenty who see a work of art in an exhibition there may be only one who can see it in a private room; but that one will after all have far greater chance than the twenty of valuing in the right moment and to the right degree the quality in the art. The work of art which can be turned to for instruction or refreshment in many moods and at will, must have an influence of its own not to be wholly forgotten or undervalued by the advocates of the absorption of all art into museums, into national or municipal collections—public property if you will, but property which the public can only visit by appointment, by settled plan, by a walk perhaps of half an hour, in a mood quite different from that which is the best for the enjoyment and reception of work of art. It may safely be added that the person fittest to enjoy the art will be the one most willing—nay, most anxious—to lend it from time to time for the use of the public which pays its shilling and walks round the gallery.

Enough of the willing have been found this year for the arrangers of the exhibition to fill six rooms pleasantly, and to fill them as usual with work of infinite variety. The Queen contributes eleven pictures: many of them among the gems of her collection. Lord Methuen, Lord Darnley, and Lord Lansdowne make most liberal display. Sir John Neeld and Lady Elizabeth Pringle contribute many pieces. Sir William Miles, who has for many years been a most unstinting contributor of the treasures amassed by his father at Leigh Court, sends this year two pictures, both of which have been considered in the West country as among the greatest prizes of the Somersetshire collection. One of them, the *Creator Mundi*, attributed to Leonardo and valued at an enormous sum, is not among those best fitted to challenge criticism: it will evoke, as is already evident, more discussion than admiration. Rich amateurs who have recently surrounded themselves with works of art and who are rarely among the most desirous to keep their possessions to themselves, appear in sufficient number. One or two of the City companies send pictures of various interest—portraits, naturally, or views of places with which the company had local connexion. Less known amateurs, here and there, and in great numbers; heads of county families, the founders or early members of which were painted by Sir Joshua or Gainsborough; and artists, one or two only, since it is not among modern artists that is to be found the warmest appreciation of the work of other times—these, together, and in their various proportions, contribute what makes the rank and file of the eighth annual show.

And what, then, is the show itself?—what are, at least, its surprises and revelations? To those who in late years only have been able to visit galleries, the work of an illustrious Scotchman, Sir Henry Raeburn, will, at least among British things, come with astonishment and pleasure. Edinburgh, the city both of his birth and residence, the city to which his fame has until now well-nigh been confined, has but lately had a gathering of his works; and enough of the best of his portraits have come on to us from Edinburgh to attract attention to his name, and to give it—it is safe to say, even in these preliminary lines—a place which it has never had before. The Raeburns are to be found in the first and second rooms: the numbers 9 and 91, portraits of *Mr. Wardrop of Torban Hill* and of *Mrs. Gregory*, being the most immediately impressive and pleasing of them. Another master of the British school—a master who flourished in the middle of the last century—is here in unusual strength. Samuel Scott, a little of whose work, but a little only, is known in the National Gallery, sends *Old London Bridge*, *Westminster Bridge*, and the *Custom-House Wharf*, all of them contributions of great interest, and curiously connected with other works of his, as to which, at a later moment, there will be something to say. Nor are the somewhat unusual manifestations of the British School, now at Burlington House, confined to the work of these masters. There is a large river-piece by Vincent, *Greenwich Hospital*, as seen from the Thames, than which, certainly, no more important work of this Norwich painter has ever been beheld. Once before, we believe, the same piece has been beheld, but that was at the International Exhibition of fifteen years ago. Vincent is little known, and of the latter part of his life and of the work of his latter days even less has heretofore been known than of the earlier. At the beginning he was associated with Crome. He was a member of the Norwich Society of Artists, which the great master of the school founded in 1805. Later, he was in London, and there is record of him in 1821, as having been one of two artists who came from the capital to Norwich expressly to attend the funeral of Old Crome. The picture, here, of Greenwich, with its busy waters, and the various craft, and the breadth and yet the subtleties of light, shade, and colour, will hold no small place in the visitors' interest. Hilton too, who was the brother-in-law of De Wint, but whose historical art has never held its own by the side of the art of the delightful landscapist, has a picture here that is at least creditable—*Christ Crowned with Thorns*—a piece of colouring unusually good and well preserved, a piece of manly draughtsmanship and composition—lacking only the divine fire. Reynolds is here of course, from the *Mrs. Mayne*, in the possession of a descendant of the sitter—the Mrs. Mayne, one of the most delightful because one of the most unaffectedly simple of Sir Joshua's young women—to the portrait of the child, *Lady Elizabeth Somerset*. *Nelly O'Brien* even in a rough first-view is not to be missed. Romney is here with many things; with, among others, more renderings than one of his favourite model, Lady Hamilton, who exercised so great an influence on his life and art. Gainsborough is here as usual, with work in portraiture rather than landscape; portrait work which ranges from work that is early to work that is believed to be actually his last. See, for instance, the portraits of the Sandbys, the young Academician and his wife, and

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the portrait of Mrs. Hingeston, of Norwich. This last (No. 2, in the first room) among the soberest and most studied of his works. But on the whole it is not so great a year for the three great English portrait painters of the latter half of the last century as others have been. Reynolds, Gainsborough, and Romney have been seen to fuller advantage.

Nor for Turner is it so very great a year, though he is represented in part by work strangely experimental and exceptional. Of his three pictures two are from Farnley—the house in the upland valley of Wharfdale to which, in the early middle years of his life, he resorted much, and to which, after the death of its owner, his particular friend, he would never, I am told, with however much of pressure, consent to return. Farnley, till now, has guarded somewhat jealously its Turners; the strength of them is in the water-colour drawings, of which none are seen here, since there was place for none: but it is matter for regret that his noble picture of *Dort* should not be now at Burlington House. What Farnley does contribute are, first the picture of the upper end of the Lake of Geneva, with Vevay in the foreground, Chillon in middle distance, and secondly the extraordinary composition entitled *Rembrandt's Daughter*. On the whole the British School is fairly strong, but not strong in the names with which recent experience has made us most familiar.

Of the French School there are works as usual (since the world is very full of them) by Claude and by the Poussins—works, that is, of a time when French Art was least of all French. Of the great eighteenth century there is strangely little when it is remembered that apart from all that may exist in the less known collections, there are in two great collections alone in England, so many quite priceless productions of the eighteenth century school—the school which began with the one genius Watteau, whose influence lasted for seventy years, both in England and France, and which yielded suddenly, towards the century's end, to the convictions of another classicism than that which Watteau's delicious and penetrating art had done something to displace. Of the master himself there is nothing: of Pater and Lancret, his immediate followers, nothing: of Fragonard, known too exclusively to the public by work that is not his worthiest, again nothing; and of Greuze, somehow an English favourite, only one little thing—a child more than usually childlike and innocent, or, if that be better, with expression less than usually injuriously seductive. It is called *Child and Dog*: it is numbered 18 in the catalogue, and is lent by Mr. A. J. Robarts—is pleasant, at all events, to look upon, and the girl-child with many-curved mouth, milky teeth, and outlook of unabashed confidence in all the world, is a specimen of work that at least has its qualities as well as its faults, and so is not finally crushed by the term "meretricious" which the severer criticism cheerfully applies to it.

The array of pictures by Dutch and Flemish artists seems worthy of the efforts of any previous year in this line, though they are not exactly the same masters in the school who are this time most richly represented. A Franz Hals, the finest, perhaps, of any that have been seen out of Haarlem itself, figures in the first room, along with two others, interesting, of course, but less noteworthy. Of landscapes, besides the Ruysdaels, the Berghems, there is at least one magnificent Hobbema, less interesting indeed, and less exceptional, than our own *Avenue at Middelharnis*, but, in its own more familiar kind, satisfactory and delightful. The exhibition is feebler, it may be, than in some previous years in pictures by the group of men who added to their consummate dexterity in texture-painting the most genuine delight in the coming, passing, and vanishing of light and shade: De Hooghe and Maas and Van der Meer of Delft, chief of them; men who had learned as none others have learned it, the lesson which some one else in his turn impressed upon our Constable, "Remember that light and shade never stand still." De Hooghe and Van der Meer are wholly absent. Nicholas Maas is represented, it is true, by the Queen's brilliant *Listener*, as well as by Mr. Robarts's *Old Woman Reading*—a picture somewhat akin to the Spinning Woman of the Amsterdam Museum, though less pleasant and less impressive—but neither this brilliant *Listener* nor the picture from Hill Street can have the noble charm of the great work exhibited last season. We are rich, though, this year in Jan Steens, in Adrian van Ostades, in the work of these men which is the most truly powerful though not the largest in scale, for here, in the second room, are the heads whose character was most closely observed by these cynical judges of mankind: a bit here and there of the common life, the jollity in lowness, the finesse in vulgarity, which Ostade took from every street and ale-house of Amsterdam: a chapter too from that *Comédie Humaine* which Jan Steen painted with penetration and humour. Among the figure landscapes, a *Moonlight Scene* lent by Sir John Neeld, and attributed to Eglon H. Van der Neer, is—it may here be hazarded—rather the work of Artus Van der Neer: Eglon, to whom this is assigned, being more reputed for his paintings of fine fabrics, satin draperies, and the like.

Missing many things, we come at last, in our first general view, to the third and the fourth rooms: that is the great gallery—the gallery of honour—and the room out of it to the northward. In the smaller are to be found, according to precedent, the work of the primitive schools: here is the *Holy Family*, attributed to Dürer, whether on sufficient foundation remains to be mentioned. Here is a delicate Memling, almost in his miniature manner, recalling rather the Shrine of S. Ursula at Bruges than the larger work on diptych or triptych there. Here is Lord Methuen's Fra Angelico—a small picture of the Death and Assumption of the Virgin: the Virgin with the master's early plaintiveness in her death, and his radiant calm in her uprising. Here, too, is Lord Methuen's Mabuse. And here, again, is a most remarkable example of work of a Northern school, the portrait of *Queen Mary*, by Lucas de Heere, No. 171. She stands, the face individual and potent in expression, though defaced by time and one knows not what other destructive agencies: the raiment worked upon with a joy in jewellery and fine fabric akin to that of Carlo Crivelli himself: the background of red velvet faded and worn in the creases, and catching the light there just where it can bear it the least, treated with a breadth no less indicative of reality than that curious finish of the foreground details: the combination of suggestive breadth and ingenious imitation being very much to be remarked.

In the large gallery, among many fine things from many quarters, and not a few from Italy in her greatest and ripest time, there stand forth the four allegorical subjects by Veronese, lent by Lord Darnley: allegories of carnal love in its triumph and defeat: allegories not difficult to read, nor useless when read—a symbolism not overburdened as with ingenious German care—but subjects after all most noteworthy for the display that is in them of the great pictorial qualities in which the Venetians were first, with no one within hail behind them. No. 95, No. 103, No. 115, No. 126—turn to whichever we will we see, with infinite variety and dexterity of grouping, the same august harmonies of colour, the same magnificent energy in action, fire and lust of movement, noble and completed joy of repose—the expression, all this, of that full valuing of the glory and the pride and passion of life which came, after so long a waiting, to the Italy of the Renaissance, and came to it most splendidly in Venice.

Next Saturday I mean to speak a little more in detail of the English School, and, in the following week, of the Dutch pictures; after which Mr. Sidney Colvin will discuss the pictures of the Italian Schools, and of the early Schools of the North.

FREDERICK WEDMORE.

THE WATERCOLOUR INSTITUTE.

THE exhibition which opened to the public at this Gallery on December 11, and which a casualty has prevented us from reviewing hitherto, is like so many which have preceded, and so many more which will no doubt follow it. No production of singular pre-eminence divides it from the herd, nor is its average remarkably high: at the same time, it has its fair share of skilful, pleasant, and approvable work. Messrs. Linton, Herkomer, Gow, and Gregory, among the figure-painters, and Mr. Holloway among the landscapists, may be regarded as the most distinguished exhibitors.

Mr. Linton's *Huguenot* is no doubt a water-colour of more than ordinary mark and pretension, and there is much to praise in it from the point of view of execution; yet we cannot profess to rate it very high in essential quality. It is not successful either in story-telling or in composition. We see a seventeenth-century cardinal, of a cold, unimpressionable, diplomatic type, before whom kneels on the ground, with hands bound behind the back, a Huguenot of rough, sturdy, labourer-like exterior—one apparently who has little to say for his cause, and next to nothing for himself, but whose dense decision of character will baffle all attempts at terrorising, and deliver him over to the secular arm. A secretary and a man-at-arms complete the group. Now, there seems to be no particular *raison d'être* in such a combination. It is certainly possible that a cardinal-statesman might from time to time have something to do with an obscure unlettered Huguenot in the way of judicial tyranny; but for the purposes of art more than this is required—we ought to be able to form some opinion, from the aspect and action of the personages, as to why they are brought into such immediate contact, and we find in Mr. Linton's picture nothing to account for this—no intellectual or dramatic connecting link. The composition of the group exhibits a like defect; the figures are scattered over the space—naturally enough, but not with artistic effectiveness. We turn with much more satisfaction to a smaller work by the same artist, *The Student*, which is indeed in a high degree strong, masterly, and impressive. This is a single seated figure of a youngish Dutch gentleman of about 1630, pausing to work out a train of reflection suggested by the book which he still holds; the room is dimly lighted in late afternoon—the nationality of the sitter sufficiently stamped by the Japanese hand-screen which forms one of the few accessories in the background. The expression is exactly right, and the execution throughout easy in its force and solidity. *The Song*, another single figure of the same period, habited in yellow plush and wearing a corslet, is only a shade less good; in both, Mr. Linton has receded into the past with conspicuous thoroughness and success. Mr. Herkomer sends six works—a display worthy on the whole of his exceptional capacity, but hardly, in any single instance, up to his highest mark. One of the six is the same composition which he exhibited in oils in the Royal Academy last season—*At Death's Door*. Another, and the one we like best, is named *An Intercepted Envoy*: a singularly picturesque design, rather sketchy in method, combining something of Gilbert with a good deal of Doré. The landscape is the principal thing here—autumn woods and stormy sunset, grandly felt; the armed horsemen and central castellated fortress constitute however the more immediate subject, the lighting up of the fortress, with beacon-fire and interior blaze, being a leading feature in the effect, and one of rather too obvious and *ad captandum* a sort. *Evening in the Alps* shows two peasants hastening homewards after labour, uncapping, but without slackening their pace, as they pass a wayside shrine: the tender opalescent sky is very refined—the most excellent point of detail in any of these examples of Mr. Herkomer's skill. *Man's Inconstancy* is, again, an Alpine subject; a girl

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washing linen in the mountain-runnell, overhearing the flirtation that is going on close behind her between her wooer and another woman. Here the principal figure, the girl, is good, and more especially the bow-legged dog beside her; the other couple of figures are slight enough, and the entire arrangement looks rather stagey—a set scene and tableau, with the listener brought into over-close proximity with those she has to overhear. Mr. Herkomer's two remaining contributions have a predominance of the landscape element: the churchyard-scene, No. 215, is good in tone and tint. *A Jacobite Rendezvous*, by Mr. Gow, is a very clever piece of work, and in its way a complete one. A number of gentlemen have made a hunting-meet the pretext for assembling in one of the glades of a pine-forest, and reading a proclamation or notice of import to the king over the water. All the constituents of this subject—the grouping, faces, horses, costumes—are realised with business-like regularity and nicety, and with very precise neat-fingered pencilling. Mr. Gregory's contribution, named *A Stitch in Time*, is of no great consequence in itself—a lady, dressed for going out, pausing at her sewing-machine to mend the ravelled hem of her skirt. The merit here is in the strong, decisive, forthright drawing of all things, from a handsome face to a showy window-curtain, and in the general force of execution and of chiaroscuro. Moderation and suavity are the qualities of which Mr. Gregory stands most in need. These may probably come with time; and meanwhile it is manifest that, in his person, a fresh executant of very uncommon mark, one who ought to find opportunity for displaying his capabilities on a large scale, has arisen among us. Mr. Holloway's landscape—*The Old Town of Rye, Sussex*—is of considerable size, broad and somewhat fresco-like in manner. The scene is in a fine warm glow, broadly and at the same time very temperately treated; the disposition of the forms is also able—the rounding of the corner of the river-bank, with its knot of buildings, and the river itself, with a boat and its occupants. This work will not fail to advance Mr. Holloway's professional repute.

Other figure-pieces deserving of remark are the following:—Towneley Green, *The Captain's Daughters*, studying the globe, and other specimens, painted with the quiet delicacy, and well-harmonised uniformity of surface and tint, which distinguish this painter. Mary Gow, *Fête Dieu*, a village-procession of nuns and little girls, winding along a woodland road; decidedly pretty, and not ordinary in subject-matter, but wanting more body in execution. H. B. Roberts, *The Flower of the Flock*; an old cottager holding up a youthful pig for the admiration of his customer, a cottage-dame also well stricken in years. This is a good bit of humour, soundly painted and very natural; that it is ugly rather than otherwise is not surprising. Hugh Carter, *Sunday Morning*, an aged Dutchwoman at home; closely founded on the manner of Israels, and fully as good as the average product of that very popular painter. Elizabeth Murray, *The Molocei Shepherd*, a spirited dashing performance, very clever. *The Roman Orphan*, by the same talented lady, is amusing. This orphan is a painfully withered and half-toothless old woman, who ceaselessly reiterates her monotonous plea, "*Senza padre, senza madre*," to the imperfectly sympathising passenger: the words are inscribed on the picture. Miss Thompson, *The Scots Greys Advancing*, full of freedom and diversity in the motion of the horses, and the action of their riders: perhaps, indeed, the diversity is rather excessive, and tends to reduce the total effect of rapidity and advance. The general tint of colour here is agreeably light: in two other sketches by Miss Thompson—*Vintage in Tuscany*—there is more endeavour at a colourist mode of treatment than has been the wont with this distinguished lady. Robert Carrick, *The Skylark*—a Welsh heath, with a boy, three cows, and a couple of sheep; not wanting in poetical suggestiveness of treatment, but somewhat crude in colour. Small, *At the Draw-Well*; materials well-selected, and painted with entire and uniform efficiency, though the greens are unpleasingly heavy, and, indeed, the painting generally. C. Green, *A Street Musician*: a very squalid person, hardly worth painting, but treated here with genuine care and finish. Bale, *An Italian Fruit-Seller*: a handsome graceful young girl, with full firm tone of colouring; showing more disposition towards realising beauty than most of the works in this gallery. The right hand holding a basket is not a good piece of drawing. Staniland, *Clandestine Correspondence*: a lady at her writing-table, glancing aside in alarm and suspicion as her lapdog barks; well expressed in point of subject. Seymour Lucas, *A Letter to Phyllis*. A spectacled old beau, date about 1740, is seated at his desk, on a stool, inditing the praises of some pretty girl who laughs at him, or of some one who does not exist; he wears a russet-green coat, with huge skirts that protrude behind, stiff like pasteboard. This is conceived and painted with much sprightliness—piquant, without lapsing into caricature.

In the landscape section we observe: W. L. Thomas, various Swiss views; two of the best being *Winter in Switzerland, Sunrise, looking on the Lake of Geneva*, and *Winter in Switzerland, a Chesnut-Grove at Sunset*. In each of these we find graceful serious feeling, and fine tinting. In Mr. Hine's works delicacy and broad simplicity are combined, as usual; see especially *Moonlight, Newhaven Valley*; *Moonlight near Lewes*; and *At Eastbourne*, chiefly a sea-piece. *A Fishing Village* (which reminds us of Leigh, in Essex) is about the best of Mr. Aumonier's contributions. Mr. Wimperis sends, under the name *On the Norfolk Coast*, a very nice example of grey hues. *Ploughing, South Devon*, by Mr. Skill, is dignified, with a sort of architectonic turn in the composition, the horse and plough appearing right on the upper edge of the field, against the sky, rayed with a drenching downfall of rain. Mr. Harry Johnson had a most picturesque old-world subject in *S. Gimignano delle belle Torri*, and has done it reasonable justice. The numerous charcoal studies by Mr. Maplestone have a deal of varied subject-matter, and superior effectiveness, in a style showing intelligent study of the two leading masters, Turner and Constable. Mrs. Angell displays her wonted mastery in flower-pieces; and Miss Marian Chase has a very commendable interior of an old house, named *Deserted*.

W. M. Rossetti.

ART SALES.

At a sale on the 11th and 12th ult., at the Salle Drouot, a large Chinese dish sold for 1,000 fr.; two old Japanese vases, 4,150 fr.; two old Chinese, smaller, 1,000 fr.; a twelve-light chandelier of rock crystal, with mountings of the Louis XIV. period, 5,500 fr.; a drawing-room suite, Louis XV. style, covered with Beauvais tapestry, representing hunting subjects, 1,900 fr.; a tapestry of the beginning of the sixteenth century—subject, the history of Samson—1,460 fr.; four tapestries, Louis XV. period, with pastoral subjects, 2,150 fr.; a portière with ornaments embroidered in coloured silks, 4,130 fr.

On the 16th, an Italian violin of Antonius Stradivarius, with the sides and handle decorated with black arabesque ornaments, 5,200 fr.; an enamel plate of J. Courteys, 2,505 fr.

On the 15th, a bronze of *Lorenzo de' Medici* (*Il Penseroso*), 660 fr.; *Julian de' Medici*, 595 fr., and the *Florentine Singer*, by P. Dubois, 425 fr.; a painting by Bonnat, *The Italian Spinners*, 3,300 fr.; Diaz, *Woody Landscape*, 4,500 fr.; Rousseau, *The Pond*, 1,806 fr.

On the 18th, in a sale of modern paintings, André (Edmond), *Before Patary*, 1,070 fr.; H. Baron, *The Skein of Wool*, 1,500 fr.; Beaulieu (H. de), *Small House in Bulgaria*, 800 fr.; Brown (J. L.), *The Meeting*, 830 fr.; Caplin, *Spring*, water-colours, 1,040 fr.; Cock (Caesar de), *A Washing Trough*, 1,760 fr.; Decamps, *Sportsmen*, 2,300 fr.; Diaz, *Landscape, Fontainebleau*, 2,410 fr.; Firmin Gérard, *The Laundresses of Croxat*, 1,080 fr.; Jacque (Charles), *Sheep*, 1,445 fr.; *Three Sheep*, 730 fr.; and the *Fowl's Breakfast*, 540 fr.; Luminais, *Horses in a Meadow*, 850 fr.; Penne (O. de), *Dogs*, 470 fr.; Pilic, *Alms-giving*, 1,025 fr.; Weisse, *Girl Looking at the Jewels she is taking from a Box*, 1,101 fr.; Ziem, *Bosphorus, Constantinople, the Setting Sun*, 3,003 fr.

At the Salle Drouot likewise was sold, on the 26th ult., a collection of marble sculptures, among the most important of which were Carrier-Belleuse, a child, 1,740 fr.; Clésinger, male and female fawn, a group, 2,200 fr.; two bronze statues, 3,300 fr.; Carpeaux, *Candour*, a marble bust, 1,800 fr.; Faure de Broussé, *Mignon*, a marble statuette, 2,500 fr.; *Fleur des Champs*, a marble bust, 1,800 fr.; the companion, 2,400 fr.; Leysalle, *The Spring*, statuette, 1,400 fr.; Léonard, *Meditation*, a marble bust, 1,000 fr.; *Love*, 800 fr.; Pollet, *Innocence*, a marble statuette, 1,450 fr.

On the 26th was sold some Dresden porcelain—Two vases, marked A. R., 1,700 fr.; two large flower-pots (cache-pots), 1,630 fr.; *tête-à-tête*, with Watteau subjects, 1,110 fr.; a large vase, marked A. R., 1,100 fr.; cabaret, 1,405 fr.; four large figures, the Seasons, 2,070 fr.; two fine birds, a cock and hen, 1,605 fr.; seven statuettes, of old Nymphenburg porcelain, Chinese worshipping an idol, 1,105 fr.; two old Japan jars, 1,330 fr.; silver vase, repoussé and gilt, decorated with fruit, flowers, and scrolls, 1,200 fr.; silver coffee-pot, French work of Louis XV. period, 1,160 fr.: ebony cabinet, with folding doors, Louis XIII. period, 2,010 fr.; tapestry of the sixteenth century, with hunting subject, 1,100 fr.; an Oriental carpet, 4,010 fr.

NOTES ON ART AND ARCHAEOLOGY.

An etching by Alphonse Legros, lately published by Mr. Thibeaudeau, demands some notice. The subject is a portrait; that of Cardinal Manning. One or two of Mr. Legros' portraits have been marked by ruggedness and uncouthness; but here, tempering his style to the character of the sitter, the artist has worked with a most visible refinement of hand, so that nothing is lost of the *finesse* of the original. Legros is a various and sometimes faulty artist, as to whose characteristics as they come out in the art of etching, much that is good and bad is to be said. But here little beyond praise need be said. The artist has caught the preacher's steadfastness of manner at his happiest moment: a steadfastness not without intensity; an intensity not without narrowness. Again, the management of the slight draperies, and of the hands and of the book, is admirable. Such few curves as there are in the first gain value by juxtaposition with the sharp angles formed by the book and by the leanness of the hands and their position. The work—a large work, printed in a rich brown ink—is a substantial thing for a portfolio. We have but few etchers, in these days of the multiplication of etching, who could give us work at once so manly and so subtle.

Mr. Parkes, the mezzotint engraver, who distinguished himself with the prints of *Mrs. Abington* and *Mrs. Siddons*, has just finished for Mrs. Noseda a very charming mezzotint after Sir Joshua's *Mrs. Mayne*, which hangs, at the present moment, in the first room at the Exhibition of Old Masters. Mrs. Mayne is quite among the most attractive of the young women of Sir Joshua. She sits, placid yet lively, sweet yet alert, with hand dropped happily on lap; and the engraving is successful, not alone in catching as it does catch exquisitely the texture of satin draperies, but also in seizing an expression all the more difficult to seize because it is that of no one

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strong emotion, but of a very gentle nature happy in its repose. All these reproductions of Sir Joshua's pictures—and those especially which display works which have not been engraved before—are very greatly to the credit of the engraver and the publisher engaged in the work.

THE municipal authorities of Paris, who, unlike those of London, are always endeavouring to embellish their city by fitting artistic decorations, have lately, after doing much for the churches of Paris, taken the civil buildings into their consideration, and have decided that all the different Mairies shall be adorned with wall-paintings. In accordance with this determination MM. Cormon and Emile Lévy have already been commissioned to paint the great Salles de Mariages of the Mairies of the IVe and the VIIe Arrondissements, and other commissions will no doubt follow. The choice of subject is left entirely to the artists, but their sketches must be submitted to the Fine Art Commission. Several works in sculpture have also been ordered by the municipality of Paris, among them a statue of *Eloquence* from M. Allar, and another of *Poetry* from M. Thabard, for the decoration of the façade of the Church of the Sorbonne; and a figure of *St. Joseph*, from M. Delorme, for the Church of Notre-Dame-des-Champs. M. Duval-le-Camus has also received a commission for a mural painting in the Church of Saint-Sulpice.

THE *Chronique des Arts* states that the monument to Auber is now finished. It is simply a pyramid of black marble on which are engraved the names of the master's principal compositions to the number of forty-eight, and the date and place of his birth and death.

THE beautiful little Gothic church of Kernascleden in Paris, built by Alain de Rohan in the fifteenth century, has lately been almost entirely destroyed by lightning. The steeple was struck and fell in through the roof, crushing the fretwork and pinnacles and doing irreparable damage to all the delicate sculpture in the interior.

THE German Society for Reproductive Art have just published an engraving by H. Bürkner from a charming little water-colour drawing by Ludwig Richter, which was designed by him some time ago as the title-page of an album presented by the town of Dresden on the occasion of the marriage of the Princess Margarethe of Saxony with the Grand-Duke. It depicts a marriage procession greeted by crowds of joyous little children, drawn as only Ludwig Richter can draw them. We have before mentioned an album of Ludwig Richter's designs, published this Christmas in Germany, but this is an entirely independent work, and has never before been reproduced.

AN important art work by Fr. Christmann, entitled *Kunstgeschichtliches Musterbuch*, is being published in parts by the firm of B. Donnerdorf, of Frankfort-on-the-Maine. It consists of large plates printed in chromo-lithography, representing various works of ancient and mediaeval architecture, sculpture, and painting, and also of art manufacture, for the book is intended, as its title points out, to have especial value as a "pattern-book," and it is hoped that manufacturers and others interested in the production of artistic designs at the present day will find it of use.

A COLLECTION of the works of the late Joseph Holzer, the beloved Austrian painter of wood and forest scenery, is at present being exhibited in the Künstlerhaus at Vienna. Beside most of his celebrated pictures, many of his early works and studies have been gathered together, so that the exhibition forms an interesting representation of his art from its earliest to its latest manifestations. A portrait of Holzer, by Prof. Karl Blaas, crowned with laurel and flowers, decorates the gallery.

M. GUSTAVE DORÉ has just opened an exhibition of his paintings and water-colour drawings at the Cercle de l'Union Artistique in the Place Vendôme.

AN interesting exhibition of historic costumes has been opened at Bordeaux. Many of these costumes have, beside their historic associations, a high intrinsic value, being set with precious stones and richly embroidered in gold. Among the most noteworthy are cited the Court dress of Voltaire; the coats of gold brocade belonging to the celebrated dwarfs of the King of Poland; the splendid habit of Louis XVI., sparkling with jewels; and the red Cardinal's robe of the great Richelieu. The authenticity of these historic garments is said to be satisfactorily attested. They are borrowed generally from the cabinets of private but well-known collectors, and form altogether a remarkable collection.

A SPECIAL Commission was appointed some time ago by the French Government to consider the practicability of the reconstruction of the palace of the Tuileries. This commission afterwards appointed a sub-commission of distinguished architects and engineers to make experiments and to report upon the best plans for restoring the building. Of course a certain portion of the Tuileries is so destroyed as to need more than mere restoration. The two wings, for instance, adjacent to the pavilions of Flora and Marsan have been entirely demolished; but the original Ionic columns, designed by Philibert Delorme, the first architect of the Tuileries, still remain standing; and many other portions of the building are almost intact. It is, therefore, the opinion of the sub-commission that it is perfectly practicable to preserve and restore the ancient palace, but the idea has been unanimously rejected of fitting it up again as a residence for the Head of the Government. It is proposed, when the restoration is effected, to devote it to the purposes of a Museum. Probably it will form a portion of the Louvre.

THREE unpublished architectural designs of Raphael have been found in the architectural collection at the Uffizi, Florence, among others of unknown authorship. Signor Carlo Pini, Curator of the collection, and others, by comparing the marks on them with photographs of the Raphael manuscripts, prove them to have been all really drawn by Raphael himself. Two of the designs represent views of the Pantheon, and the third is a plan for the Chigi Cappella, at Santa Maria del Popolo, in Rome. The first is a perspective drawing of the portico, with the great door of entrance at the end. Underneath the door is written, in Raphael's own hand, "Della Ritonda," and lower down "Cholone achanali de la Ritonda." The second design is a perspective drawing of the interior of the building, in the middle of which "Pantheon" is traced in neat and elegant writing. The designs are drawn with the pen in rather light Roman sepia. In the same collection there are exact copies of the above, no doubt traced by Raphael's pupils.

A STATEMENT has been published in Florence of the produce of the charges for admission to the museums and picture-galleries of that city. The returns date from August 1, 1875 to January 1, 1876, and are given in Italian lire, which at par would be worth tenpence each. The Uffizi Gallery, 40,838 lire; the Pitti Palace, 17,347 lire 50 cent.; the Gallery of the Academy, 8,094 lire 50 cent.; the National Museum, 12,362 lire 50 cent.; the Museum of the Convent of St. Mark, 7,602 lire 50 cent.; the Egyptian and Etruscan Museum, 2,350 lire 50 cent. The total receipts amount to 88,595 lire 50 cent., or 3,500*l.* a year. It is not unfair to say that by far the greatest amount of this is taken from the pockets of foreign visitors to Florence. To foreigners resident in Florence free tickets are granted in a friendly spirit if they can show that their visits to the galleries involve special study. Certain visitors, particularly those connected with foreign museums or galleries, members of Academies of Art, and others may procure free admissions. It appears that the returns from the Florentine galleries and museums are larger than those from any others in Italy.

A NOTEWORTHY peculiarity in one of the figures in the painting of the *Madonna and Child, St. John and Angels*, ascribed to Michel Angelo, in the National Gallery, has been pointed out to us by a correspondent, Mr. J. O'Connell, a well-known collector, and possessor of the portrait thought to be that of Michel Angelo's mother, to which we have before drawn attention. By a careful examination of the angel's face, who is seen in front view and is looking at the scroll held by the other angel in the National Gallery picture, it will be perceived that the line of the nose is slightly awry. This could scarcely have been counted as an angelic trait by any artist, and its introduction renders it probable that Michel Angelo in this figure drew from himself, not even seeking to hide the injury inflicted upon his nose by Torregiano. Such, at least, is the theory founded by our correspondent upon his study of this figure, which certainly, so far as some peculiarity in the nose of the angel is concerned, is confirmed by our own personal observation. If this likeness could be satisfactorily identified, it would go far to prove the doubtful ascription of this unfinished painting to Michel Angelo, and would be extremely interesting as giving us a portrait of the great master at a time when he was not more than twenty years of age. The same features, according to our correspondent, may also be traced in the marble *Cupid* at South Kensington, but undoubtedly it is difficult to reconcile our usual idea of Michel Angelo's granite physiognomy with that of an angel or a Cupid.

THE STAGE.

Dorothy's Stratagem, at the Criterion Theatre, is not an ambitious piece; it is in two acts only, and its incidents are those only of the domestic drama, which is plaintive at one moment, and would-be amusing at the next. But it would gain somewhat in effectiveness if the general company at the Criterion played it with more of character and colour. Moreover, its performance in the main has the air of being that of a first piece, which is to be got through as quickly as may be; some of the dialogue being needlessly scanty—too scanty, indeed, for us to grasp with readiness the relation of the characters each to the other. Speaking for ourselves, we can only say we failed to gather the full object of the "Stratagem," which appeared to consist in a young woman of good birth personating her foster-sister, and under the name of that much less desirable person seeking entrance to her father's house as a dependent, though hardly a menial. Mr. Mortimer's play is to be praised in that it does not rely upon striking situation or broad comic effect, but unfolds a simple enough story—though alas! not too plainly—and unfolds it chiefly, we suppose, for the purpose of affording an occasion for pathetic acting of a simple kind. If the story has a French origin, it is at least written in easy and un-stagey English: the absence of the playwright's conventional language of distress and emotion giving some aid to the actress who would exhibit emotion in natural ways. Apart from the performance of Miss Eastlake as the motherless girl, Dorothy, there is only one thing in the stage presentation of the piece that is a gain to it, and that is the fortunate vulgarity and commonness with which the part of the low-bred foster-sister, Rose, is looked and represented. Here Miss E. Bruce is able to help the effect. But it is Miss Eastlake whose performance can alone secure genuine interest. To the slight but pleasant part of Dorothy, she gives remarkable truth. The actress is, we believe, almost new to the stage, but nothing in her present performance would indicate this. She has appeared, indeed, at the same theatre in the two last comic adaptations from the French; and in these her grace and ease—all good qualities, indeed, not strictly dra-

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matic—were much to be observed. But the grace and distinction which in extravagant comic pieces can only be a personal attraction come to count as positive qualities and material aids to the performance when the actress essays a character which has some relation to actual life, and is not only in a world of caricature. They are of undeniable effect in *Dorothy's Stratagem*, but certainly they do not stand alone in producing the impression of pleasure which Miss Eastlake's performance in the new little drama gives. To grace and distinction, the actress adds the sudden development of art—a genuine feeling for the requirements of every situation of the scene and word of the dialogue. Miss Eastlake delivers nothing unnaturally; her tone is noticeably quiet and subdued; her emphasis, her gestures, and her facial expression are right and significant from beginning to end. The performance may or may not bode more important successes in the future; but at least, in its simple way, it is entirely good.

THE English version of the *Danicheff* will be brought out this evening at the St. James's Theatre. There will be a strong cast, for the company will include Mr. John Clayton, Mr. Hermann Vezin, Mr. Warner, Mrs. John Wood, Miss F. Addison, and Miss Lydia Foote.

Un Drame au Fond de la Mer—a semi-scientific drama of the kind that Jules Verne has brought into fashion in Paris—was brought out last week at the Théâtre Lyrique. The scene is laid at the bottom of the sea, and the Atlantic Cable told out by the *Great Eastern* is of much account in the piece. Explanations perhaps as scientific as those of the Polytechnic go hand in hand with the display of scenery certainly as remarkable as that of a ballet at the Alhambra. It is expected that the French Paterfamilias and his limited brood will derive gratification from the performance.

SOME notice of the very entertaining *Book of the Play* (Sampson Low), by Mr. Dutton Cook, must not longer be deferred, even by undue pressure on limited space. The work is in two goodly volumes, and is a reprint of articles contributed for the most part, if our memory serves us, to the pages of *All the Year Round*. Mr. Cook's writings here have all that jocoseness and lightheartedness of tone which mark the periodical. *All the Year Round* can always put dull facts very cheerfully; and so, wherever he writes, can Mr. Dutton Cook. Facts there are, and plenty of them, in these two volumes, but they generally escape dulness by Mr. Cook's amusing and quaint comment. It would undoubtedly be somewhat of a task to read the volumes through with little break between the readings. Facts would crowd upon one too much, and there would become perceptible and even tiresome a certain uniformity of humour—the mannerism, we suppose, which a sagacious writer has chosen to adopt. But to dip into for half an hour, with the full intention of repeating the dip on another opportunity, the book is an excellent one; and by the time a man has finished reading it he has acquired a good deal of odd knowledge, and may consider himself as fairly equipped with theatrical anecdote for the rest of his natural life. It is true that the reflections that occur between the anecdotes are at times commonplace, and hardly of the kind that demand an abiding place in literature. For example, "Mr. Pepys," says Mr. Cook, "has left on record Tom Killigrew's 'way of getting to see plays when he was a boy. He would go to the Red Bull, at the upper end of St. John Street, Clerkenwell, and when the man cried to the boys, Who will go and be a devil, and he shall see the play for nothing! then would he go in and be a devil upon the stage, and so get to see plays.' How many boys," sagely adds Mr. Cook, "there are who would be willing, even eager to obtain theatrical entertainment upon like terms." There are many repetitions in the book, as the author modestly points out; but it is not by imperfections such as these light ones that a book is to be judged, when it is not on its perfection of style that it bases its claim to be read, but rather on the varied character and the large quantity of miscellaneous information which it generally amusingly conveys. Mr. Cook has filled some six hundred and fifty pages with magazine articles on the Stage, and repetition could hardly have been avoided or perfection of literary manner attained. Mr. Cook has been a great reader of records of the Stage. He gossips on Playgoers, on Strolling Players, on Prologues, on the Art of Making Up, on Paint and Canvas, on Stage Wigs, on "Gags," on Ballet Dancers, on the glorious institution (now, alas! much out of date) of Half Price at Nine o'clock. Under the title of "Come the Recorders" he discourses on the unsuitability of the orchestral performances at our English theatres, and instances with approval the custom at the Théâtre Français of dispensing with music altogether. But it would appear probable that this chapter was penned before some notable improvements in our London orchestras—improvements, we willingly admit, which still leave much to be desired. When Mr. Cook sits in his stall at the playhouse, meditating, as one thinks, those criticisms so sympathetic to the comic actor and the humorous piece, which one afterwards reads in the paper in which they are wont to appear, he is not, it seems, so absorbed in strictly critical functions but that he has an eye to spare for the musicians. He has gone to the theatres, it must be remembered, for now many years, and one of the results of his amateur observation of the members of the orchestra is the discovery, which we find announced quite simply here in his book, that the person known as the "drum" (the drum being the instrument on which he performs) is the person most inclined to remain in the orchestra at moments of the play when it would otherwise be deserted. The *Spectator*, apparently overcome by the shrewdness of this discovery, has instanced it as a triumph of the penetrating observation of Mr. Cook. But we are happy to feel sure that the author's visits to the play have on more than one occasion borne more substantial result. Indeed, we hope that that is often sufficiently evident from the *Book of the Play*.

MR. COMPTON, the comedian, is, as some of our contemporaries have announced, so gravely ill that he will be unable to resume his profession. As it is many years since he came very prominently before the public he has not of late had the opportunity of laying money by; and his friends, professional and private, are actively engaged in giving to him the service of pecuniary aid. No artist is better deserving of it.

MUSIC.

THE second Leeds Triennial Musical Festival is fixed to take place in the Leeds Town Hall, about the end of September next, and is regarded with great interest by the musical world. The Committee has for some time past been in active operation, and it is expected that two or three new and important works will be produced. As an indication of the probable pecuniary success of the festival, it may be stated that, in the short space of a few weeks, a guarantee fund of over 8,000*l.* was subscribed by a limited number of gentlemen. The fund is now to be thrown open to the general public for subscription, when a large addition to it is expected to be made. Although the programme has not yet been arranged, we are able to state that Prof. Macfarren is engaged in writing an oratorio for the Leeds Festival, the subject being *Joseph*. The Professor's promise to write for the Committee was secured shortly after the festival in 1874, when his *St. John the Baptist* was performed, and proved a great success. It may be mentioned as a singular coincidence that Sir Michael Costa, the Leeds Festival conductor in 1874, is reported to be writing an oratorio, and has also selected *Joseph* for his subject.

THE Monday Popular Concerts will be resumed on Monday next, when Mdlle. Marie Krebs will make her first appearance during the present season.

AT the Théâtre Italien, Paris, Signor Clodio has made a successful *début* in *Aida*. At the same house Mdlle. Anna Eyre appeared for the first time on the 23rd ult. as Leonora in the *Trovatore*. The new comer is said to possess a good voice and musical feeling; but her excessive nervousness rendered it impossible to form a decided opinion as to her powers. Mdlle. Albani is to make her first appearance this evening in *Lucia*.

DURING the past year forty-one new operas have been produced at Italian theatres, in addition to which five works by foreign composers have been heard for the first time in Italy.

THE *Times* of Thursday last contains a very interesting letter from Munich, giving an account of the production there of Rubinstein's opera *The Maccabees*. The work is somewhat severely but by no means unfairly criticised, fault being found with its monotony of colouring, its scarcity of ideas, and inequality of workmanship. The article concludes with the remark that "*The Maccabees* may be regarded as an unsuccessful attempt to make music appear divine by giving every character a hymn."

AT the fifth concert of the Conservatoire last Sunday three choruses from *Israel in Egypt*—"He gave them hailstones," "He sent a thick darkness," and "He smote all the first-born"—were included in the programme. The familiar names of Handel's pieces look curiously disguised in their French dress as "La grêle tombe à flots," "Ténèbres funèbres," and "Tous les premiers-nés."

ACCORDING to the *Revue et Gazette Musicale*, Tschaïkowsky, the Russian composer, is expected to visit Paris during the winter, to produce some of his works.

M. GOUNOD, it is said, has completed the composition of his new four-act opera, *Cinq-Mars*, and the orchestration only remains to be added.

BRAHMS's new symphony in C minor was performed for the first time in Vienna at the second Gesellschafts-concert. It is said to recall in parts the choral symphony of Beethoven, which, by the way, is also the case with the first movement of Brahms's pianoforte concerto.

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SATURDAY, JANUARY 13, 1877.
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THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Raja of Sarâwak. An Account of Sir James Brooke, K.C.B., LL.D.; given chiefly through Letters and Journals. By Gertrude L. Jacob. In Two Volumes; with Portrait and Maps. (London: Macmillan & Co., 1876.)

IT is a humiliating reflection that, though little more than eight years have passed since he was laid in his grave, already the question is being asked, "Who was the Raja of Sarâwak?"

James Brooke was born at Secrore, a suburb of Benares, on April 29, 1803. His father was an officer in the Indian Civil Service, in the good old days of "John Company," and succeeded in amassing a handsome fortune. He kept his son, James, in India till he was twelve years old, and it was not till 1815 that he was sent to England to the care of his paternal grandmother, by whom for some reason or other, which remains unexplained, he was put under Mr. Edward Valpy, then head-master of Norwich School. He cared so little for his schoolmaster that he brought his school career to a close by running away; but all through his life, even to the end, his closest and dearest friends were they who had been his schoolfellows, and some of his most interesting letters are addressed to the old chums of his boyhood. In 1819 he received an ensign's commission in the Indian army. In the Burmese War in 1825 he received public thanks for his bravery, and was wounded by a slug which lodged in one lung; his wound drove him home. On his return to India in 1830 untoward circumstances prevented him from arriving at his Presidency by the time when he was due, and he had to pay the penalty for his delay by forfeiting his commission in the Company's service. He set out from England in a vessel called the *Castle Huntley*. When he resigned his commission he took to the ship again, and hence he made his first acquaintance with the China Sea, for the *Castle Huntley* was bound for Canton. His resignation of his commission proved the crisis of his life, for from the day that he sailed into the Eastern Archipelago the dream of exploring the unknown islands of those waters, and the hope of becoming in some way or other a beneficent power among the wild races that peopled them, grew into ever-increasing distinctness. At first Brooke seems to have had a vague notion of effecting something by *quasi*-missionary efforts; then he persuaded himself—and, unfortunately, another gentleman also, who entered into partnership with him—that a mixed scheme of trade, science, and philanthropy would bring grand results, and he actually embarked in the luckless enterprise on board a brig of 290 tons burden as early as 1834. "The Indian Archipelago," he says, "the north-east coast of China, Japan, New Guinea, and the Pacific, is the unlimited sphere of our adventure. The sea is wide and deep, and, possessing courage and energy, it is strange if we cannot catch fish." He caught no fish, however: the partners came to a rupture. One was all for trade-profits, the other for adventure; the *Findlay* was sold. But the failure of this first attempt had taught Brooke a lesson or two which he was not slow to learn. He had acquired increased familiarity with the sea, and convinced himself that as a trader he could never succeed. Once more in England, in 1835, he spent his time in yachting—restless and impatient for the day when he might once more be engaged in active life. In the winter of this year his father died and left him 30,000*l.* In the spring of 1836 he purchased the *Royalist*. He spent the next year in perfecting himself in navigation, and with a picked crew sailed about the Mediterranean—keeping his eyes open as usual and never losing sight of what by this time had become the fixed purpose of his life, a voyage to Borneo.

"Could I carry my vessel to places where the keel of European ship never before ploughed the waters—could I plant my foot where white man's foot had never before been—could I gaze upon scenes which educated eyes had never looked on—see man in the rudest state of nature—I should be content without looking to further rewards. I can indeed say truly that I have no object of personal ambition, no craving for personal reward: these things sometimes flow attendant on worthy deeds or bold enterprises, but they are at best but consequences, not principal objects."

Thus he writes in November, 1838, when at last the great start was about to be made. If there was a vein of Quixotism in the man, at any rate there was none of the paltriness of the huckster. Such enthusiasts seem to the pettifogger idle dreamers—they really are the pioneers of the great army of civilisation. Before this letter was written Brooke had not been idle in his efforts to interest others in his plans. He drew up a very able paper—which appeared in part in the *Athenaeum*, and an abstract of which was printed in the *Journal of the Geographical Society* for 1838—entering into some details as to the object of his voyage. Miss Jacob has done wisely in printing it *in extenso*. It is, considering how little was known of the Indian Archipelago at the time, and how difficult it then was to obtain trustworthy information, a very masterly document, and even now deserves careful reading. It attracted great attention: the Admiralty placed all their charts and books at Mr. Brooke's disposal; the British Museum offered him every assistance, and apparently he became for a time a "lion." In the limits of an article it would be impossible to give even an abstract of the remarkable paper referred to. It must be sufficient to say that the first point to which the *Royalist* was to sail after touching at Singapore was Malluda Bay. And here I must needs stop to pick a quarrel with Miss Jacob. Although at least two excellent charts—excellent as far as they go—of the Indian Archipelago are readily accessible, one in Captain Mundy's work, and the other and much more pretentious one in Admiral Keppel's *Voyage of the Maeander*, we find ourselves in Miss Jacob's work put off with an almost worthless chromolithograph map on a very small scale, which, as regards the incidents dealt with in the first volume, is almost utterly worthless, and in which the very name of Malluda Bay is not to be found. When we turn to the much better map of a portion of Borneo in the second volume the reader may almost be forgiven if, by the time he has half-forgotten Malluda Bay, he fails to discover it perched up, as if ashamed of itself, in the north-east corner.

When Sir James Brooke arrived at Sarâwak on August 1, 1839, the Sultan of Borneo's Empire was in a condition of the wildest misrule.

"In fact," says Brooke, in one of his journals, "the Prince and his chief rob all classes of Malays to the utmost of their power; the Malays rob the Dyaks; and the Dyaks hide their goods as much as they dare, consistent with the safety of their wives and children. . . . . Such is the miserable state of things; such is the wretched condition of a country where the choicest productions, mineral and vegetable, abound; so miserable, indeed, that I believe, spite of all my former prepossessions in favour of a Malay State, that any change must be for the better, and I do not believe that any change would be resisted by the mass of the people" (vol. i., 190).

The Dyaks here mentioned are the inhabitants of Borneo, subject to the Sultan of Brunè; they are not Malays, but neither is it easy to say to what race they belong. Of course they claim to be the aborigines of the island, which it is certain they cannot be; their history is wrapped in an impenetrable obscurity, and it would be idle here to enter into discussions regarding them. They are divided into tribes, governed by their hereditary chieftains, and hold their territory as feudatories under the Sultan of Borneo; to him they paid tribute, and in return were allowed to do as they pleased. Their chief pleasure was war and piracy. That they were the dreaded pirates of the Archipelago, and the terror and scourge of peaceful traders, is now no longer disputed. Once out upon a raid, they knew no mercy. One of their customs, which dated from time immemorial, was that no young man might marry a wife until he could present to his bride the head of an "enemy" which he had cut off with his own hand. Head-taking with these savages was a passion, and when Brooke came first among them the chief ornaments of every Dyak house were the rows of ghastly heads hanging from the rafters. A little while before the *Royalist* dropped her anchor in the Sarâwak river, the Dyak chiefs had broken out into rebellion against their Suzerain, the Sultan of Borneo: the oppression and greed of that worthy had become unbearable, and the Dyaks had refused their tribute. Muda Hassein, the Sultan's uncle, had been sent to quell the insurgents in the province of Sarâwak, and had found his task greater than he could well accomplish. Brooke's arrival proved critical. How the Englishman was induced to stay; to visit the Dyaks;

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to receive visits from the pirate chiefs; to promise support and friendship to Muda Hassein; how he at last found himself entangled in the war; and how by his help, and under his leadership, the war came to an end, and the Dyak chieftains submitted—all this must be read in Miss Jacob's volume, and a more interesting, not to say exciting, story it would be difficult to find. The end of this strange business was that, subject to the approval and sanction of the Sultan, Muda Hassein agreed to cede to Mr. Brooke the province of Sarâwak, he holding the territory as a vassal of the Sultan, paying tribute, but in other respects free to govern as he chose. Eventually he ceased to be a vassal, and became an independent sovereign. On September 24, 1841, James Brooke began his reign as Raja of Sarâwak, ruler of a territory as large as Wales, but rich in resources that any second-rate Power in Europe might envy.

They who read Miss Jacob's book—and all should read it: all who are under the delusion that in our time there is no scope for heroism, and no place for romantic adventure, and no field for enterprise and ambition—will see how incident is crowded upon incident, and struggle upon struggle, till in the very abundance of materials that come to her hand the authoress can scarcely stop to give sufficient distinctness to her wonderful narrative. The Raja of Sarâwak had indeed a hard game to play, and he played it wisely; the astonishing activity of the man, intellectual and bodily, was marvellous. He gave his people laws; he taught them the blessings of peace and commerce; he put down piracy with a stern hand; he abolished the detestable headtaking (till now the custom is a thing of the past); he planted among them Christianity; he made his power felt and his name dreaded far and wide by the sheer force of his transcendent abilities and the nobleness of his character. When he came back to England he was not spoiled by becoming the "talk of the town," or by all the honours and applause and adulation which welcomed him home; and when the bitterest calumny was hurled at him, and such a persecution assailed him as might well daunt and even crush the ablest, he bore up against it with a gallantry that showed him worthy to be a king, and came out of it victorious, though not without weariness and the sense of having been grievously wronged. But all this must be read in Miss Jacob's book: it would be an injustice to attempt to summarise what she has found it hard enough to condense so well.

Nor, again, does it appear to me that any extract, or collection of extracts, would serve to give the reader any fair idea of the splendid and exuberant eloquence with which the Raja spoke and wrote. When Captain Keppel heard him address some Dyak chiefs in 1849, he describes him as speaking with unexampled fluency and power. His speech at the London Tavern in 1852 is characterised by a dignified and manly earnestness in sentiment and language for which it would be difficult to find a parallel. Apart from the matter in his journals and letters, the vigour and grace of his style could hardly be surpassed. They who are inclined to shrink from two close-printed volumes such as these have only to begin, and they will hardly wish for less than they find.

I am sorry to close this article with anything approaching to censure, yet one word must be spoken. Miss Jacob does not understand the art of book-making, and I sincerely trust that in her second edition—and surely the first impression ought speedily to be disposed of—she may show herself more considerate for the weaknesses of her fellow-creatures. The portrait is a blurred caricature of a man broken down and exhausted. The absence of maps is a very serious defect; almost as serious is the absence of any table of contents, or even headings on the top of the pages. The success of the book, I fear, will be materially interfered with by the lack of all mechanical helps to a slow reader. It would be difficult to produce a book in which it is so hard to "find your place," or hunt up a passage which you have once lost. People ought not to be put off with a mere index in a work of this kind. Still, on the whole the work has been well done; it is evident that it has been a labour of love, and can only have been executed at the cost of very great pains and much research. Unreservedly and heartily I commend it.

AUGUSTUS JESSOPP.

Poems. By E. Dowden. (London: Henry S. King & Co., 1876.)

THE word subjective has been so hardly worked that one scarcely likes to use it in reference to Mr. Dowden's poems. These are generally the expression of some mood of the individual mind, wrought upon by some transient gleam of light, or passage of shadow, on moor or sea, or by some hint in ancient art, or modern experience. To tell the truth, it is not always easy to be interested in the expression, always reserved and shy, of emotions or fancies with which the reader is not in sympathy. Where one does not care for a poem of Mr. Dowden's, as one may not happen to care for "La Révélation par le Désert," or for other verses informed by a somewhat mystic religious sentiment, it is fair to pause and say, "The time was, or the time may be, when this would have found me." Indeed, this mood is forced on anyone who would be just to these poems, because it is not every day that one is lying on a precipice above the sea, or even anxious to hear what Mr. Dowden has to say about the charms of that situation; nor yet is it every day that one tries to "get the absolute into a corner," or wishes to learn how Mr. Dowden succeeded in the same quest. The book is one for thoughtful people, and for the country, where one can drink "le vin de sa propre pensée," not for the city, where nothing lovely is to be seen, and where petty matters force themselves on the mind. "The Fountain," the opening poem, may be referred to as a musical and sufficient criticism of the book, where the author describes his aim and his talent more pleasantly and truly than they can be described in prose.

Among verses inspired by Art one may select the "Venus of Melos," as a very happy reproduction in words of the beauty and sentiment of the marble woman sculptured, according to a contemporary, by Milo:—

"Goddess, or woman nobler than the God,
No eyes agaze upon Aegean seas
Shifting and circling past their Cyclades
Saw thee. The Earth, the gracious Earth, was trod
First by thy feet, while round thee lay her broad
Calm harvests, and great kine, and shadowing trees,
And flowers like queens, and a full year's increase,
Clusters, ripe berry, and the bursting pod.
So thy victorious fairness, unallied
To bitter things or barren, doth bestow
And not exact; so thou art calm and wise;
Thy large allurement saves; a man may grow
Like Plutarch's men by standing at thy side,
And walk thenceforward with clear-visioned eyes."

Perhaps the poem weakens at the close, but the earlier lines well interpret the charm of this Aphrodite, born, one might say, from the billows of blown wheat-fields rather than from the foam of the "bitter brackish element."

"On the Heights" is a poem of the pleasures of acquiescence in nature, the nature of earth, and life, not of the sea, with its strange power of deadening the consciousness of those who gaze on it. Mr. Dowden here renounces—

"Veiled, nameless things, frauds of the unfilled heart,
Fantastic pleasures, delicate sadnesses,
The lurid, and the curious, and the occult,
And long unnatural uses of dim life."

One might wish to save a little of the curious, perhaps, but the occult and the unnatural are perilous stuff, of which it is well to be well rid. The sonnet on a peach is a little curious, for instance. Mr. Dowden wishes to be a peach, "if any sense in mortal dust remains," and when he is quite ripe—

"O'er two ripe-red
Girl lips, O let me richly swoon away."

Keats might have liked this, but yet he would have thought it a little "curious."

Also there is something almost lurid in "On the Sea Cliff":—

"Ruins of a church with its miraculous well,
O'er which the Christ, a squat-limbed dwarf of stone,
Great-eyed, and huddled on his cross, has known
The sea mists, and the sunshine, stars that fell
And stars that rose, fierce winter's chronicle,
And centuries of dead summers. From his throne
Fronting the dawn, the elf has reigned alone,
And saved this region fair from Pagan hell.
Turu! June's fair joy abroad; each bird, flower, stream
Love's life, love's love; wide ocean amorously
Spreads to the sun's embrace; the dulse weeds sway,
The glad gulls are afloat. Grey Christ, to-day
Our ban on thee! Rise, let the white breasts gleam,
Unvanquished Venus of the northern sea."

It is, of course, only the priestly and monastic conception of Him who considered the lilies of the field that Mr. Dowden found out of harmony with summer.

"Ascetic Nature" is a kind of palinode, not less worthy of quotation.

Mr. Dowden's sonnets are technically better in form, and perhaps more interesting in thought, than his poems in blank verse. In "The Heroines" there is a new conception of Helen, as careless of everything through her love of Theseus. These are fine lines:—

"Wide the web I make,
Fine tissued, costly as the Gods desire,
Shot with a gleaming woof of lives and deaths,
Inwrought with colours, flowerlike, piteous, strange."

In "News from London" the poet con-

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trasts chatter about "Irving and the Italian" with

"The live sea hollows, and moving mounds grey green,"

the flying foam bow, the bees in the heather, made salt with spray of the sea, far better things than "garbs of new opinion" and "fame world-without-end, sprouted last night." One would like to compare his "Swallows" with Gautier's; here is a touch the Frenchman missed:—

"Yet somewhere mid your Eastern suns,
Under a white Greek architrave,
At noon, or when the shaft of fire
Lies large upon the Indian wave,

A sense of something dear gone-by
Will stir strange longings, fill the heart
For a small world embowered and close,
Of which ye sometime were a part."

By turning to "The Secret of the Universe," the reader will find a curious example of Mr. Dowden's versatility, and, in his "Spinning Dervish," a strange *tour de force* in poetry and philosophy. Among poems with which one has too little sympathy to be able to criticise them is "The Initiation." Indeed, all the series called "The Inner Life" is a little hard, except "Darwinism in Morals;" but one would rather discuss the origins of savage religion, a delightful theme, in prose with a prose writer. "Beau Rivage Hotel" reminds one of Mr. Whistler's drawings, in its unfinished grace and delicate incompleteness.

When Mr. Dowden says "Why do I sing? I know not why, my friend," the answer is ready enough, because he has verses worth giving to the world, even if they are not such as make a "fame world-without-end" sprout in a night. One is brought to that conclusion in spite of the defective sympathy which makes whole wide spaces of verse seem rather arid and bleak. Where one man does not find profit or pleasure, another will; and all who care for poetry are likely to agree in enjoying many things in Mr. Dowden's volume.

A. LANG.

MRS. BROWNING'S LETTERS.

Letters of Elizabeth Barrett Browning: addressed to Richard Hengist Horne, &c. Edited by S. R. Townshend Mayer. In Two Volumes. (London: R. Bentley & Son, 1877.)

THESE two volumes contain letters and critical jottings written by Elizabeth Barrett during the seven years, 1839–46, which immediately preceded her marriage, addressed, partly in the way of literary gossip, partly on literary business, to her friend Mr. Horne. In presenting the complete correspondence to the public, Mr. Horne has added to its biographic value by throwing it into the form of a narrative-sketch in which the letters are made to fall one by one into their places in something like chronological order. His first introduction to Miss Barrett, he tells us, was by a note from a friend, "enclosing one from the young lady containing a short poem with the modest request to be frankly told whether it might be ranked as poetry or merely verse." Mr. Horne's mind being very soon made up on that point, the poem was forwarded to Mr. Bulwer, who was at that time editing *Colburn's New Monthly*, in which periodical it presently made its appearance. "It was thus my happiness," adds Mr. Horne, with an honest pride, "to be instrumental in first introducing Miss E. B. Barrett to the literary world." It is a natural consequence of the character of this narrative that it should tell us as much about Mr. Horne as it does of the writer of the letters. Nor is this to be altogether regretted. Both for what he is in himself and for what he remembers, the author of *Orion* has independent claims upon our interest.

Miss Barrett's letters to Mr. Horne contain some interesting comments upon her own life. She was at that time, and had been for many years, an invalid, reputedly a confirmed one, shut up, often for months together, in her dull London room in her father's house in Wimpole Street, with only the society of her books, her little dog Flush, and one or two intimate friends. "My story," she tells Mr. Horne, "amounts to the knife-grinder's, with nothing at all for a catastrophe. A bird in a cage would have as good a story." This shut-in existence only compelled her to a greater literary industry—an industry, she confesses herself, without a system.

"So you think I never read Fonblanque, or Sydney Smith, or Junius, perhaps? . . . . I read without principle. I have a sort of unity indeed, but it amalgamates instead of selecting—do you understand? When I had read the Hebrew Bible, from Genesis to Malachi, right through, and was never stopped by the Chaldee—and the Greek poets, and Plato, right through from end to end—I passed as thoroughly through the flood of all possible and impossible British and foreign novels and romances, with slices of metaphysics laid thick between the sorrows of the multitudinous Celestinas. It is only useful knowledge and the multiplication table I never tried hard at."

She regrets all this omnivorousness very honestly, and adds:—"The fact is that the *ne plus ultra* of intellectual indolence is this reading of books. It comes next to what the Americans call 'whittling.'"

In 1841 this lady's knowledge and reading were put to a severe test. It was at this date that Wordsworth and some of his friends set on foot a project for "giving the world for the first time," says Mr. Horne, "a true yet polished modernisation of the Father of English Poetry." The work was to be done jointly by Wordsworth, Leigh Hunt, Miss Barrett, Robert Bell, Monckton Milnes, Dr. Leonhard Schmitz, and Mr. Horne. Wordsworth and Leigh Hunt successively declined the editorship of this modernised Chaucer; but Wordsworth wrote to London, having seen specimens of the "modernisations" of several of his coworkers, to say that Mr. Horne's rendering of "The Franklin's Tale" was "as well done as any lover of Chaucer's poetry need or can desire," and, when the editorship was offered to Mr. Horne, he gladly accepted it—"little dreaming," however, of the troublesomeness of the task that lay before him. The principle expounded by Mr. Horne at the outset was that the best method of modernisation would be "gracefully and poetically to retain as much of the original language of Chaucer as possible." Wordsworth, Miss Barrett, and the rest, were obedient; but Leigh Hunt was from the first refractory, and the longer he worked at the "modernisation" the less like Chaucer and the more like Leigh Hunt he grew. The poems of "Queen Annelida and False Arcite" and "The Complaint of Annelida" were done by Miss Barrett, and Mr. Horne has given some specimens of her work side by side with Chaucer's original. Little can be said in favour of what was only part of a very bad scheme. Mr. Horne has cherished among his literary relics a printer's proof of a part of his own modernisation of "The Franklin's Tale" with Miss Barrett's comments on the margin. He was in the habit, he tells us, of sending her these sheets as they came from the press for her advice and revision. Hence such marginal notes as the following:—

"R. H. '*His presence aye desiring so distraineth.*'
"E. B. B. Why not '*The yearning for his presence so constraineth*'?"

To which Mr. Horne replies,

"Yes; far better."

Again:—

"R. H. '*Or else the sorrow had her heart y-slain.*'
"E. B. B. Dare you say '*y-slain*'? Why not '*thro' sorrow had her heart been slain*'?"

To which, again, Mr. Horne submissively,

"Yes, more prudently, and perhaps as good."

The editor had certainly the best of it in this proof-margin warfare; for even when he tampered most with Chaucer's text he had still the fine old cadence in his ear. But Miss Barrett was too much for him. The book was at length published. Wordsworth wrote about it to his American friends, recommending especially Mr. Horne's "Franklin's Tale" as "very well done." But it was all in vain. The unscholarly scheme fell dead, as it deserved, and the second volume of the work never appeared.

In 1844 Mr. Horne edited another literary undertaking, called *The New Spirit of the Age*. This was intended to be the successor of Hazlitt's *Spirit of the Age* of twenty years before, and contained a series, almost entirely new, of critical biographies of contemporary men and women. For the facts and opinions in these Mr. Horne held himself responsible, but he gladly used and acknowledged the assistance of "several eminent individuals." Chief among his coadjutors was Miss Barrett, and some of the critiques were written in about equal proportions by them both. "This was done," says Mr. Horne, "at first in separate manuscripts; and then each interpolated the work of the other 'as the spirit moved.'" Miss Barrett's contributions appear to have taken the form, in the first instance, of letters to Mr. Horne, parts of which he made over bodily to his own manuscript. The plan was a strange one, but suited the circumstances, and Mr. Horne was so complete a master of the scissors that the points of junction were nowhere visible to the uninitiated. To those of us who happen to have an old copy of the book beside us—it has been out of print for thirty years—it may be of interest to compare the original letters now before us with it, and to ascertain what, in the book, was Mrs. Browning's and what was Mr. Horne's. The main impression to be derived from the comparison is that a very little real matter goes a long way to make a good letter. The book is a poor and rather verbose one, and fell out

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of fashion after a very short popularity. The letters, on the contrary, which then helped to make the book, are undoubtedly excellent specimens of their kind. Even yet, with the dust of years upon them, they are bright with the spirit that wrote them. Many of Miss Barrett's comments and notes upon her literary contemporaries did not, of course, find their way into the book, or only in a modified form; and these are, on the whole, the most readable portion of the two volumes now published. Her judgments are pleasantly and frankly expressed, warm-hearted and womanly. In spite of her limited means of observation she is sagacious and far-sighted; indeed, her knowledge of men and books cannot but astonish us when we remember her long imprisonment, the "weary minstrel-life" that she herself so often deplores. The sunny side of her mind is seen in these letters of literary chat rather than in her poetry of the same period. There is no strained effort at composition in them. Prometheus and the demi-gods are in abeyance; there is scarcely a touch of morbid reflectiveness; but throughout only a pretty pensiveness, dashed with a sunlight vivacity, a readiness of allusion, a lively interest in events and persons, and a winning confidingness. The splendid reputations of some of her contemporaries trouble her, but there is nothing small-spirited or envious in her complainings. Sir Henry Taylor and his "passionless" *Philip Van Artevelde*, and the Reverend Robert Montgomery with his white pockethandkerchief and "twenty-and-somethingth edition" of *Satan*, are treated with no little severity; Barry Cornwall, for his "pretty words" and "effeminateness," with scarcely less; and even to her friend "Orion," when their sympathies clash, she does not spare the rod. But if she is merciless to her fellow-poets, Miss Barrett is all the more to be noted for her prevailing charity and good nature towards her feminine contemporaries. She has not a hard word to say of one of them—if, indeed, we except poor Miss Strickland, whose election, in 1843, in company with her favourite Miss Mitford, to the honorary membership of the Literary Institute fairly ruffles her. She rates Mr. Horne soundly because he has done "no manner of justice" to Mrs. Trollope's powers of caricature; reminds him that "Mrs. Gore's *wit* should be specially mentioned;" has a word of sympathy for Mrs. Norton, some of whose verses "go deep and true, and are as tenderly written as ink mixed with tears can write anything." She has an enthusiastic reverence for Miss Martineau, with whom she has carried on some pleasant correspondence; but her most intimate woman-friend during those years appears to have been the venerable and sunny-hearted authoress of *Our Village*, between whom and Mr. Horne she had early brought about an introduction. These two women, Mary Mitford and Elizabeth Barrett, form a curious but charming contrast, as of sunlight and moonlight, light and shadow, all through the two volumes.

The last portion of Mr. Horne's correspondence with Miss Barrett is occupied with an account of a controversy he had with her on the subject of Rhyme. Miss Barrett had on one occasion sent him her poem the *Dead Pan*, and he made some very stout objections to her rhyme-endings; "tell us" and "Hellas," "silence" and "islands," were innovations no critic would stand, and the poem abounded with such. Of course Miss Barrett stood by her rhymes, and there was a brilliant skirmish on the subject. Mr. Horne, as usual, had the worst of it, and went off to Miss Mitford at Three Mile Cross—it was the strawberry season—for comfort and sympathy, "determined," he says, "to have the matter fully out with her in her garden summer-house in face of all the geraniums." Miss Mitford was disposed to range herself on his side. No half-rhymes nor assonances for this poetess of an old school! She was for throwing every possible difficulty into the way of the would-be poets, and saw nothing but danger in a system of easy rhyming. By slow steps the defeated critic coaxed the kind old poetess over to his ranks, and then bravely related to her the story of his controversy with Miss Barrett over the *Dead Pan* and the objectionable rhymes therein. "Bewildering" and "stilled in," "resounding" and "round him," "heaven" and "believing"—such were the sounds that fell on Miss Mitford's astonished ear. "Miss Mitford smiled like a summer morning, but shook her head. . . . . These new theories of rhyme outraged her notions of propriety, and, much as she loved and admired Miss Barrett, she refused to entertain them," and was, indeed, half angry with Mr. Horne for his semi-submissiveness. At length she evolved a theory of her own to account for Miss Barrett's heterodoxy in the matter of rhymes. She remembers her friend's sick-room existence in Wimpole Street, with her one or two friends—one of them especially, who is in the habit of reading her new poems aloud to her, and whose reading Miss Barrett admires.

"So Mr. ——," continues Miss Mitford, "stands upon the hearthrug, and uplifts the manuscript and his voice, while our dear friend lies folded up in Indian shawls upon her sofa, with her long black tresses streaming over her bent-down head, all attention. Now, dear Mr. ——," she tells Mr. Horne, "has lost a front tooth—not quite a front one, but a side-front one—and this, you see, causes a defective utterance. It does not induce a lisp, nor a hissing kind of whistle, as with low people similarly circumstanced, but an amiable indistinctness, a vague softening of syllables into each other! So that *silance* and *ilance* would really sound very like one another, and so would *childrin* and *bewildrin*, *bacchantes* and *grant-us*: don't you see?"

The seven years' correspondence, with all its pleasant tit-for-tat disputes and mutual services, fell suddenly into a blissful silence in 1846—a silence broken only by one or two happy letters from Mrs. Browning, with an Italian postmark, and signed with her renowned double name.

Rosaline Orme Masson.

Eastern Persia: an Account of the Journeys of the Persian Boundary Commission, 1870–72. By Major-General Sir F. J. Goldsmid and other Officers. (London: Macmillan & Co., 1876.)

The region of which these two elaborate and interesting volumes treat is one of the strangest and most picturesque in the world; but the term "Eastern Persia" conveys no adequate idea of it, because it includes great part of Balúchistan and those portions of Afghanistan contiguous to the Persian border. Indeed, Balúchistan, or Beloochistan, is the most prominent subject of these volumes; and the adjacent countries which were entered by the Boundary Commission are very similar to it in general character. Many years have elapsed since I travelled in Southern Balúchistan—at a time when journeying there was much more difficult and dangerous than it is now—but so picturesque is that land of deserts and flaming mountains which lies to the north of the Arabian Sea, that every day's journey, every scene I witnessed, remain almost as fresh as if they were of yesterday. The long lines of low sandy coast with their low jungle and bounded by high sandstone promontories; the vast flocks of many-coloured birds on the Púrálí river; the stretches of desert beyond; the sterile plateaus rising one above the other; the dark basalt precipices of the Hala; the red mountain peaks appearing in the dazzling sunlight like petrified tongues of flame; the green oases among the mountains; the cafilahs of the Afghans; the swarthy Balúch, and the brown Turanian Brahui, all contributed to form wonderful scenes which remain for ever deeply impressed upon the memory.

The literature of this mountainous desert region is somewhat scanty, which makes the volumes before us all the more valuable. Early in the present century Sir Henry Pottinger and Captain Christie passed up through Balúchistan, and so on into Persia, in the disguise of Persian horsedealers; and the former of these travellers wrote what was once a well-known, and is still a very interesting, account of his journey. Masson, a deserter from the British army, also traversed large portions of Balúchistan, giving us a published account of them; and so did Captain Connolly, who afterwards perished at Bokhara. General Ferrier, a Frenchman in the employ of Persia, saw a good deal of the country in the neighbourhood of the Helmud, and published a voluminous account of his experiences. Our occupation of Khelat at the period of the Afghan War gave us much knowledge of Balúchistan; and at that time Outram distinguished himself by an extraordinarily rapid ride from Khelat to the sea. That town has been several times visited of late by officers commanding the Sind border, or their agents; and a few years ago Sir Henry Pelly rode down through Balúchistan, very nearly reversing Pottinger's route. Our relations with the Khan of Khelat, the Jam of Bela and other Balúch chiefs, have been considerably modified of late years; and partly, but only partly, in consequence of the necessity of securing their protection for the line of telegraph along the Balúch coast.

The works I have alluded to give a great deal of interesting information, but the authors were seldom in a safe position for gathering or noting down much information. It was otherwise with the members of the Boundary Commission, who were officially sent into this wild region by the Indian Government in order to determine the boun-

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daries between Persia and Afghanistan, and Persia and Balúchistan, and at the professed desire of these three countries. A pretty full account of the circumstances which led to the appointment of this Commission is given by Major-General Sir Frederic Goldsmid, who has been off and on about that part of the world for very many years, and is the greatest living authority regarding it. At an early portion of his career he was chosen to be one of that well-known group of able men which Sir Bartle Frere gathered round himself in the administration of Sind. He was one of the "Sindians" as they came to be called, and one of the ablest and most indefatigable of them all. To the home public he became known by his arduous labours in connexion with the construction of the great land line of telegraph through Western Asia into Europe, and he was singularly well fitted for the command of the Boundary Commission, a command which eminently required, not only an officer of great courage, firmness and prudence, but also one intimately acquainted with the people of Central Asia. How admirably General Goldsmid succeeded in this difficult task is well known to his official superiors, and may be incidentally inferred from some of the pages of these volumes. His Introduction contains a masterly sketch of the relations for many, but especially of late, years between our Anglo-Indian Government and the adjacent countries of Afghanistan, Balúchistan, and Persia. It is well worthy the attention both of those military politicians who are in favour of a boldly aggressive policy on the western and northern frontiers of British India, and of that other party (now happily becoming insignificant) which used to hold by the fatal doctrine of "masterly inactivity." As a mere literary point, we cannot altogether approve of General Goldsmid, in his own Introduction, invariably speaking of himself as a separate person, and telling us, for instance, that, "after his arrival at Teheran, General Goldsmid telegraphed to the Government of India." Sir Henry Pottinger—in many respects a lesser man than himself—would never have written in this way; and, though it may be argued that the days for the action of individuality in the East are over, that is a delusion; for by the present system, so far from escaping the action of individuals, we only exchange the open action of long-tried, efficient, and distinguished public officers for the secret, dark, and often most injurious action of Government clerks.

By far the greater portion of the work before us has been contributed by General Goldsmid's coadjutors in the Boundary Commission. Major St. John, of the Royal Engineers, who has had much experience of Persia, in connexion with the Telegraph Department at Teheran and otherwise, contributes the second paper, that on the Physical Geography of Persia, which affords an admirable general view of that subject, and is illustrated by two valuable maps on the orography and hydrography of the country. His third paper is a narrative of a journey, starting from Gwadur, on the coast of Makrán, through Western Balúchistan and Southern Persia. This journey went over a good deal of new ground; and the narrative of it must be interesting to the general reader, containing as it does many descriptions of a wild and strange people. Captain Beresford Lovett, also a R.E., follows with a short account of his journey in Balúchistan, to which are prefixed some capital sections on the geography of that country and on the mode (we can hardly say modes) of travelling in it. Then come the two principal papers of the first volume by Major Euan Smith, who was General Goldsmid's personal assistant, and was afterwards private secretary to Sir Bartle Frere on the Zanzibar Mission. These contain a history of the missions on both frontiers, and also give excellent detailed accounts of the country gone over and the people met with. The second volume is entirely occupied by two elaborate papers by Mr. W. T. Blanford, of the Indian Geological Survey, on what he calls the Zoology (but which includes the Ophiology and Ornithology) and the Geology of Persia and portions of Balúchistan. The first and longest of these treatises is illustrated by numerous plates, but is manifestly deficient as regards the zoology of eastern Balúchistan; the second is an admirably compressed geological sketch. The first volume has itineraries and curious genealogical trees of the Balúch tribes; and both afford the great convenience of pretty full indexes.

I am sorry that necessary limits will not permit me to go farther into the contents of these volumes, but they may confidently be recommended to the attention of all who desire sound detailed information, mingled with strange incidents of travel, in regard to the wildest and most interesting part of Central Asia. ANDREW WILSON.

CAMILLE DESMOULINS.

Camille Desmoulins and His Wife. Translated from the French of Jules Claretie. By Mrs. Cashel Hoey. (London: Smith, Elder & Co., 1876.)

CAMILLE DESMOULINS is one of the most striking figures among the minor actors in the French Revolution. Like not a few of the men of the time, he had a flashy genius that shone for a moment across those scenes of confusion and blood, and then perished, consumed in the conflagration which had sent it aloft and given it brilliancy. His distinctive peculiarity, however, is that in the shock and play of a tremendous crisis, his character seems to have been at odds with itself, and his career to have displayed contradictions, even far more than was commonly seen in the hurly-burly of 1789–93. A man of mere words and superficial thought, he nevertheless gave a decided impulse to the mightiest movement of modern times, and his personality was distinctly felt in some of its most important phases, if it did not shape or direct its fortunes. So, too, though timid, and by nature weak, he stood forth, in its opponents' eyes, as a master-spirit of the Revolution; and he was identified with some of its most audacious deeds and its worst scenes of excess and violence, though a mere puppet and tool of others. None of the Jacobins, moreover, was more cruel in speech, or more deadly in his appeals for vengeance; yet he was really a kind and light-witted trifler, without fixed convictions or strong feelings, and on one great occasion he gave signal proof how wide may be the difference between talk and action, and how an advocate of crime may become its denouncer when its consequences are brought face to face before him. For the rest, if Camille had much in common with the crowd of inferior men who for an instant made a stir and noise in the tremendous drama, he was certainly a writer of no ordinary power, and the part he played in the last stage of his career, even if he followed the bidding of others, shows that there was something sterling and noble in him which claims, if not our respect, our sympathy. M. Jules Claretie has taken great pains in reproducing the life of this singular person; yet, though it would be unjust to deny it the praise of conscientious research and industry, his work is not one of great merit, nor does it make large additions to our stock of knowledge about its subject. He has not cleared up points in the career of Camille with respect to which fresh evidence might, we believe, be found: for instance, he leaves it still uncertain how far Danton and his docile pupil were accomplices in the frightful deeds of September, 1792. Nevertheless, the book has some new matter by no means of an unimportant kind; it contains a number of genuine documents of undoubted interest never published before, and it presents, for the first time, to the reader a fragment of those "last words" of Camille which plead for him despite his faults and his follies. It gives us, also, some pleasing details respecting Camille's ill-fated wife—not the least touching victim of the Reign of Terror—and it adds something to our information about the relations between Danton and his feebler colleague. The translation, from the pen of Mrs. Cashel Hoey, is, on the whole, a very fair performance, correct and easy, if somewhat tame and inanimate.

We shall not sketch in detail the life of Camille, but shall only notice those parts of it on which fresh light has been thrown by this work. He was born at Guise in 1760, was educated at the College of Louis Le Grand—Robespierre became intimate there with him—and gave early promise of no common talents. It is, however, more important, perhaps, to note how passionate his disposition was in his teens, a distinctive trait of the character of the man.

"It was quite an afternoon's amusement"—so a contemporary wrote—"to rouse Camille into one of his ready fits of anger, by furnishing him with an active, eager, and sincere antagonist.... Sarcasm drove him frantic, and 'heresies,' as he called them, made him lose every atom of self-control."

Camille was called to the bar of Paris in 1785, but as an advocate had no success. Like almost all the young men of his order, he hailed the approach of the Revolution with joy; and in after years he was wont to boast that even at this time "he had dreamed the Republic." As is well known, he contributed largely to the rising of Paris in July, 1789, by a violent speech in the Palais Royal; and, though never really a man of action, he joined in the scenes of disorder

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that followed. He already thought himself, as he wrote to his father, in the front rank of the great movement:—"Reflect that a great part of the capital numbers me among the chief authors of the Revolution. Many even go so far as to say that I am its sole author."

The true vocation of Camille was the pen, and he now wielded it ably in the popular cause. He had studied with effect the great Latin authors, and had saturated his mind with Voltaire; and we trace these influences in the well-known journal, *The Revolutions of France and Brabant*, of which he became the editor in 1789. The politics of this paper are sorry stuff, a medley of classical cant and delusive visions—like most of the literature of the same class—but it bears the mark of talent, almost of genius. Its personalities are often extremely clever; its satire is trenchant, if not profound; and it is for the most part free from the ribald malice to be seen in the author's later writings. The manner of Voltaire is fairly caught, though we miss the exquisite grace of the master. Take a few lines as a specimen:—

"The incomparable Pierre Lenoir created pensions for himself in oils and tallows, on sand and cloacina. Associations of swindlers, every kind of vice, and every sort of filth, are tributary to our Lieutenant of Police. . . . . At last he contrived to put the moon under contribution, and assigned to one of his mistresses a pension, known under the me of Pension of the Moon."

This journal gained for Camille a name hardly justified by his real parts or his character. Few of the "Men of the People" outside the National Assembly were so marked in 1790–1; and he became the object of the furious abuse of Royalist pamphleteers and scribblers. His personalities caused him to be summoned to the Bar of the Assembly in 1790, and when there he put on a show of courage; but it deserves notice that those who knew him well had no faith in his depth or earnestness. Mirabeau talked of him as a "prattling child;" Marat, with brutal but sagacious instincts, laughed at him as a rhetorical "fribbler." In 1791 Camille became the friend of Danton, and fell under the influence which shaped his after career. He now figured at the Cordeliers Club, denounced in reckless and passionate language those who upheld the settlement of 1789, and joined in the mad cry against Lafayette and Bailly. His style here shows the true Jacobin manner; take, for example, the following, on the flight to Varennes:—"It was at eleven o'clock at night that the general decampment of the male and female Capets took place, and it was not until nine o'clock in the morning that the news was known. Treason! Perjury!"

During the next few months Camille was conspicuous among the most rabid of the Parisian demagogues. In the scenes that preceded August 10 he was the ever-attendant shadow of Danton. He shared in Danton's triumph, and became a secretary of the new-made Minister. As we have said, this volume ought to have discussed the question of the complicity of either or both in the crimes of September; but we find nothing but a blank denial, and this, we beg to say, is of no value. Camille voted for the death of Louis XVI.: he sat in the Convention as one of the Paris deputies, and, being not equal to the weight of debate, gave in his vote with the following remark, which, it is said, caused a murmur of disgust:—"A king dead is not a man the less. I vote for death, perhaps too late for the honour of the National Convention."

Camille, while Danton retained power, of course followed the violent ways of his leader. He concurred even in the proscription of the Gironde, and we fear that personal dislike of Brissot, who, once a friend, had given a shock to his vanity, had something to do with this decision. In his case, however, as in that of others, a revulsion of feeling was soon to take place; and the immolation of the Girondins went to his heart:—"Hearing the declaration of the jury"—so wrote an eye-witness—"he threw himself into my arms in distress and agony of mind—'Oh, my God, my God, it is I who killed them.'"

This change was quick and sharp, like the nature of the man; and it is but right to add that Camille seems to have shown signs of it even before Danton. The frightful scenes of the Reign of Terror must, in truth, have shocked him, when fully disclosed. His Republic was the dream of a scholar; what must he have thought of the Jacobin orgies of blood? The fine passages of the *Vieux Cordelier* in which he held up to scorn the suspicious despotism of the ruthless Committee of Public Safety are well known, and have been often quoted; M. Claretie has discovered the last number, unpublished before, of this once famous print; and though it is not equal to those that went before it, its invective has weight and a sterling ring. Camille thus declaimed against the execrable crew of informers that issued from the Reign of Terror:—

"Each scoundrel thought his sins washed out by a little word, not of penitence as formerly, but of denunciation, true or false. This man denounced some one to save his own house; that man to be forgiven for the mission from which he had returned; the pro-consul in order to get back to his province; this one to get a seat in the Committee of Surveillance; that one for a seat at the Committee of Public Safety; one to be president; another to be secretary."

It is not clear whether Camille embarked on this perilous course at Danton's instance. In the events that followed he went with his chief; like Danton he dared to defy Robespierre; and like Danton he was struck down and perished. At the famous trial—the most tragic, perhaps, of all which this terrible time witnessed—the stern constancy of Danton upheld Camille; but the man of words quailed as the end was neared. Camille bore himself thus on his way to death; let us say for him that excitable nerves do not necessarily show that a man is a coward:—

"Wild with rage and despair, Camille tried to break his bonds, and, tearing his shirt to rags, made a last appeal to the crowd. 'You are deceived, citizens,' he cried in hoarse tones. 'Citizens, your preservers are being sacrificed. It was I who in 1789 called you to arms. I raised the first cry of liberty! My crime, my only crime, has been pity.' 'Be quiet,' said Danton, 'and let the rabble be.'"

Poor butterfly broken on the tremendous wheel on which he had for a moment glittered, weak sower of the wind who had reaped the whirlwind! Yet be it said that this victim had tried to check the flood of evils he had helped to let loose, and had laid down his life in the wild attempt; and let us pity one who dared all for pity.

This volume contains some details respecting Lucile Duplessis, the wife of Camille, and about the married life of the ill-fated pair. She was a beautiful girl, too given, perhaps, like many in her time, to dreamy sentiment, but nevertheless a true woman. Camille was deeply attached to her; and this love is one of the best features in his ardent, but somewhat shallow, character. Yet he could make sport even of this sacred feeling; and, with revolting levity, he connected his wife with associations which sound-hearted men would think were profanation and disgrace. It will hardly be believed, but it is the fact, that, in order to show how unjust were some of the charges made against the so-called Royalists, Camille gravely composed and published a charge of conjugal crime against his own Lucile—a sally which proves Carlyle to have been right in remarking that this eccentric creature had something in him of the mere blackguard.

Mdme. Desmoulins met the fate of her husband; there is something touching in these brief lines, addressed to her mother before she died: "Good-night, my dear mamma. A tear drops from my eyes; it is for you. I shall drop asleep in the calmness of innocence."

WILLIAM O'CONNOR MORRIS.

NEW NOVELS.

George Linton; or, The First Years of an English Colony. By John Robinson, F.R.G.S. (London: Macmillan & Co., 1876.)

It Might Have Been. By the Author of "Tit for Tat." 3 Vols. (London: Chapman & Hall, 1876.)

Glencairn. By Iza Duffus Hardy. 3 Vols. (London: Hurst & Blackett, 1877.)

MR. ROBINSON has accomplished a literary task of some difficulty in a fairly satisfactory manner, giving in the shape of a novel a sufficiently close description of the early struggles of settlers in the colony of Natal, which he very justly thinks may have an interest for home readers, most of whom have some kinsman or friend even now among the pioneers in our most distant dependencies. The more intelligent part of his audience would probably have liked the book all the better if there had been no attempt to make it into a story, for Mr. Robinson does not possess the faculty of such vivid portraiture of colonial scenes and characters as puts Mr. Henry Kingsley's *Geoffrey Hamlyn* high among descriptive tales. But apart from the fact that many of those whom the author desires to interest cannot be persuaded to read any book which is avowedly instructive, fictitious narrative affords an opportunity of introducing more types of character, and exhibiting their various fortunes in a colony, than a single book of travels or experiences could allow. He has been needlessly vague in giving merely "18—" as the date when his

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story begins, because in the course of his recital he mentions one or two public events whose date is fixed and known, so that it is only necessary to count backwards or forwards from these to get at the true period; only that the task is scarcely worth the pains. As Mr. Robinson busies himself chiefly with the rise of agriculture and of the press, there is not much said about either Kafirs, Boers, or the wilder life of huntsmen and trappers in the interior, though all these topics are slightly illustrated; and we fear that the comparative weakness of these more picturesque elements will deter the very class which ought to form Mr. Robinson's most appreciative readers—the boys. Captain Mayne Reid has, we doubt, spoiled his market there. The utilitarian side of the book would have been improved, without any interference with its character of novel, by a page of authorities at the end, naming the chief works on South Africa, such as Chase and Wilmot's *History of the Cape*; Chesson's *Dutch Republics of South Africa*; and the Government Blue-Books. Mr. Robinson is quite right in telling about the early beginnings of the now-thriving sugar-trade of Natal, but no one could gather from *George Linton* that the staple export is wool, and next to that hides, which latter amount to ten times the value of the sugar. Cotton is only ten years old as an export, and therefore does not fall within his range, but the other two are not brought into this picture of settler industry as they ought to have been, while the large ivory-trade would have justified an increased reference to elephant-hunting.

Mrs. Smith has improved considerably since she wrote *Tit for Tat*. The unquestionable cleverness of that novel was marred to some extent by too large an infusion of melodrama and complicated incident, from which her new book is commendably free. It is an Irish story, and quite the best which has appeared since Miss Keary's *Castle Daly*, ranking as it does with Mrs. Riddell's *Maxwell Drewitt* as a true portraiture of certain types of Irish life, chiefly those found among the Protestant squirearchy, while there are also a few sketches of the Protestant squireen, a totally different character from his Catholic neighbour. There is not much of peasant life and ideas offered, and the writer is clearly less at home with them than in describing the ways of the country gentry, though one brief episode at a dinner-party shows that the faculty of correct observation is not lacking. The chief fault in the book is that the hero and heroine do not stand out in relief sufficient to justify the copious language of affection and admiration in which the artist speaks of her puppets, and that characters whose part in the story is quite subordinate are much more saliently and cleverly drawn. The two types of Protestantism represented by the stern bigotry of Mrs. Drury and the latitudinarian Evangelicalism—no oxymoron in Ireland—of Mrs. Kelly, are painted to the life; and it is only matter of regret that the writer, touching only on the humorous view taken of their bigotry by some of the peasants, has not lifted the curtain a little to show how much more than reciprocated it is under the influence of a peasant clergy, whose hostility to the Saxon creed dates back centuries before the Reformation, and has a political root in the reckless tyranny not merely of the Norman nobles of the Pale, but of the foreign prelates and monks, notably the Cistercians, which elaborated disabilities and penal laws for the mere Irishry, centuries before divergence of belief came in to irritate further a chronic and painful sore. The main plot of the book is not remarkable, and there is more skill in the management of its secondary interest, but the chief merit, after all, lies in the truth of the Irish sketches, though both India and the Crimea have their part too, quite sufficiently well executed to have floated *It Might Have Been*, had it not superior claims to attention.

Glencairn is a distinctly clever novel, with a bold and striking plot, and with at least four incisively-drawn leading characters. It is also written with a certain measure of power in language, and its dialogue is natural and easy. But commendation must end there. Miss Hardy has employed no inconsiderable powers in treating a highly disagreeable subject, with more of passion and death in it than is wholesome reading in fiction, which, save in such exceptional works of art as the *Bride of Lammermoor*, is bound to keep itself within more chastened limits. The exact literary position of *Glencairn* may be readily described by saying that it belongs to precisely the same school as Mrs. Archer Clive's now half-forgotten and much cleverer *Paul Ferroll*. And, able as that story is, it would be no matter of regret if it had been left the sole example of its kind.

RICHARD F. LITTLEDALE.

REVIEWS AND MAGAZINES FOR JANUARY.

MR. LOWE and Mr. Lefevre contribute telling articles to the *Fortnightly* on "The Birmingham Plan of Public House Reform," and on "English Landownership." In a paper by Mr. G. A. Simcox on Charles Kingsley the most interesting question mooted is how much of the autobiography of Charles Kingsley and his wife is to be read between the lines in the story of Lancelot and Argemone; but the critic analyses the calibre and temperament of the author of *Alton Locke* with an approach to exhaustiveness. The Eastern Question is represented in this number by Mr. Edward Freeman and Sir Henry Havelock; and we commend a glance at Mr. Lang's smart sketches of three new novels—by William Black, George Macdonald, and Miss Broughton.

IN the *Contemporary Review* Prof. Clifford, discoursing on the Ethics of Belief, teaches us that it is always wrong to believe on insufficient evidence; also that within certain limits we may believe the statement of another person and even that which goes beyond our experience. The article displays the writer's well-known moral fervour, while it betrays a no less characteristic *naïveté* in the propounding, as if for the first time, familiar propositions in philosophy. The tendency of the argument is rather to enforce a virtuous temper of mind in relation to matters of belief than to provide definite and serviceable precepts on the subject. It strikes one, indeed, that Prof. Clifford has not sufficiently reflected on the conditions of a valid ethical rule. Is it really possible for any man invariably to repress belief, and consequently action, till the sufficiency of the evidence is ascertained? In a not too powerful essay, placed in the front of the Review, Mr. W. H. Mallock attempts to demonstrate that Prof. Clifford and his coadjutors have no right to their moral fervour, since their elimination of the ideas of God and immortality involves the denudation of virtue of its superlative worth. The argument looks very much like a fallacy of irrelevant conclusion, by reason of the writer's complete non-recognition of the most prominent feature of the new ethics—namely, the idea that the good of the individual is subordinate to that of the society, and the happiness of a generation to that of the permanent race. Mr. Rhys Davids in an interesting paper discusses the meaning of Nirvāna in connexion with the Buddhists' psychology, and with their mysterious doctrine of *Karma*, or the creation on the death of an individual of another being according to the desert of the former. Nirvāna means, not a future state, as many European interpreters have supposed, but a moral condition to be attained in the present life, the result of which at the individual's death is the extinction of the grasping impulse out of which the creation of a new being arises, and so the complete extinction of the soulless individual, or *Parinirvāna*. Mr. Hewlett brings to a close his endeavour to temper what he considers to be the excessive admiration of W. Blake by a band of critics. An account of Weimar in the Augustan age of German literature, from the pen of Mr. Schütz Wilson, though containing little that is new, provides a pleasant element of relief in what is decidedly a rather heavily freighted number of the Review.

A PROPOS of novels, to judge by *Temple Bar*, magazine editors find it profitable to drive three abreast. In the January number Miss Mathers begins "Cherry Ripe," Mr. Dubourg continues "An Old Man's Darling," and Anthony Trollope prosecutes the "American Senator." Yet not to the exclusion of other intellectual pabulum. Besides some fair verse, there is a readable paper headed "Ministers and Maxims" anent Lord Eldon, by Mr. A. C. Ewald, who, however, should not have suffered the sentence, "Suppose Watts [*sic*] had not watched the kettle, would the steam-engine have been introduced?" to escape correction, in his greater concern for enunciating the pun on Eldon taking to "Coke upon Littleton instead of coal." But the best paper is "The Wordsworths at Brinsop Court," a peep at a Herefordshire moated grange, frequented whilom, in the tenancy of the Hutchinsons, by the Wordsworth family, the Quillinans, Southey, Crabb Robinson, and others of the Lake School. Another figure brought upon the scene is the blind agriculturist, Mr. Monkhouse of the Stow, like Hutchinson, a Cumberland farmer who migrated into the grazing lands of the whitefaces, and like him a kinsman of the sometime Laureate. The article contains a sample of Quillinan's poetry, and a letter of Wordsworth's expressive of his estimate of his capabilities, as well as a lively and idyllic picture of the secluded and historical grange of Brinsop. Such bits of stray topography are of the salt of a magazine.

IN *Blackwood* a pleasant and instructive paper, by one of the "initiated," describes the "Inside of the House of Commons," not exactly on the lines of Sir Erskine May, but with a gossiping, sketchy familiarity. A more critical article is based on the latest autobiography of George Sand, who is characterised as the "Lope de Vega of French fiction" in the actual volume of her novels, and quoted as an instance of one who never wrote herself out. The secret of her freshness is found in her passionate love of the country, and uncurbed Bohemianism of nature, her early experiences of camp-following and *gamin*-masquerading, her later needs and difficulties, which helped to make realistic her descriptions of debt and poverty and the sheriff's officer. Besides the continuation of Dr. Reade's "Woman-Hater," this month's magazine contains two complete tales, and a sprightly poem, "Cupid Schooled."

PROFESSOR GOLDWIN SMITH has an article in *Macmillan* which, while recognising Evolution and its bearing on the study of history, depre

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cates the undue space which the physical origin of man and his descent occupy in our minds at present to the exclusion of his *ascent*, as if the rudiments alone were real and all else illusion. Mr. Lyon Playfair, in "Universities and Universities," after a fling at the Government for nominating local commissions for Oxford and Cambridge, while dealing with Scotland in a national spirit, examines the development of the Continental universities of the thirteenth and fourteenth centuries to show that these were more or less technical and professional, but that the chief impulse was the latter. Not so Oxford and Cambridge, where professional schools never overshadowed general culture. In Scotland the professional ideal is strongest, as the Scotch universities depend on their contact with the occupations of the people. "The Scotch universities aim to train students to make 1000*l.* per annum by the application of a cultivated intelligence. The English universities are content to teach men how to spend 1,000*l.* per annum with that dignity and usefulness which follow a good mental culture." While Mr. Playfair does not deny there is something in this, he pleads for some diversion of national endowments to new arrangements for methodic training at least in the preparatory sciences, on which the professions and occupations of the people depend, on the extended encouragement of physical and biological study, and, if precedent allow, on the movement for advancing research.

IN the *Cornhill*, between the monthly instalments of Mr. Blackmore's "Erema" and Mrs. Oliphant's "Carità," are packed several articles of various interest. That on the *Gusman de Alfarache* of Mateo Aleman and the Spanish picaresque class of novels, of which *Gil Blas* is our most familiar example, shows a careful study of Ticknor and Bouterwek. "Anecdotes of an Epicure" is a pleasant *résumé* of Brillat Savarin's *Physiologie du Goût*, with a hint in its last page of a "harmless stimulant for brain-workers." In a social essay on "Heroes and Valets" just exception is taken to the growing frequency with which the public is invited to peruse studies of great people at home; to disguise themselves in imagination in plush, and carry "interviewing" to excess. A very curious psychological problem is carefully considered under the head of "Dual Consciousness"—the incidence of cases not so much of a dual brain as of what might be more correctly called intermittent consciousness, in some degree simulating somnambulism in its phenomena. But the best article, to our thinking, is Mr. J. W. Hales' charming topographical diorama, so to speak, "From Stratford to London," through the "heart of England" in Shakspere's day, the journey divided into four stages and broken midway at the Crown at Oxford, where "mine host" was the father of Davenant the poet, Shakspere's godson. The insight given of the then state of the country, of locomotion, manners, and marvels by the way, would render this paper worth reprinting and expanding.

AN article of similar interest on "Quarter Sessions under Charles I." forms an instructive paper in *Fraser*. Mr. A. Hamilton extracts from original records of the County of Devon notes of the sufferings of that county from the enhanced price of food, and of the current remedies of magisterial wisdom, under the direction of the Privy Council. This paper has some curious notices of the wandering Irish, then first attracting the attention of Quarter Sessions as vagrants, and seemingly infecting the magistrates with "Irish bullism," to judge by the records and minutes about them. The Plague, and the expedition to Cadiz, with the cost of isolating and partially maintaining the infected in the one, and billeting the idle soldiers in expectation of the other, wrought the county such distress under the mismanagement of Bottomless Bagg, the Vice-Admiral, as renders more natural the appeal to arms betwixt King and Parliament which the burden of the ship-money at last precipitated. Besides this historical article, *Fraser* contains a striking essay, by M. Jules Andrieu, on the *Roman de Renart*, and the work of La Fontaine—whom he regards as a great genius—in collecting the old traditionary fragments, contrasting and grouping all the current topics of the French fablemongers who had worked up Aesop's material into the symbolism popularised by the cycle of Renard, and reconstructing a new cycle of his own. The paper contains interesting scraps of the French fabulist's biography, and is an addition to the still unfathomed literature of fable.

KARL BLIND has supplied a *pièce de résistance* to the *Gentleman's Magazine*, which now hails from 74 Piccadilly, in his account of "The Boar's Head Dinner at Queen's College, Oxford, and a Germanic Sun-God." There is an article by Mr. Walter Thornbury on "Athens under King Otho," which agrees in its impressions very much with Mr. Mahaffy's *Rambles in Greece*; and the "Table-Talk" characteristic of the *Gentleman's* is preserved in several lively literary paragraphs.

AMIDST a plethora of fiction contributed to *Belgravia* by Wilkie Collins, Mrs. Lynn Linton, and Mrs. Lovett Cameron and Charles Reade, it is pleasant to come upon Cuthbert Bede's "Story-Hunting in the Western Highlands." In the Mull of Cantire, he tells us, still linger those who enliven the winter night around the peat fire with Gaelic tale and Ossianic poem. We understand Cuthbert Bede to commend an access to the story-tellers themselves in their own haunts, where they are furthest from the Puritanic influences that consign national legends to the Hades of "fairs, dances, and worldly revellings," and to advise that they should be approached not only in their own tongue, but with tact and sympathy. The old family retainers, the Western Highland mendicants, and the wandering minstrels, are the vessels to tap. Cuthbert Bede gives a curious account of the Gaelic song "The Swan's Ditty," and endeavours to disabuse us of the idea that Gaelic is going out. "An Amateur Assassin" is a description in *Belgravia* of the sensations experienced after partaking of Hashish in the form of the "Extractum cannabis Indicae" of the British Pharmacopoeia.

THE most noteworthy paper in *Tinsley's Magazine* is Mr. S. Waddington's "Wit in Orders," a *résumé* of clerical jokes and jokers from John Skelton to Sidney Smith and Barham, with mention by the way of some Yorkshire clerical oddities. *Cassell's Family Magazine* has the merit of many-sidedness, and discusses "gardening," dress, exercise, food for cold weather, "cum omnibus rebus et quibusdam aliis." In the *Argosy* there is a sprightly account by C. W. Wood of a "Tour through Holland." Apart from this paper, the *Argosy's* proportion of matter-of-fact to fiction is infinitesimal; and in the *London Magazine* (James Blackwood and Co.) the chief approach to a solid article is "The North Pole and Claims to its Discovery." The *Victoria Magazine* seems, in most of its papers, faithfully to subserve its special purpose; but the fibre of the *St. James's Magazine and United Empire Review* would be slight indeed if not somewhat redeemed by a critique on Matthew Arnold's poetry.

A BATCH of American Magazines and Reviews is of superior calibre, and some of our monthlies might take a hint from Transatlantic cousins. Thus the *Atlantic Monthly* (Trübner and Co.) opens its twentieth year and thirty-ninth volume with contributions from all the best names in American prose and poetic literature. "The Herons of Elmwood" is a delicious strain by Longfellow, and the "Blackbirds" a quasi-Aristophanic comedietta of infinite humour by Prof. Greenough. Mrs. Fanny Kemble's "Old Woman's Gossip" continues to interest, and Bayard Taylor becomes an intelligent guide to "Weimar in June." Then, too, there are smart critiques on new poetry and recent literature, and a remarkable suggestion for raising the tone of the study of Greek at Harvard College by making it at the same time more real and more optional.

IN *Lippincott's Magazine*, besides the literary merit and thorough execution of the illustrated papers, "Pictures from Spain," and "Our Floor of Fire" (the latter a synopsis of the history of volcanic phenomena), we find a clever and thoughtful paper on "Phidias and his Predecessors," initialled "E. S." In this Philadelphian serial, George Macdonald continues his "Marquis of Lossie," and there are other instalments of fiction, but in ordered proportion. *The Penn Monthly* (Philadelphia) appears to exclude fiction and, judging by its statistical article on "Municipal Extravagance" and its notes of the "Month," to exalt politics; ornithologists, however, will find literary merit in the article of Mr. Joel Allen on "The Decrease of Birds in the United States." Of kindred calibre is Potter's *American Monthly Illustrated Magazine of History, Literature, Science, and Art*, though a little more diversified in its subjects. This also hails from Philadelphia, and contains, besides poetry and fiction, sound articles and surveys of the "Moorish Empire in Spain," and the "American Drama," besides half-a-dozen pages of Notes and Queries.

IN the *Day of Rest* (Strahan and Co.) for January, Mr. R. A. Proctor's Sunday reveries on "Light and Space," papers by Margaret Gordon, on "Woman in India," and Ellice Hopkins, on "Work among Working-men at Cambridge:" Mrs. Reilly's "Story of Ten Thousand Homes," and various scraps of poetry, among which we praise highest "Woodland Peace," by Marion Kames, p. 57, evince a merit in inverse ratio to the monthly cost of Mr. Strahan's happy contribution to Sunday literature. In the *Leisure Hour* we may call attention to a capital paper on "Old Almanacks," a biographical sketch of Lord Stratford de Redcliffe, "Impressions of Australia," and a sensible essay on the "Antiquity of Man" *à propos* of the recent volume on this subject by Mr. Southall of Philadelphia.

BESIDES these we have received the Christmas number of the *Huddersfield College Magazine*, which appears a good deal given to chess, and Dr. Dulcken's *Golden Childhood*, a special candidate for the suffrages of "little people."

NOTES AND NEWS.

PROF. CAMPBELL and Mr. Evelyn Abbott have sent their edition of the *Electra* to press, and hope to send the *Trachiniae* before long. The two plays will be published together.

HERR L. ABENHEIM has translated Dr. Holmes' *Autocrat of the Breakfast Table* into German, under the title of *Der Tisch-Despot*.

THE New York *Nation* mentions that the questions, "When, where, and by whom was the American flag first saluted?" seem to have been settled by Mr. B. F. Prescott, Secretary of State of New Hampshire. In a pamphlet called *The Stars and Stripes* he produces documentary evidence from the Dutch archives which proves that Johannes de Graef, Governor of St. Eustatius, in the West Indies, saluted the flag of the American ship *Andrew Doria* from the island fort, November 16, 1776.

MISS M. BETHAM-EDWARDS is engaged upon handbooks of German and French literature, of sufficient compass to meet the wants of the ordinary student, and yet simple enough for the use of young people preparing for their examinations.

MR. EFFINGHAM WILSON, of the Royal Exchange, will issue early in the present year *Stock*

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Exchange Prices, the Highest and Lowest during 1876, with a Dividend List: An Annual for Investors.

MESSRS. TRÜBNER AND CO. are about to publish by subscription *The Land of Bolivar: or, War, Peace, and Adventure in the Republic of Venezuela*, by James Mudie Spence. The price to subscribers is thirty-one shillings.

WE have received from Messrs. Henry S. King and Co. the first volume of a new and very handsome octavo edition of Tennyson's works, containing the miscellaneous poems. It is embellished with head and tail pieces of flowers and animals, and an excellent portrait of the Poet Laureate, taken from a photograph.

ON Wednesday next week Messrs. Sotheby and Co. will offer for sale some Ancient Deeds and Documents collected by a gentleman, recently deceased, during a long residence on the Continent. The collection includes many Papal Bulls, Charters, &c., of the early kings of France and England. Among the former is the Bull of Benedict XII., on a large sheet of vellum, dated Avignon, 1336, granting to the Cistercian Convent of Altzey, in the diocese of Mentz, indulgences for all true penitents who shall confess on specified holy days; it is illuminated with a fine painting in distemper (by Giotto di Bondone) representing our Saviour sitting between St. Matthew and St. John. Other rarities are, a signature of Sir John Fastolfe, when commander of Caen Castle in 1431, and an important historical letter of Talleyrand to Louis Philippe, written from London in May, 1833.

THE incident of Falkland's duel with Sir F. Willoughby—who had superseded him when Sir L. Carey in command of his company in Ireland—and of his subsequent brief imprisonment, is well known. The King's acknowledgment that his supersession had been causeless has just come to light. On August 2, 1632, a Privy Seal was issued (*Inrolments of Privy Seals*, vol. xi. p. 272) ordering him to be paid 291*l.* 3*s.*, as pay due to him for his command "in respect he was discharged from his command of his said companie without anie crime imputed to him."

WE have to thank Mr. De Gray Birch for a reprint of Kemble's well-known *Saxons in England* (Quaritch), in which he takes an opportunity "of amending a number of oversights and typographical errors, and of verifying a large number of references." The editor's statement that "the principles laid down, the deductions gathered from the array of recorded facts and examples, are as true and incontrovertible to-day as they ever were," must doubtless be taken with some necessary qualification. Prof. Stubbs, at least, does not always agree with the deductions of Mr. Kemble, and his authority is certainly higher than that of Mr. Birch. Any praise short of infallibility, however, may well be accorded to so masterly a work.

MR. EDMOND CHESTER WATERS is about to print privately *Genealogical Memoirs of the Kindred Families of Thomas Cranmer, Archbishop of Canterbury* 1533–1556, *and Thomas Wood, Bishop of Lichfield* 1671–1692. The book is mainly compiled from unpublished sources, and includes original lives of Archbishop Cranmer and his Son; Thomas Norton, the author of *Gorboduc*; Sir Henry Wood, Bart., Treasurer of the Household of Queen Henrietta Maria; Sir Thomas Gardiner, Solicitor-General of Charles I.; Dr. Wood, Bishop of Lichfield and Coventry; &c. The impression is limited to six copies, large paper, at 5*l.* 5*s.* each; and twenty-four copies, small paper, at 2*l.* 2*s.* each. Applications for copies should be addressed to the Author, at Robson and Sons, printers, 20 Pancras Road, London, N.W.

WE regret to have to announce the death of Mr. Oates, of the eminent publishing firm of Burns and Oates. He died quite suddenly on the morning of Thursday, the 28th ult., from congestion of the brain.

WE have also to record the death of Mr. Thomas Lewin, the author of the *Life and Travels of St. Paul* (Bell and Sons), which we reviewed September 25, 1875. Mr. Lewin was a conveyancer.

MR. F. B. MEEK, the eminent palaeontologist, and for several years a member of the United States Geological and Geographical Survey of the Territories under Prof. F. V. Hayden, died on December 21 in Washington, D.C., at the age of fifty-nine years. He had just completed the great work of his life—*The Cretaceous and Tertiary Invertebrate Fossils of the Upper Missouri Country*, in one large quarto volume with forty-five plates. His loss will be deeply felt by the scientific men of America.

A LIST of works relating to Bath, its waters, institutions, &c., is now appearing in the *Bath Herald*. It is compiled by Mr. C. P. Edwards (a native of Bath, but now residing at 19 Oakley Street, Chelsea), who asks all persons having works, or editions of works, which are not enumerated in the bibliography, to send particulars of the same to him. The catalogue of Bath books is prefaced by a few remarks which show among other particulars that the name of the library, public or private, is given in which each work, as far as can be ascertained, is to be found. The public libraries which are thus referred to are the British Museum, South Kensington Museum, the Bodleian at Oxford, the Bath Royal Institution, and the Bath City Free Library. It appears by the initials appended to them (C.P.E.) that many of the works are in the possession of the compiler, who has been assisted in his labours by a study of the result of the labours of others, such as Lowndes, Gough, Rawlinson, Britton, and Brayley, etc. The MS. at present contains the titles of about three hundred books and pamphlets, without taking into account the numerous editions of some of them, and this list does not include publications issued from the Bath press, or written by inhabitants of the city, which have no further claim upon the notice of a student of Bath history.

WE understand that the first number of a new monthly periodical entitled *Street Life in London*, the joint production of Mr. J. Thomson, F.R.G.S., author of *Illustrations of China and its People*, &c., and Mr. Adolphe Smith, will be published in a few days by Messrs. Sampson Low and Co. Each number will contain an account of some phases of London life, illustrated by permanent photographs specially taken for the work.

THE *Gaelic Magazine* continues to flourish after its kind. In the October number, for instance, Mr. Hector Maclean bravely gives battle to Dr. Waddell on the Ossianic Question, but it is only a waste of time and science on his part, and it would be far better if he and Prof. Geddes would direct all their efforts to the propagation among their countrymen of the rudiments of comparative philology as applied to Gaelic. The way in which they are now understood in Scotland may be judged from the following answer to the question given to one of the writers as to how he connected *spairn*, "effort," and *obair*, "work":—"*P* and *b* are nearly the same; the final *n* may be formative or emphatic." Now this is a model of brevity, and Voltaire cannot possibly have had a finer specimen before him when he framed his well-known definition of etymology as the science in which the vowels were of no consequence, and the consonants of very little more.

THE first part of the facsimile, in black letter, of Wyllyam Salesbury's *Dictionary in Englyshe and Welshe*, issued by the Cymmrodorion Society, is a gem in point of type, and we have no reason to suspect it on the score of accuracy. It reflects great credit on the society, and forms a most promising beginning.

A WORK which has just been announced as now appearing at Munich, and to be sold in this country by Messrs. Trübner and Co., promises a feast; it is entitled *Kelten, Griechen, Germanen, Vorhomerische Kulturdenkmäler*: Eine Sprachstudium, von Dr. N. Sparschuh.

MR. JEREMIAH, Honorary Secretary of the Urban Club, St. John's Gate, Clerkenwell, has written a short but useful sketch of the Eisteddvod, in which he has brought together various notices bearing on its earlier history, enough at any rate to show that it has a history separable from legend, and a basis in fact, which we hope he will undertake to deal with at greater length. Should he do so, one of the questions we should like to call his attention to would be this: in the modern Eisteddvod only one chair is given away—namely, to the winning bard—but Lord Rhys, in his grand Eisteddvod in 1176, had two chairs, one of which seems to have been meant for the victorious minstrel. Why and when did it become the rule to chair the bard only?

THE University of Bern has opened the Winter-Semester, 1876-1877, with a considerable increase of students: 149 in the medical faculty, 93 in the juristic, 18 in the Evangelical-theological, 15 in the Catholic-theological, and 36 in the philosophical. Among the female students, numbering 30 in all, 26 belong to the medical faculty, 3 to the philosophical, and 1 has chosen the juristic. The "Lehr-personal" consists at present of 34 ordinary, 12 extraordinary, 5 honorary professors, and 27 tutors. The new veterinary school counts 5 professors, and 19 scholars.

MESSRS. W. H. ALLEN AND CO. have now ready for publication a new Indian Army and Civil Service List, which will embrace, in about 600 octavo pages, every department of the public service in India, including, of course, the British troops quartered in Indian stations.

The Christian Apologist, No. III. (January, 1877.) We doubt very much indeed whether the magazine form is suited to the conduct of Apologetics. And our doubts, we confess, are not removed by the present number of the *Christian Apologist*, though it is probably a favourable specimen of what such a magazine would be. The editor has evidently thrown his net wide, and has secured contributors of ability from various schools and parties. The first article is apparently from the pen of a Roman Catholic. The writer tries to show that the doctrine of Transubstantiation is not in conflict with modern science, by maintaining the scholastic distinction between substance and accidents. We sympathise with Dr. Littledale in his plea for a larger introduction of the inductive method into theology, and more especially in his suggestion that this method should be applied to the investigation of the "practical bearing of dogma, worship, and usage on life and morals." Such an enquiry would no doubt be most valuable, if only anyone could be found at once with insight enough and impartiality enough to conduct it. Prof. Stanley Leathes' restatement of the argument of St. John v., under the head of "Our Lord's Appeal to Evidence," does not appear to us very impressive. Mr. Henslow is reserving the most important part of his argument on the relation of the Babylonian myths to Gen. i. for the April number.

M. RENAN is now correcting the proofs of the fifth volume of his *Origines du Christianisme*, which will appear in April next. This volume, which was originally to be the last of the series, only comes down to Trajan, and will be followed by a sixth, which will come down to Marcus Aurelius. M. Renan will probably undertake after its publication a History of the Jewish People.

MM. FEUILLET and Cherbuliez are both engaged upon new novels.

LA RÉVEILLÈRE-LÉPEAUX, one of the five members of the Directory in 1795, and the head of the sect of the *Théophilanthropes*, left two volumes of Memoirs, from which Michelet quotes in his *History of the Nineteenth Century*, but which were believed

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to be lost. These Memoirs, however, are in existence; they are, in fact, printed, and are in the hands of Mdme. David d'Angers. But, in accordance with the request of M. Réveillère-Lépeaux *fils* on his death-bed they will only be given to the public after the death of his widow, a fanatical Catholic, who would be scandalised by their appearance.

THE widow of M. Davy, formerly a member of the Constituent Assembly of 1848, has just published (Germer-Baillière) two posthumous volumes by her late husband on the *Conventionnels de l'Eure*, which deal with an interesting aspect of the Revolution in the provinces.

M. RANC is preparing a History of the Government of National Defence in the provinces in 1870–71.

M. HENRI MONNIER, who has just died, and whose celebrity as an actor and a writer scarcely reached beyond the walls of Paris, but who was universally known and popular there, will remain one of the most original representatives of the Parisian spirit. Some of his popular scenes, the "Cour d'Assises," "L'Exécution," the "Voyage en Diligence," the "Roman chez la Portière," are little master-pieces which will be as curious at some future day for the student of the French spirit from 1830–50 as the novels of Balzac. The personage of Joseph Prudhomme, which he created, has become a type—a universal type, because it personifies the solemn *bêtise* of the ignorant and pretentious little *bourgeois*; and an individual type, because it relates to a special period, that of the National Guard and the *bourgeois* Monarchy.

WE have received Plutarch's *Lives of Illustrious Men*, ed. A. H. Clough (Sampson Low); *Etymological and Pronouncing Dictionary of the English Language*, by the Rev. Jas. Stormonth, third edition (Blackwood); *The Mission of the Comforter*, by J. C. Hare, third edition (Macmillan); *The Almanach de Gotha*, 1876 (Gotha: Perthes); *Christianity and Morality*, Boyle Lectures, by Henry Wace, second edition (Pickering); *Notes on Asylums for the Insane in America*, by Dr. J. C. Bucknill (Churchill); *Le plus proche Degré de la Science*, par E. Loewenthal, traduit par Frédéric Hauck (Bruxelles: Institut littéraire); Kinglake's *Invasion of the Crimea*, sixth edition, vol. I. (Blackwood); *Hints to Mothers*, and *The Maternal Management of Children*, by Dr. T. Bull, new editions (Longmans); *Deaf not Dumb*, by B. St. J. Ackers (Longmans).

OBITUARY.

BECK, Dr. Thomas Snow, F.R.S., at Portland Place, Jan. 6, aged 63.
BROCKHAUS, Prof. Hermann, at Leipzig, Jan. 5.
COBBOLD, the Rev. Richard, at Wortham, Suffolk, Jan. 5, aged 80. [Author of *Margaret Catchpole*, &c.]
MEEK, F. B., at Washington, D. C., Dec. 21, aged 59.
MONNIER, Henri, at Paris, Jan. 3, aged 78.

CHRISTIAN WINTHER.

THREE days after Paludan-Müller's death Denmark lost her greatest lyrist. Generations may pass before two such lights arise again in Danish literature. Rasmus Villads Christian Ferdinand Winther was born on July 29, 1796, in the village of Fensmark, near Præstö, in Zealand, where his father was pastor; he died at Paris on December 30, 1876. In 1807 Winther was sent to school at Nykjöbing, on the island of Falster, and when his father died in 1808, the whole family flitted thither. Here his mother met and married in 1812 the father of Povl Martin Möller, afterwards to be himself distinguished as a poet, and to die early in 1838. In 1815 Christian Winther was sent up to the University of Copenhagen, and, after taking his degree, lived for some years as a private tutor. In 1819 was printed his first poem, and from this time onward he continually published pieces in the journals of the day, which at once attracted great attention. It was not till 1828, however, that these were collected into a volume, which had an extraordinary success, most of all, perhaps, on account of its containing a cycle of descriptive pieces entitled *Traesnit* (Woodcuts), which are certainly among the most charming verses of their kind ever composed in any language. It was on this occasion that Hans Andersen wrote a punning compliment to Winther—

"Engraved on marble many a name shall die,
Whilst thine in *wood cut* braves eternity."

Having laid by a considerable sum of money, he travelled for a year in 1830–31, spending most of the time in Italy. In 1835 a second volume of lyrics appeared, and in 1838 a third. In 1841 King Christian VIII. appointed Winther to travel to Neu-Strelitz to instruct Princess Caroline of Mecklenburg in Danish, on the occasion of her betrothal to the Danish Crown Prince; at the same time he received the rank of Professor. Further collections of lyrics appeared in 1842, 1848, 1850, 1853, 1865, and 1872. When he was past his fiftieth year, Winther married; in 1851 he received a pension as State poet, and since that time has lived much abroad, and especially in France. Among his other works must be mentioned *The Stag's Flight*, a long epical romance, 1855; *Four Novelettes*, in prose, 1843; *In the Year of Grace*, a prose story, 1874; and *A Student and a Maid: a Comedy for Marionettes*, 1852.

In the verse of Christian Winther the scenery of Denmark, its beech-woods, lakes and meadows, its violet-haunted dingles, and its hollows scented with wild strawberries, find such a loving and such a masterly painter as they are never likely to find again. He is the most modern of poets in his realism, his broad humanity, his contemplation and *naïve* composure; he is as ancient as Theocritus or the ballad-makers in his ecstasy over the beauty of nature, and his delight in the simplest old-fashioned emotions. All the forms, all the themes of antique folk-verse, all the daring simplicities that we so much admire in a border-song, and that we think it so impossible to reproduce, came to Winther as song to a bird. There never was a lyrist more fresh, more spontaneous; none more steeped in the dew and light and perfume of a cool sunshiny morning in May. His melodies were as artless as those of Burns—to whom he has many points of similarity—but full of variety and delicate harmony. When he was forty-seven he fell in love, and then, at so mature an age, he startled every one by a cycle of love-songs for the first time. They were what one might expect from a spirit so ageless, so unfaded; they stand alone for tender homage and simple sweetness of passion. In few cases does one regret so keenly as in Winther's that this great lyrist should have been born to sing in a language only understood by a few millions of people at the most. In England, France, or Germany, he would have addressed and would have won an audience as large as that that has listened to Béranger or Tennyson. He died in Paris; where he was buried on the 2nd inst., in the presence of about 200 Scandinavians. We remember, with regret, how often in his melancholy days he wondered whether he should lie in Danish ground, and how passionately he desired to sleep among the beech-trees. In one of his last pieces, on his own grave, he expressly states his wish to be buried somewhere in the Danish woods, under the boughs, with these words above him:—

"Her ligger under grönne Tilje
C. Winther—meget mod sin Vilje."

"Here lies, under green cover, C. Winther—much against his will," the word *Tilje* properly meaning such boards as coffins are made of. His latest pleasure in life was the public festival held at Copenhagen on the occasion of his eightieth birthday; the news of it cheered his last days in exile.

EDMUND W. GOSSE.

PROF. HERMANN BROCKHAUS.

WE are sorry to have to announce the death, on the 5th instant, of the veteran Sanskritist, Dr. Hermann Brockhaus, for many years Professor of Sanskrit in the University of Leipzig. He was brother to the well-known Leipzig publisher of the same name, and belonged to a family of good position and of very considerable means in Leipzig, Dresden, and other towns in Germany. The memory of Prof. Brockhaus will probably live not so much in works of original research or masterly criticism of Sanskrit texts, as in the grateful recollections of the many young men whom he started in their study of Sanskrit. Few professors, even in Germany, can have left the scene of their labours with the pleasant consciousness of having thrown so much good seed into such good ground as he to whom Prof. Max Müller referred in his address at the International Congress of Orientalists held in London in September, 1874, when he used the words:—"When some thirty years ago I received my first lessons in Sanskrit from Prof. Brockhaus, whom I am happy and proud to see to-day among us, there were but few students who ventured to dive into the depths of Vedic literature." No doubt Prof. Brockhaus's Sanskrit classes were in those days not so well-attended as of late, for the number of the students of Sanskrit has been steadily increasing in Germany: some seven or eight years ago Prof. Brockhaus used to have two classes in Sanskrit—namely, an elementary one counting from twenty to thirty students, and a more advanced one of about half the number; besides these, he had at times a class beginning with Zend and Zoroastrian literature. And as to his manner, he was naturally of a most genial disposition, and thoroughly at peace with himself and his surroundings. When the present writer had the pleasure of attending his lectures he was probably past his best days, but still he was an excellent teacher, who never got tired of his subject, and he could even then grow enthusiastic over the *yoga* and other points in Indian philosophy and religion, which he might be forgiven for having grown tired of by reason of years of teaching and the consequent familiarity which ever tends to take the edge off one's curiosity and zeal even for the truth. JOHN RHYS.

PROFESSOR KOECHLY.

PROFESSOR HERMANN AUGUST KOECHLY, who has lately died in Trieste from the effects of a fall from his horse while riding on the battle-field of Marathon, was one of the numerous German scholars for whose possession Zürich had to thank the revolution of 1848. He was born at Leipzig in 1815, and was called to Dresden in 1840, where he remained until his flight into Switzerland in the year of revolution. Koechly used to say that his philological studies were responsible for the part which he took in the politics of his native Saxony. He had published a series of writings in Dresden on the principle and the reform of Gymnasial instruction, and had been nominated one of the committee of four for the drawing-up of a general school-law for the Kingdom of Saxony, when he was suddenly called to active political work by his election to the Saxon Second Chamber. Although he belonged to the "moderate" Left, he was compelled to fly from his fatherland after the May catastrophe. He worked for thirteen years in the University of Zürich as Professor of Greek and Roman Literature. In 1864 he accepted a call to Heidelberg. The Zürichers say that he often expressed his regret at having left them. He had visited Greece in order to get a view of the excavations in Olympia. It was a strange coincidence that the author of so many studies on the military life of the Greeks should have met his death on the field of Marathon. The first of these, his *Geschichte der Griechischen Kriegswesens*, appeared in Aarau in 1852. His collection of the Greek military writers, with a German translation and

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elucidations, was published in Leipzig. Part of his lesser writings are collected in the volumes of his *Opuscula Academica* and *Akademische Vorträge und Reden*. While he was at Zürich he poured forth a series of dissertations on the Homeric song and the antique "Volksdichtung," in which he took a lively interest. Rüstow was his fellow-labourer in his principal works on the military affairs of the Greeks and Romans.

NOTES OF TRAVEL.

THE *Church Missionary Intelligencer* for January publishes some interesting letters from the members of the expedition which is making its way from the Zanzibar coast towards the Victoria Nyanza. The expedition started in four divisions: the first, under Messrs. O'Neill and Clark, reached Mpwapwa on August 24; a second, under the Rev. C. Wilson and Mr. W. Robertson, was within two days of that place on September 5; and the third and fourth divisions, led by Mr. Mackay and Lieut. Smith, expected to reach Mpwapwa early in October.

NEWS from Colonel Prejevalsky on his new journey has been received by the Russian Geographical Society, to the effect that he has safely crossed the Thian Shan, and travelling by the valley of the river Yuldus had reached to within fifty versts of Karashar in Eastern Kashgar, on October 14.

THE *Geographical Magazine* for this month brings to a conclusion the series of papers on the Arctic Expedition, in giving an outline of the results which have been gained for physical geography, hydrography, geology, botany, and zoology during its operations. A paper on the share about to be taken by Portugal in the International exploration of Africa, translated from the *Journal de Commercio* of November, 1876, supplies a great deal of perfectly new and important information on the country which lies south and east of Benguela, and of the tribes inhabiting it, as far as the Makololo country on the Upper Zambesi. Among other points of interest brought out is that of the northward extension into this region of some tribes which cannot fail to be identified with the Bushmen known farther south, thus considerably enlarging the known range of this perhaps aboriginal people of South Africa.

IT is announced that Mr. J. B. Minchin, C.E., and Commander Musters, R.N., the latter known by his Patagonian journeys, have completed a new map of the Republic of Bolivia, based on accurate astronomical observations. It is to be hoped that some arrangement may be made for the publication of this valuable work.

A SHORT time back Mr. Thomas Gardner, Her Majesty's Vice-Consul at Poti, on the banks of the River Riou (the ancient Phasis), in Asiatic Russia, penetrated into the uninhabited and unknown region of the Abkassian forests of Transcaucasia. He was accompanied by two Englishmen and six natives from the coast. The first part of the journey—he informs the Foreign Office—to the sources of the Rivers Bzib and Goomista, was made on horseback, but not without the loss of two horses, which were killed by falling off the narrow paths; the rest of the journey was accomplished on foot (a distance of about 220 versts). through splendid forests of Normandy pine, birch, beech, oak, chestnut, walnut, and boxwood. The climate on the high land was good, and the scenery grand; several of the passes were very difficult; one in particular, called the Bear's Path, in the valley of the Bzib, on the face of a steep precipice, with the river foaming 500 feet below and rocks upon rocks towering overhead, was of the most dangerous description. When these forests are opened, Mr. Gardner estimates that there will be a supply of prime boxwood for fifteen years, after which that of inferior quality must be resorted to, as in Mingrelia.

The Plain of Peking and the Neighbouring Country, by Dr. E. Bretschneider, physician to the Russian Legation at Peking, has been translated from the German of Petermann's *Geographische Mittheilungen* by N. E. [? Ney Elias], and published, with a map, at the Government Press at Simla. From his nine years' residence in the Chinese capital, Dr. Bretschneider is enabled to give a mass of accurate information on a subject which has hitherto only been dealt with in a stray chapter of "sketches" and "impressions" of travel.

SLAVONIC LITERATURE.

A CORRESPONDENT of the *Moscow Gazette* sends that paper an interesting account of South-Slavonic literary matters. At Novy Sad, or Neusatz, a Servian translation of *Romeo and Juliet* has lately been brought out, at a theatre in which also original Servian pieces are occasionally performed. The third part has just appeared there of Vladan Georgevitch's collection of tales, entitled *Skupliene Pripovetke*. Also the fifth of the periodical *Srbadija*, or "Servian Nation," containing, among other articles, one by Vuk Vertchevich, on "Popular Superstitions and Witchcraft," and a biography of the celebrated Herzegovinian Voyvode Lazar Sotchitsa, which is said to throw new light on the insurrection in Herzegovina. It is illustrated, moreover, with portraits of Dr. Miletitch, the editor of the Servian political newspaper *Zastava*, or "Banner," published at Neusatz (who not long ago got into trouble with the Austrian Government on account of his political opinions), and of Prof. Branko Raitch, whose sympathy with the Servians is said to have led to his premature death. Passing on to Croat literature, the writer praises highly the *Transactions* of the Agram South Slavonic Academy, and then gives an account of a most important paper read there on November 8 by the eminent Slavonic scholar Prof. Jagić, of Berlin, being the first section of a work to be called *Materials for Slavonic Poetry*. Prof. Jagić states that the oldest lyric poems of the Slavs are found among the Czekhs and Poles, the oldest epic among the Russians and South Slavonians. During the past year, it seems, the South-Slavonic Academy of Agram has published four volumes of its *Transactions*, one part devoted to "Antiquities," and the other to "Ancient Writers." It has also been collecting materials for the publication of a *Codex Diplomaticus et Epistolaris*, the first section of which is now being printed, and is preparing to print "Venetian Accounts of Dalmatia," "Ragusa Chronicles," and Croat *Acta Dietalia*. But these works will not be ready for some time to come. At present there is in the press the first part of "Historico-juridical Records" of the South Slavonians. Copious materials for a Servian-Croat Dictionary have been amassed, and it is hoped that during the present year the Servian philologist Yury Darutchitch will go to Agram for the purpose of editing the work. Among the Western Slavonians, the most intellectually energetic are the Czekhs, among whom the writer names some sixteen more or less literary societies now at work. Among Czekh books he mentions two on the Eastern Question, also the publication of the sixth part of Palacky's *Czekh History*. It seems, moreover, that Dr. Hermengild Jiriçek is preparing a collection of all the old juridical records of the Slavonic peoples, beginning with the *Russkaya Pravda*. To the Slavonic originals will be appended a glossary of juridical terms, and a separate volume will contain a German translation.

HUGH PETERS.

AMONG the many Cambridge graduates of minor fame about whom the antiquary William Cole was diligent in searching for particulars was the fiery fanatic Hugh Peters, who left Trinity College for the stage, and the stage for the Church. Peters' connexion with the Commonwealth and his execution with other regicides in 1660 are matters of history; our reference to him here is with a view to quote (from the Cole MSS. in the British Museum) the remarks with which the notice of him concludes, as an amusing illustration of academical prejudices a century ago:—

"One would hardly think it possible that so vile a character as that of this buffoon should in our enlightened time, as it affected by certain people to be called, meet with a protector and patron! yet when Wilkes and liberty are cried up by the clergy, one may not wonder that Hugh Peters is a favoured character. It will scarcely be believed that dining with the Master of a College in 1770 he showed me the picture of this scoundrel in his gallery together with that of Oliver Cromwell, at the same time telling me that when he was made Master he found these pictures with an insulting inscription on each of them which he had caused to be obliterated, there being no reason, he said, why other people should give such characters to them. I might though I did not have asked his worship by what authority he obliterated what was given to the College and not to himself. However it showed the stamp and political sentiments of this *élève* of Lord Hardwicke. If this had not done it his coming from his living near Cambridge in the summer of 1771 to vote for degrees being given to those who would not subscribe to the liturgy, articles, and other subscriptions would have been a sufficient proof of it . . . . things that had been attempted long before by the disciples of Hugh Peters down from his time to our own but never before by those who called themselves members of the church of England. When I reflected that this college had been visited by Mr. Wilkes in the summer in his progress to take up his freedom at Lynn, and neglected by every one else I was not much surprised at this behaviour," &c.

The Master, or, rather, President, of Queen's College, Dr. Robert Plumptre, son of the M.P. for Nottingham, is the free-thinking dignitary alluded to. He is elsewhere described by Cole as "thin and sharp-nosed," the owners of such noses being, as a rule, he writes, "snappish, peevish, and positive."

MÉLUSINE.

THE first number has just appeared in Paris of a periodical devoted to mythology and folk-lore, under the joint editorship of MM. H. Gaidoz and E. Rolland—*Mélusine, Revue de Mythologie, Littérature populaire, Traditions et Usages*. Dirigée par MM. H. Gaidoz and E. Rolland. (Paris: Viaut.) While aiming at making itself "the repository of the popular literature and traditions of the provinces of France," and especially of their popular poetry, the new Review will also "embrace in its infinite variety the whole world of mythology and legend." The opening number contains a long and (as might be supposed from the name of its author) most valuable essay by M. Gaston Paris on "The Study of Popular Poetry in France," in which, among other things, he gives some excellent advice to collectors and editors of the songs of the common people, begging them to be rigidly accurate, to give as many variants as possible, but to avoid all filling-up of gaps or patching together of fragments, to give the airs of songs when they can, to notify where and by whom every song was sung or recited, and to cut short all comments which do not deal with facts. Would that story-collectors could be induced to follow the practical advice given by M. Gaston Paris to collectors of songs! Next comes an article by M. Bourgault-Ducoudray, being the preface to his forthcoming collection of Eastern Popular Melodies, accompanied by a specimen of a modern Greek "Nurse Song," arranged for the piano. This is followed by a translation from the Czekh of that part of Chap. iv. of Jireçek's *History of the Bulgars* which deals with Slav mythology. Besides these critical articles, we have some specimens of superstitious beliefs from La

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Neuville-Chant-d'Oisel in Normandy, communicated by M. F. Baudry, and an account (with an illustration) of the peculiar "costume de relevailles" worn at Batz (Loire-Inférieure). M. Luzel sends a Breton version of the "Master-Thief" story, and M. Loys Bruyère (*qu.* M. Loys Brueyre, the erudite author of a work on *Les Contes Populaires de la Grande Bretagne*?) a Creole story entitled "Papa Tigre et Papa Mouton." Some specimens of popular song, and some brief but useful bibliographical notices by M. Gaidoz, bring to a close the first number of a periodical which promises to be well worthy of cordial support. W. R. S. RALSTON.

ANCIENT BUILDINGS AT WISBY IN SWEDEN.

II.

2. ST. NICHOLAUS: built about 1097. This was the church of a Dominican convent. It consists of a nave, north and south aisles, and chancel, all nearly complete. The nave is 169 ft. 7 in. by 25 ft. 4 in., divided from each aisle by six arches on square pillars. The north aisle is the same length as the nave, and 15 ft. 2 in. wide. The south aisle is the same length, and 15 ft. wide. The chancel ends in a three-sided apse, and is 25 ft. 3 in. east and west by 27 ft. 11 in. north and south. On the north side of the chancel was a sacristy. In the north aisle is a round-headed portal. In the south aisle are two round-headed portals, both much mutilated. The west one was the main entrance to the church. It was formed of four rectangular orders, with shafts in the recesses. The caps which surmount the shafts are carved with foliage, but those over the rectangular members of the jambs are plain. This is the system usually adopted in Wisby. The arch above the impost is semicircular, and consists of rectangular orders and rolls in the recesses, as before described at St. Maria. There is no hood. The tympanum is filled up by a large slab. On this is engraved a border, a lily* in the middle, and on each side a figure of a bishop with the pastoral staff and in the act of blessing. Over one is S^US AVGVSTINVS, and over the other S^US NICHOLAVS. In this, as in almost every case, the abacus of the cap of the portal does not project on the front of the outer member of the jamb. The clear doorway is about 12 ft. 6½ in. by 7 ft. 8½ in. The other doorway is of the same style, but of three orders. The vault has partly fallen in. It is evident that this church underwent very large alterations about the fourteenth century. On the south of it are remains of old buildings connected with the convent, vaulted. On the outside of the north wall are marks of vaulting, as if cloisters once existed there.

3. St. Gertrude: built about 1167. This chapel is stated to have been built by merchants from Holland. It consists of one unbroken space terminating in a semicircle inside, but in a rectangular end outside. About 8 ft. in height remains of the west end of the east end. The side-walls are wholly destroyed. The only portal is in the west end, of one rectangular order, with a semicircular head and a solid tympanum, on which is engraved St. Gertrude holding in her hand a church. This mode of terminating the east end is used in Helig-Ands Church in Wisby, in the south aisle of Romsey Abbey, and in St. Margaret's Chapel, Edinburgh. I shall be obliged to anyone who will give me other instances.

4. Helig-Ands (Holy Ghost): built about 1046. It consists of an octagon nave and a chancel, terminating in an apse, with an upper storey to the nave, all nearly complete. The octagon is 44 ft. east and west, and 46 ft. 10 in. north and south inside, and the chancel 33 ft. 10 in. by 25 fr. 6 in. The chief portal is in the south wall, of the same style as the one described in St. Maria. It has been somewhat injured. Another small doorway gives ingress to the chancel. The vault of the nave is on four octagonal pillars supporting semicircular ribs. The chancel is rectangular outside, and the spaces between the apse and the corners form sacristies. Over the nave is an upper church, also vaulted, on four round pillars supporting pointed ribs; and between the two churches is an aperture in the vault which has caused much dispute. It has been assumed that this opening was uncovered at service time: but this is not necessary. There are several churches in Germany with two storeys, but I have not learnt whether all have this feature. See *Fergusson*, ii., p. 32.

5. St. Clemens: built about 1046. This church consists of nave, north and south aisles, chancel, transverse aisle on south of chancel, west tower and vapenhus on the south of the south nave-aisle, all nearly complete as to side-walls; but the nave arcades—three arches on each side—have been pulled down. The nave and aisles are alike in length, 58 ft. east and west, and together 54 ft. north and south. The chancel is 50 ft. 10 in. east and west, and 31 ft. north and south. In the north wall of the north aisle is a ruined portal, and a perfect one in the south wall between the vapenhus and aisle, but built up. On the north of the chancel was a sacristy of two stories. From the *upper* chamber two arches, now built up, opened into the chancel. This singular feature occurs in the abbey church of Iona.

6. St. Olof: built about 1102. Only a portion of the tower, the bases of two pillars, and fragments of the north and south walls remain. It consisted of a nave, north and south aisles, chancel, and west tower. The ashlar work has been stripped from the tower, and the chancel is entirely gone. The nave and aisles appear to have been 65 ft. 9 in. long, and together 46 ft. 9 in. in width. In the west wall of the tower is a large portal with semicircular head and carved tympanum.

7. St. Drotten. This term has given rise to much dispute. It is generally thought to mean "Lord," so that the name would be "The Lord's Church." It was built about 1086. It consists of a nave, north and south aisles, chancel terminating in an apse, west tower and vapenhus attached to the south aisle, all tolerably complete, except that the nave arcades—three arches on each side—have been pulled down. The nave and aisles are 50 ft. 3 in. east and west, and together 48 ft. 6 in. north and south. The chancel, with apse, is 37 ft. 4 in. east and west, and 24 ft. 10 in. north and south. In the north of the north aisle is a ruined portal, and in the south wall is another giving access to the vapenhus, partially ruined.

8. St. Lars. The word Lars is a corruption of Lawrence. Built about 1046. This church is nearly in the form of a Greek cross with an apse added to the east limb, but in the four angles adjoining the central space are four aisles each common to two of the limbs of the cross. Over the west limb is a tower. On the north of the chancel was a sacristy. The whole was vaulted, and except the outer roof is all but complete. The nave with the tower is 63 ft. east and west, and 23 ft. north and south; the transepts 71 ft. north and south, and 22 ft. east and west; the chancel with apse 28 ft. east and west, and 23 ft. 3 in. north and south. In the west, north, and south ends are large portals, and in the south of chancel is a smaller one. The west portal is of the same style as that in the south aisle of St. Maria, except that it is not under a pediment. The north portal resembles in style the north portal of St. Nicholas. The south portal differs from all others at Wisby. Below the capitals the jambs are a plain splay with four free shafts in front of them. Above the capitals the arch is of two orders with rolls, as in portals before mentioned. The edge of one order has the dog-tooth ornament on it. On the east capital is the only example in Wisby of the volute so often found in England, indicative of transitional style.

9. St. Catharina. This was the church of a Franciscan convent. It is stated to have been built in 1160, but only part of that building remains—most of what we now see having been consecrated in 1412. It consists of nave, north and south aisles, and chancel with apse. All was once vaulted, but only ribs remain. This church much resembles St. Nicholas'. A tower has been built in the west part of the nave. The nave was 166 ft. 3 in. by 23 ft. The north aisle was the same length by 12 ft. The chancel and apse are 33 ft. 1 in. east and west and 24 ft. north and south. Most of the side walls remain tolerably complete. The main part of the north wall is original, and in it are two portals; each originally projected from the wall and under a pedimental head. On the south are two portals—one leads to an upper chamber over a crypt, and the other to the cloister court. In the north wall of the chancel is an ornate portal. On the south side are the remains of a building, the lower part of which was a crypt, the second floor probably a sacristy, and the upper chambers for some other use. Many alterations have been made in this church at various times, especially in the fifteenth century, which it would be useless to describe without a plan for reference. Under the east part of the south aisle is a crypt communicating with that under the building before-mentioned. On the south of the church was the convent, of which some buildings remain; among others one wall of a vaulted building parallel to the church. There are also brackets and marks of the vault of the cloisters.

10. St. Hans: built about 1130. This was one of the best churches in Gotland, but the parts remaining are very puzzling, and do not enable us to restore the ground-plan on paper. It is even uncertain to which part the remains extant belong. It appears probable that there were a nave, north and south aisles, a tower on the north side, a building, perhaps vapenhus, on the north of it, and a large building of some kind on the south. The north-west pier of tower remains to its full height. The other remains are of various heights. If I am right about the position of the nave and aisles, they were together 42 ft. 5 in. wide. A cloister-court apparently existed on the south of the supposed south aisle. Doubtless, excavations would partly solve the difficulty.

11. St. Göran. The word Göran is a form of "George." It is stated that this church was built about 1200 for a hospital church, and that a hospital once stood near it. It consists of a double nave, chancel, and sacristy on the north of the chancel. A vapenhus once stood at the west end. The double nave is 65 ft. 9 in. east and west, and 35 ft. 11 in. north and south; the chancel 51 ft. east and west, and 28 ft. 7 in. north and south. The whole was vaulted. The double nave was under two series of vaulted arches, but under one high-pitched outer roof. Each half-nave has a small portal in the west end, of plain rectangular jambs and a semicircular head. In the north wall is an opening from which all the jambs and arch have been taken, and on the south is a similar opening. On the south of the chancel is a portal having a pointed arch head. The two halves of the nave are divided by three arches. The east pillar was close against the chancel arch, but is gone. The central pillar is gone except the base. It was circular. The west pillar remains, square and larger: and a division of wood existed between this pillar and the part of the west wall between the two portals. I do not know the reason of this singular arrangement. It exists at Walls, Gotland; Stånga and Folö, Gotland; St. Nicholas, Soest; at Hannington, in Northamptonshire; and at Caythorpe, in Lincolnshire.

Interesting as Wisby is for its ecclesiastical remains, it is more so for its military works. We have no such example in Great Britain. The wall of the city is evidently of two dates. The first

* This lily closely resembles that on the seal No. 4 mentioned hereafter.

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wall is not more than 2 ft. thick at the bottom in some parts, and in some parts has small windows in it high up, as if chambers had been attached to the inside. At a later date a wall was added to the inside, built on a series of arches, 3 ft. thick at the bottom, but sloped or "battered" from 3 ft. thick at the bottom to about 1 ft. thick at the top. These arches are pointed, and rest on very short piers. They vary in width from 10 ft. to 13 ft., and the piers from 3 ft. to 5 ft. Where the windows occur the inner wall blocks them, showing that it is posterior to the windows.

The castle of Wisby was at the south-east corner of the city, but the whole superstructure is destroyed, only some of the substructure of the outer works remains. There are three kinds of towers used: (1) towers with gates in them; (2) rectangular towers founded on the soil or rock, and (3) towers resting on brackets, placed at several feet up the wall. There are now three principal gate-houses, the south, east, and north. The north gate-house is 31 ft. wide, 34 ft. 10 in. through, and full 50 ft. high. The south and east gate-houses are not far off the same measure. The ordinary towers vary in size, but are generally about 24 ft. wide, and nearly the same in projection from the wall. They have four or five stories besides the floor inside the parapets which forms the roof. Some must be 60 ft. in height. The lower part is square, but the upper part of most has the angles canted. Usually each story has five openings. The bracketed towers vary in size and in form; they are about 18 ft. wide, and had only two stories besides the floor on the top. The gate towers seem to have had a closed chamber next over the passage, and some others had one on the ground-floor. With these exceptions the back or town side of all the towers was open, doubtless to render them useless against the town if they should chance to be taken by an enemy. Besides the three gate-houses there are twenty-six towers on the ground (four of which had smaller gates in them) and seven bracketed towers. Several of the latter kind have been destroyed. No two towers were exactly alike, and they vary much as to their present state of disrepair. The portcullis grooves remain in the gate-houses. I had only time to take a few measures of these interesting remains, but made a few sketches and notes. I do not find any exactly similar towers given in Viollet-le-Duc's *Military Architecture.*

In the *Archaeological Journal*, vol. xii., p. 256, 1855, is an article on seven seals of commercial guilds of Wisby, with cuts of the seals.

About a mile north of the town, on a lofty eminence, is the ancient gallows. This consists of three stone pillars, each about 3 ft. square and 15 ft. high, set in a triangle at about 24 ft. apart, surrounded by a wall, now much ruined. I presume that beams were placed on these pillars, so that if necessary twenty or thirty unfortunates might be hung comfortably. (See Viollet-le-Duc, under "Fourches.")

I was much assisted in various ways by several persons, the British acting Vice-Consul among the number; and, though I do not give their names, I hope they will appropriate my thanks if they read this very imperfect description of the curious city in which we became acquainted.

Plans, &c., Completed.

Ground plans of all the churches: ⅜ in. to 2 ft.—Plans above bases and above caps of the plainer portals and elevations of same: ⅜ in. to 1 ft.—Plans above bases and above caps of the less plain portals and elevations of same: ⅜ in. to 1 in.—Plans of all pillars close above bases; plans of some windows: ⅜ in. to 6 in.—Sections of all plinths, bases, mouldings of portals, &c.; elevations of all ornate capitals of portals: ⅜ in. to 3 in.; or ⅜ in to 1½ in.—Sketches of many more above on folio.

H. DRYDEN.

SELECTED BOOKS.

General Literature.

BLAKE, J. F. Astronomical Myths. Macmillan. 9*s.*
CHINTREUIL et son œuvre, catalogué par J. Desbrosses. Paris: Cadart. 35 fr.
DREW, Frederick. The Northern Barrier of India: a Popular Account of the Jummoo and Kashmir Territories. Stanford. 12*s.*
GOPČEVIĆ, S. Montenegro u. die Montenegriner. Leipzig: Fries. 3 M. 60 Pf.
KANITZ, F. Donau-Bulgarien u. der Balkan. Historisch-geographisch-ethnograph. Reisestudien aus den J. 1860-1876. 2. Bd. Leipzig: Fries. 18 M.
PARADISE LOST, Fac-simile Reprint of the First Edition. Elliot Stock. 10*s.* 6*d.*

History.

BLACK-BOOK of the Admiralty. Vol. IV. Ed. Sir Travers Twiss. (Rolls Series.) Longmans. 10*s.*
FRIEDENFELS, E. v. Joseph Budeus v. Scharberg. 2. Thl. 1848-1858. Wien: Braumüller. 12 M.
GRAGNON-LACOSTE. Toussaint Louverture, général en chef de l'armée de Saint-Domingue. Paris: Durand. 7 fr. 50 c.
HIGDEN'S Polychronicon. Ed. J. R. Lumby. Vol. VI. (Rolls Series.) Longmans. 10*s.*
LEONTJEW, K. N. Der Byzantismus u. das Slaventhum. Moscow.
MATTHEW PARIS'S Chronica Majora. Ed. H. R. Luard. Vol. III. (Rolls Series.) Longmans. 10*s.*
RALPH DE DICETO'S Historical Works. Ed. W. Stubbs. (Rolls Series.) Longmans. 20*s.*
ZIEGLER, C. Illustrationen zur Topographie d. alten Rom. 4. Hft. Stuttgart: Neff. 6 M.

Physical Science.

FLAMMARION, C. Les Terres du Ciel. Paris: Didier.
GUILLEMIN'S Applications of Physical Forces. Ed. J. Norman Lockyer. Macmillan. 36*s.*
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CORRESPONDENCE.

THE ETRUSCAN LANGUAGE.

6 Norfolk Terrace, Bayswater: Jan. 6, 1877.

At page 886 of the last December number of the *Athenaeum*, 1876, I find the following words of Mr. Taylor:—

"Three years ago, when those conclusions were first put forward, the universal belief among philologists was that the Etruscan language belonged either to the Aryan or to the Semitic family; and, further, it was very generally held that it would ultimately be proved to be connected with the Italic class. I think I may even go so far as to say that the only whisper of any possible Turanian affinity was contained in one short unnoticed sentence hidden away in the bulky tomes of Mr. James Fergusson's *History of Architecture.*"

Now, in order to enable the impartial reader to judge how far Mr. Taylor is correct in asserting his claims to priority in such a statement, I shall only quote the following passage, taken from the second edition of Vater's *Literatur der Grammatiken, Lexika, etc.*, printed in 1847:—

"Der Ursprung der durch Wissenschaft, Kunst und Handel gleich ausgezeichneten Etrusker oder Rhasener, des ältesten weit verbreiteten Kulturvolkes Italiens, ist so dunkel, dass sie bald mit Kelten, bald mit Slaven oder anderen Völkern in Verbindung gebracht sind. Nach Niebuhr's, Müller's und A. Forschungen soll ihre, nur durch geringe Ueberreste gekannte, Sprache dem Indogermanischen Stamme völlig fremd sein."

It seems, then, very clear that more than thirty years ago the *non-Aryanity* of the Etruscan was, as it is now, partially admitted.

L.-L. BONAPARTE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 15.—5 P.M. London Institution: "Health Improvements in Great Cities," II. by Dr. B. W. Richardson.
8 P.M. Monday Popular Concert, St. James's Hall.
TUESDAY, Jan. 16.—3 P.M. Royal Institution: "On the Human Form: its Structure in Relation to its Contour, by Prof. A. H. Garrod.
7.45 P.M. Statistical: "Some Statistics of the Affiliated Orders of Friendly Societies," by F. G. P. Neison.
8 P.M. Civil Engineers: "Repairs and Renewals of Locomotives," by A. McDonnell.
8.30 P.M. Zoological: "Exhibition of some Arctic Birds, and Remarks on their Distribution within the Polar Area," by Capt. Feilden; "Notes on the Solid-hoofed Pigs in the Society's Collection," by Prof. A. H. Garrod; "Notes on the Mammals of the Argentine Republic," by H. Durnford; "Notes on a young Cassowary from North Australia," by Gerard Krefft.
WEDNESDAY, Jan. 17.—7 P.M. Meteorological: Annual General Meeting.
8 P.M. Society of Arts.
8 P.M. British Archaeological: "The Suez Canal, Ancient and Modern," by J. W. Grover; "Feisberg Stoneware," by H. Syer Cuming.
THURSDAY, Jan. 18.—3 P.M. Royal Institution: "On Metals and the chief industrial Uses of these Bodies and their Compounds," by Dr. Wright.
7 P.M. London Institution: "English Madrigal Composers," by W. A. Barrett.
8 P.M. Chemical: "Preliminary Account of some new Reactions in Organic Chemistry, and their ultimate Bearings," by C. T. Kingzett and H. W. Hake; "On Kekulé's and Ladenburgh's Benzene Symbols," by H. E. Armstrong, &c.
8 P.M. Royal Albert Hall Choral Society: Haydn's *Creation.*
8.30 P.M. Royal. Antiquaries.
FRIDAY, Jan. 19.—8 P.M. Philological: "On *Here* and *There* in Chaucer," by Dr. Weymouth.
9 P.M. Royal Institution: "A Combat with an infective Atmosphere," by Prof. Tyndall.

SCIENCE.

Ostriches and Ostrich Farming. By Julius de Mosenthal and James Edmund Harting. (London: Trübner & Co., 1876.)

IN the preface to this handsome work we are informed how what was originally intended for a pamphlet grew, "by a process of evolution," into a volume. At the late Vienna Exhibition a collection of feathers, artificial incubators, &c., illustrating the new industry of ostrich-farming, was shown by Mr. de Mosenthal, the Commissioner for the South African Colonies. The subject excited so much interest, and so many enquiries were addressed to Mr. de Mosenthal, that he resolved to publish the information at his command, and he consequently applied to Mr. Harting, the well-known ornithologist, to prepare a preliminary account of the natural history of these giant birds. Thus the present work consists of two distinct parts, the first, which occupies three-fourths of the book, being a monograph by Mr. Harting of the whole order of *Ratidae*, or struthious birds, while the second is an account by Mr. de Mosenthal of the rise and progress of ostrich-farming in the Cape Colony and in other countries.

If unity in the plan and aim of such a work is regarded as essential, Mr. Harting may be thought to be a transgressor in having included the cassowaries and kiwis along with the true ostriches and rheas. None of the former birds yield feathers of commercial value, and we can hardly suppose that Mr. Harting is serious in suggesting that it might be worth while to introduce them even into English farms for edible purposes. Nevertheless we cannot quarrel with him for having given us a very carefully compiled monograph of one of the most interesting groups of birds, in which he has incorporated all the most recent information as to their habits and distribution, and given references to the best authorities on their structure and affinities. Without entering into zoological detail, we may observe

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that Mr. Harting recognises one species of true ostrich, inhabiting Africa and parts of Asia, three of rhea from South America, nine of cassowaries from the Eastern Archipelago and Northern Australia, two of emus from Australia, and four of kiwis from New Zealand.

The most striking point in Mr. de Mosenthal's history of ostrich-farming is the wonderful rapidity of development of what is really an entirely novel industry. It is true that as far back as the middle of the last century tame ostriches were kept by the Dutch farmers at the Cape for the sake of their feathers, and that the same has been done for a long period by the native tribes in some parts of Northern and Central Africa. But no systematic attempt to induce the birds to breed in captivity, and thus truly to domesticate the species, seems to have been made till about twenty years ago, and the first successful breeder of ostriches appears to have been M. Hardy, Director of the Acclimatisation Garden at Hamma, in Algeria, who in 1859 received the medal of the Société Impériale d'Acclimatation. His success was followed by that of Prince Demidoff in Italy, Señor Graells in Spain, and MM. Noel-Suguet and Bouteille in France; but neither in North Africa nor in Europe has ostrich-farming been yet carried on on an industrial scale, though the attempt is now being renewed in Algeria. In the Cape Colony the first ostrich to be hatched in confinement came into existence, as far as Mr. de Mosenthal can learn, about the year 1866. That the enterprise has proved eminently successful is shown by the census returns of the colony, for while there were only eighty tame ostriches alive in the country in 1865, there were no fewer than 32,247 in 1875. The export of feathers from the Cape in 1858 was only 1,852 lbs., whereas in 1874 it amounted to 36,829 lbs., valued at no less a sum than 205,640*l.* The industry may, therefore, be considered to be already firmly established, and the fair sex may regard the retreat of the wild ostrich before the advances of civilisation with an equanimity which will hardly be shared by the enthusiastic ornithologist and sportsman.

Mr. de Mosenthal gives very interesting details as to the management and economy of the Cape ostrich-farms. As might be expected, breeders are not yet agreed on some points, especially as to the number of birds which may be kept with advantage on a given area of land. This appears to depend entirely on the nature of the soil, for while ostriches thrive well on "soft karoo-veldt" or "sweet-grass lands," which are rich in alkalies, they can only be kept on "zuur-veldt" or "sour-grass lands" by the aid of an abundance of artificial food, in the shape of green-crops, "mealies" or Indian-corn, and crushed bones. Mr. H. de Mosenthal calculates that a farm of 300 morgen (600 acres) should support 100 birds if the land is soft grass-veldt, eighty if "soft karoo," and only fifty if "hard karoo;" whereas Mr. Kinnear kept twenty-nine birds in health in a paddock of only eight acres sown with lucerne. Fencing the enclosures does not present such difficulties as might be fancied, for it is found that a comparatively low stone-wall or wire-fence is sufficient to turn an ostrich, and a farm of 600 acres may be efficiently fenced at a cost of from 350*l.* to 500*l.* When the plumage is in the best condition the old birds are driven into pens, generally at intervals of about eight months, and the best feathers are either plucked or cut off, the yield of an adult ostrich averaging about 10*l.* per annum in value.

A great impetus to ostrich-farming has been given by the recent introduction of artificial incubation, which has been already brought to such perfection by Mr. Douglas, of Hilton, near Capetown, that hardly one fertile egg in fifty fails to hatch out. By this means the females are induced to lay much more than the normal number of eggs, while the males, relieved of their share of incubation, divide their attentions between two or more mates, so that from only six breeding birds Mr. Douglas has obtained a hundred and thirty healthy young ostriches in one season. When this rapid increase of stock is added to the value of the yield of each bird, it is evident that ostrich-farming, properly conducted in a suitable locality, must eventually be very profitable, though we can hardly agree with our authors that it is likely to be equally successful in countries of which the ostrich is not a natural inhabitant.

Messrs. de Mosenthal and Harting are to be congratulated, not only on their own work, but on the assistance they have received from others, especially from the British Consuls in various parts of Africa, whose reports form a valuable appendix. They have also been fortunate in their illustrations; the Zoological Society has lent them various woodcuts which well illustrate the distinctive characters of the various species of cassowary, and praise is due to Mr. Wood's plates, especially to his rendering of the peculiar texture of the emu's plumage. The volume is a handsome one, and will be found interesting by the general reader, as well as by the ornithologist or the colonist.

EDWARD R. ALSTON.

T. Macci Plauti Comoediae. Recensuit et enarravit Joannes Ludovicus Ussing. Volumen Primum, Amphitruonem et Asinariam cum Prolegomenis et Commentariis continens. (Hauniae, 1875.)

THIS volume is the first instalment of a complete text of Plautus with a commentary. The Prolegomena consist of chapters (1) on the name of Plautus; (2) on the dates of the first productions of his comedies; (3) on the manuscripts and editions of Plautus; (4) on the prologues; (5) on the division into acts; (6) on the *cantica* and *diverbia*; (7) on the metres; (8) on the prosody of Plautus, including paragraphs on his apparent metrical anomalies, such as lengthening of short and shortening of long vowels, syncope, contraction, and hiatus. These chapters are valuable as putting together in a readable and agreeable form a variety of information on the points with which Plautine criticism has been mainly concerned of late; but it must be added that they contain hardly any new matter, and show very little attempt on the part of the editor to deal independently with the difficult questions of which he treats. This is especially noticeable in the sections devoted to the metrical problems offered by our existing text of Plautus. Apparently despairing of any solution, Ussing treats the apparent metrical anomalies of Plautus as so many licences and nothing more. No attempt is made to give any *rationale* of them, even when, as in the case of the apparent lengthening of short final vowels, it is clear that some *rationale* can often be given. And this, although parts of the subject have been successfully dealt with by Corssen and others. In the difficult question of the *hiatus* Ussing, professing caution, virtually throws himself on MSS. authority. If this authority is to be trusted, Plautus must have allowed himself as many *hiatuses* in verse as Cicero in prose, and probably more; a difficult conclusion to accept in the case of such a master of pure Latin style. But, says Ussing, Cicero himself testifies that there were old poets who, like Naevius, "ut versus facerent, saepe hiabant," and that of these poets Plautus may have been one. That he was one is not proved, and even supposing it were, there remains the question whether, after all, Cicero and the literary men of his time understood the language and metres of Plautus. Between the beginning of the second century B.C. and the middle of the first the Latin language had changed much. In the Ciceronian age Plautus was probably preserved only in copies carelessly written by ignorant scribes; the traditions of old Latin were obscured and forgotten; there was no historical criticism of language and metre to ask and answer the right questions. And so to restore the text of Plautus to its original state is impossible; but still it would be idle to deny that in the present state of philology much light may be thrown on questions affecting Plautine language and metres from the collateral evidence afforded by comparative grammar and the monuments of early Latin. Take, for instance, such cases of alleged *hiatus* as *a patria avehit, cum laterna advenit, cum tua amica*: it is surely more probable that in the time of Plautus some relics of the old ablatival *d* survived, if not universally in literary documents, at least in popular pronunciation, than that any poet should allow himself to commit such violations of euphony. Again, can we think it likely that Plautus would have written and pronounced such a *hiatus* as *pro osse*, or *pro offa*, instead of *prod osse, prod offa*, when we have the common Latin verb *prod-esse* before us? or that he would have written *me esse, me emittes, te exorarier*, when *med* and *ted* were current forms in his time? It may be urged, indeed, that an editor is not bound to commit himself on these doubtful points. Perhaps; but he should at least, we think, discuss them independently without passing over any of the available evidence; and our complaint against this book is that the editor does not attempt this, but contents himself, in most instances, with a bare mention of the MS. reading, and of the opinions of the scholars by whose labours these problems have been mainly elucidated. It would seem that there are three things which have chiefly to be considered in any thorough treatment of the Latin comic metres—namely,

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ccent, pronunciation, and old grammatical orms. Ussing treats only of the ordinary ules of prosody and quantity, arranges his istances accordingly, and does not attempt o approach the question from the side of rammar and scientific philology.

In the new readings introduced into the ext on his own conjecture Ussing does not, re think, often improve upon Fleckeisen. Ve must not, however, take leave of the ook without observing that the explanatory otes have the great merit of being not nly full, but terse and sensible, and that, rith the exceptions mentioned above, few ecessary explanations are omitted. A odern commentary on Plautus is much reuired, and we are glad to learn that Ussing roposes to continue his work to the whole f Plautus. It is the more to be regretted hat he has contributed so little to the soluion of the main difficulties of Plautine riticism. H. NETTLESHIP.

SCIENCE NOTES.

PHYSIOLOGY.

Nervous System of the Sea-Urchin.—M. Frédericq, working in the laboratory of Prof. Lacaze-Duthiers at Roscoff, publishes the following ibstract of the results at which he has arrived on his subject in the *Comptes Rendus* for November 13, 1876. When the peristomial membrane of an *Echinus* has been incised in five places so as o cut across the ambulacral nerve-trunks, the ube-feet are not paralysed. They continue to nove about in all directions, and to attach themselves to surrounding objects: but all co-ordinaion among them is at an end, and the animal is o longer able to change its place like its uninjured ellows. Stimulation of an ambulacral nervetrunk by the induced current is invariably followed y retraction of all the tube-feet in the correspondng ambulacral area. There is reason to believe hat, apart from the internal nervous system, an ndependent plexus of nerve-fibres is situated in he substance of the integument which clothes the uter surface of the test. All attempts to denonstrate this plexus anatomically have hitherto ailed; but the following observations can hardly e explained without assuming it to exist. If he integument be pricked at any point with a eedle, all the spines and pedicellariae within a ertain distance bend down towards that point as f to shield it against injury. This experiment is qually successful when it is tried on fragments ompletely severed from the rest of the body. The channels of communication between the irriated point and the muscles by which the spines nd pedicellariae are moved must run in the subtance of the integument itself; for the defensive ovements may be restricted to an area of any orm or size by circumscribing it with an incision. f a triangular, circular, or quadrilateral patch be olated by dividing the integument with a fine calpel, only those spines and pedicellariae which re situated upon the patch in question will be hrown into movement when this is pricked; on he other hand, they alone will remain impassive hen the needle-point is applied just outside the oundary-line of the isolated area.

On the Elimination of Ammonium Chloride.—his salt was long believed, on the authority of eubauer, to pass out of the system unaltered. ecently, however, it has been asserted by nieriem, and his assertions have been confirmed Salkowski, that ammonium chloride undergoes composition in the body, its ammonia being creted by the kidneys in the highly complex rm of urea. A synthetic process of this nature ould not be in accordance with analogy; its currence, if established, would be of great theoretical interest. Hence Voit has undertaken to investigate the matter afresh (*Sitzungsber. der München. Akad.*, 1876, Heft 2.). Large doses of ammonium chloride were given to a dog, previously brought into a state of nitrogen-equilibrium. The quantity of urea eliminated was found, in conformity with the statements of Knieriem and Salkowski, to be very much increased (nearly doubled); but it was also ascertained that this increase could not be accounted for by supposing the ammonia of the salt administered to have been converted into urea. Voit proved long ago that the excretion of urea might be greatly augmented by the administration of sodium chloride, and that this augmentation was due to a more rapid decomposition of albumen in the system; hence, it is *a priori* probable that the effects of ammonium chloride are due to the same cause. But Neubauer's original statement as to the elimination of this compound in an unchanged form must be given up; for while the chlorine of the ammonium chloride is very soon got rid of, the elimination of the ammonia takes a relatively long time to be accomplished. In all likelihood, the salt is split up by the alkaline phosphates of the blood, ammonium phosphate and alkaline chlorides being produced.

On the Conversion of Glycogen into Glucose.—It is commonly laid down in our text-books that hepatic glycogen is speedily and completely transformed into glucose by the salivary and pancreatic ferments. During an investigation conducted with another object in view, Prof. Seegen believes himself to have come across facts incompatible with this doctrine (*Centralblatt für die med. Wiss.*, November 25, 1876). A weighed quantity of perfectly dried glycogen, prepared from the liver of the dog by Brücke's method, and shown to be absolutely free from nitrogen and salts, was dissolved in water; a certain quantity of saliva or pancreatic extract was then added to the opalescent liquid. After a time, this became clear, and contained no trace of glycogen or dextrin; but the glucose present, measured by Fehling's solution, was always noticed to fall short of the calculated quantity. Taking 100 to represent the amount of glucose that ought to have been furnished by the complete transformation of all the glycogen employed, the amount actually produced under the influence of the salivary ferment varied from thirty-four to forty-one, under that of the pancreatic ferment from forty-five to forty-eight. These results can only be explained by supposing, either that the glycogen is not converted into glucose at all, but into some other kind of sugar which reduces Fehling's solution in a totally different proportion; or that it is converted into glucose *plus* some other unknown compound. To decide between these alternative hypotheses, further investigation is required.

Analogies between the Sensory and Motor Functions.—Richet has arrived at the following conclusions from experiments made under the supervision of M. Marey (*Comptes Rendus*, December 4, 1876):—1. Sensation, when roused by electric excitations of low intensity, subsides very gradually; but a brief period of rest suffices for its restoration. In other words, it subsides slowly, and returns suddenly. 2. Weak stimuli, applied at relatively long intervals, do not give rise to any sensation; stimuli of the same degree of intensity, recurring at shorter intervals, give rise to a sensation whose intensity is proportionate to their frequency. This summation of sensory stimuli is quite comparable to the summation of motor stimuli when a rapid succession of muscular contractions culminate in tetanus, more or less complete. 3. When a series of stimuli of equal intensity succeed one another at regular intervals, the moment of perception will be earlier in proportion as their intensity is greater. 4. The phenomenon known as "education of perceptive power" may be subsumed under that of summation. If stimuli of equal intensity recur at considerable intervals, the earlier ones may not be distinctly perceived, while the later ones are perceived both more distinctly and more speedily. 5. The persistence of an impression is proportional to the intensity of the stimulus by which it has been produced. All the above laws are strictly analogous to those which govern the effect of stimuli on muscle. Hence it is possible to formulate a proposition in more general terms, which shall be applicable both to muscular tissue and to the sensory nerve-centres—viz. "the number of stimuli required to produce a perception or a movement is inversely proportionate to their intensity and to their frequency." This proposition affords a certain small degree of insight into the nature of the process which goes on in the nervous tissue under the influence of stimulation. The tissue of the perceptive centres and that of the muscles appear both to offer a sort of resistance to excitation, to be endowed with a sort of inertia.

A new Haemo-chromometer.—M. Malassez, whose apparatus for counting the blood-corpuscles is now so well known, has devised a simple and portable instrument by which the proportion of colouring-matter in blood may be rapidly determined and registered for comparison. It consists essentially of a small plate, pierced with two circular holes in the same horizontal line. Behind one of these holes is a little reservoir of glass, with its opposed surfaces plane and parallel, into which the sample of blood, diluted to a known degree with distilled water, is introduced. Behind the other hole is a hollow glass prism, filled with glycerine-jelly, to which a blood-red tinge has been imparted by the addition of picrocarminate of ammonia. This prism is moveable in such a way that the depth of coloured jelly behind the opening may be varied at pleasure. The exact position of the prism at any moment is indicated on a graduated scale. Behind both the reservoir and the prism, and parallel to the plate, is a slab of ground glass, intended to diffuse the light before allowing it to traverse the coloured media. Full details as to the best way of working with this instrument were furnished by its contriver to the Société de Biologie (*Gaz. Médic. de Paris*, November 11, 1876). The results obtained, even by persons not accustomed to analyse slight differences of tint, were remarkably accurate; the limit of error being only $\frac{1}{2000}$, a fraction too small to be of the slightest importance in physiological and pathological researches.

CHEMISTRY AND MINERALOGY.

Enstatite.—Pettersen writes a letter to the *Jahrbuch für Mineralogie*, 1875, 575, dated from Tromsö, describing his discovery of nearly pure enstatite on the Slunkas Berg, in Nordland. Fragments, both large and small, as well as blocks, of this mineral were found on the summit of the mountain lying loose on the surface, and, although a careful examination was instituted, in no case could any portion be met with *in* the rocks of the area over which they were spread. The mineral had a brownish nodular surface, and appeared to be somewhat weathered; the interior was of a greyish-green colour, and had a coarsely-foliated structure, on which two crystal- or cleavage-planes were observed. The enstatite was often coated with, and occasionally penetrated by, white crystalline granular magnesite, which did not contain even a trace of lime; this magnesite was evidently the result of metamorphic action. Disseminated through the enstatite, and in some instances through the magnesite, small black granules were noticed which were strongly magnetic, and contained chromium; whether magnetite as well as chromite was present could not be determined. No serpentine rock nor one of an olivinous character, with one or other of which, as might be expected, the enstatite would be associated, could anywhere be traced. The author suggests, as an explanation of the occurrence of these remarkable masses, that they may have a cosmical origin, in

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which case they would have to be included in that class of meteorites to which Daubrée has given the name "Cryptosiderites." The specific gravity of this enstatite, it should be stated, was found to be 3·22.

Tridymite.—Vom Rath has met with this mineral in considerable abundance in the andesite of Gerecses, Csik-Magos Mountain, in East Siebenbürgen (*Jahrbuch für Mineralogie*, 1875, 869). The rock has a grey colour, and resembles phonolyte; the few embedded crystals are plagioclase; numberless small points of magnetite are to be observed in it. That it is not phonolyte is shown by the manner in which it is acted upon by acid. Along the directions which indicate its foliated structure numerous flat cavities are seen enclosing crystals of tridymite, some 1 mm. across, and exhibiting the characteristic twinned forms. Such an abundance of this form of silica has probably been met with in but few rock structures. Baltzer, it will be remembered, who studied the volcanic eruption which occurred in Vulcano in 1873 and 1874, found among the erupted matter a snow-white ash which contained 94 per cent. of silicic acid, mixed with chlorides and sulphates of the alkalies and alkaline earths, &c. The silica of this ash is to a great extent in the form of tridymite. It is supposed that it was originally in an amorphous modification, and by the action of high temperature and acid vapours was transformed into tridymite.

Potassium Triiodide.—A paper on the formation of this new iodide was recently read before the Chemical Society by G. S. Johnson. He finds that if a saturated solution of iodine in water saturated with potassium iodide be allowed slowly to evaporate over strong sulphuric acid, cubes of potassium iodide coloured by iodine first separate, and after the lapse of some days dark blue, almost black, lustrous prisms of triiodide are formed. The new body is extremely deliquescent, and must be preserved in perfectly dry air; it fuses at 45° C., and when heated it readily evolves iodine, the moniodide remaining. When thrown into water it easily decomposes, a part of the iodine is precipitated, the remainder dissolving in the moniodide. The specific gravity of the new salt, determined in its own mother-liquor, was found to be 3·342; it crystallises in the oblique prismatic system.

Ostruthin.—Two years ago Gorup-Besanez described, under the above name, an interesting body which he had extracted from the root of the Master-wort (*Imperatoria Ostruthium* Linn). The substance was prepared with difficulty, as it constituted only ¼ per cent. of the root. He has since worked on 200 kilog. of material, and by modifying his method of extraction has succeeded in obtaining a yield of 0·58 per cent., and sufficient of the ostruthin for a full investigation of its properties. Ostruthin contains no nitrogen, and possesses the empirical formula $C_{14}H_{17}O_2$; it is insoluble in cold water, almost insoluble in hot water, and easily soluble in alcohol and ether. The crystals belong to the triclinic system, and are optically biaxial. The alcoholic solution of ostruthin is somewhat fluorescent; when the liquid is diluted with water it exhibits a blue fluorescence which rivals that of aesculin in beauty; when dissolved in aqueous ammonia ostruthin shows a yellow fluorescence. With hydrochloric and hydrobromic acid it forms well-defined crystalline neutral compounds, containing one equivalent of the organic body and one of the acid. When treated with acetic acid it forms monoacetylostruthin; ostruthin, therefore, contains only one hydroxyl group, the second atom of oxygen which it contains playing a different and as yet unknown *rôle*. While ostruthin resembles terpin in its deportment with the above mineral acids, the resemblance cannot be traced in the action of nitric acid: when the latter is concentrated the new body is converted into oxalic acid; when weak, into styphnic (oxypicric) acid. By treatment with chlorine no well-defined result was arrived at; bromine, on the other hand, formed a tetrabromostruthin, as well as, probably, a tribromo-compound (*Annalen der Chemie*, 1876, clxxxiii. 321).

Melissin and its Derivatives.—Von Pieverling, of Erlangen, has recently published the results of his investigation of this alcohol and some of its derivatives. He obtained his material from Canaüba Wax (*Copernicia cerifera* Mart.), and employed the two methods used by Story-Maskelyne, with this modification, that, instead of proceeding directly to saponify the crude wax, he first purified it by treating it with strong alcohol at 20° to 25° as long as that liquid dissolved a coloured body, which had an odour like coumarin and the properties of a balsam. His experiments do not confirm the observation made by Story-Maskelyne, that melissin exists in the free state in Canaüba wax, and is directly obtainable from the wax by treating it with spirit. A number of experiments made in this direction showed that a substance is dissolved which in its outward appearance undoubtedly resembles melissin; the fusing point of this body, however, never rises above 80° (melissin obtained by the two methods melted at 85°), and repeated analysis seemed to indicate a composition which does not accord with any known alcohol, while the percentage of oxygen is found to be so high that the alcoholic nature of the substance obtained by this process is very doubtful. Three analyses of the pure melissin gave numbers closely agreeing with those corresponding with the formula $C_{30}H_{62}O$, that assigned to it by Brodie. Melissyl iodide was found, after repeated analysis, to possess the formula $C_{30}H_{61}I$, and the author states, but can scarcely be said to prove, that his numbers do not indicate the formula $C_{31}H_{63}I$ which Story-Maskelyne's analyses yielded. Melissyl chloride when analysed gave numbers which showed beyond any doubt that the reaction with phosphorous pentachloride is as follows:—

$$C_{30}H_{61}OH + PCl_5 = C_{30}H_{61}Cl + POCl_3 + HCl.$$

The hydrosulphide, it was clearly established, possesses the composition $C_{30}H_{61}HS$, and corresponds with mercaptan. The above iodide when saturated with ammonia gave a product which appeared to be a mixture of three amines. Melissic acid was prepared and, when analysed, gave numbers indicating the formula $C_{30}H_{60}O_2$ and this result was confirmed by subsequent analysis of the lead and silver salts. The following ethers of the acid were prepared:—

$$\left.\begin{matrix}C_{30}H_{59}O\\C_2H_5\end{matrix}\right\}O \qquad \left.\begin{matrix}C_{30}H_{59}O\\C_5H_5\end{matrix}\right\}O.$$

A small quantity of cerylic alcohol appears to be present in the Brazilian wax (*Annalen der Chemie*, 1876, clxxxiii. 344).

Pyrosmalite.—A complete analysis of this remarkable mineral has now, for the first time, been made by Ludwig, who has employed for that purpose some of the specimens of the recent find in one of the iron mines of Nordmark in Wermland, Sweden (*Ann. der Chem.*, clxxxiii. 359). He finds as the result of a number of confirmatory analyses that the whole of the iron is in the state of protoxide, and that the empirical formula of the mineral is $Si_8Fe_5Mn_5H_{14}O_{32}Cl_2$. In respect to the constitution of the pyrosmalite, it may be regarded as consisting of eight molecules of normal silicic hydrate H_4SiO_4; of the thirty-two atoms of hydrogen in this group fourteen are actually present, and in place of the remaining eighteen we have ten atoms of iron (and manganese) in the form of protoxide, but of these twenty "units of neutralisation" two are "saturated" with chlorine and the remaining eighteen replace the eighteen hydrogen atoms, just referred to. The new specimens of the mineral are in the form of fine large hexagonal prisms, lustrous on the surface, and presenting no signs of weathering.

Polydymite.—Laspeyres has analysed (*Jahrbuch für Mineralogie*, 1876, 737) some specimens of nickel ore occurring in fine polysynthetic twins of tesseral octahedra which, on comparison with other specimens in the Aix-la-Chapelle and Giessen Collections, appear to have come from the Grünau mine in Sayn-Altenkirchen, whence Von Kobell obtained forty years since the nickel-bismuth glance which has received the names grünauite and saynite. Laspeyres' examination showed the mineral to consist of four atoms of nickel (with a little iron and a trace of cobalt) and five atoms of sulphur. The ratio R_4S_5 has hitherto only been met with in the sulphides of arsenic and antimony. It occurred to Laspeyres that Von Kobell's mineral might not be a chemical compound, but a mixture of bismuth glance with the new sulphide of nickel which he has discovered, and on examining a specimen collected by Von Kobell at Grünau at the earlier date he found this view to be correct. Laspeyres proposes to cancel the old names grünauite, saynite and nickel-bismuth glance, and to give the name "polydymite" to this curious nickel sulphide.

The Use of Aniline Colours as Pigments.—A short note appears in the *Proceedings* of the Literary and Philosophical Society of Manchester on a communication made to the society on the 12th ult. by Mr. Sidebotham, respecting the increasing demand for aniline colours by artists. He states that these colours are being *extensively* used for paintings and water-colour drawings, and that there is a regular sale of them for that purpose. Anyone who is aware of the alterative effect which is caused by the exposure of these colours to light—and scarcely one of these series of compounds is proof against its action—will deplore their use, and a statement to this effect need only be made general to lead to a discontinuance of the practice, at least by all artists who wish their work to last more than a year. These substances are also used for tinting photographs; here, however, colours are so very rarely employed with good effect that little, if any, harm can come of their use.

Cyanchol.—Butlerow gave this name to a crystalline body which he obtained from the sap of *Cyanchum acutum*. According to Hesse's research (*Ann. der Chemie*, clxxxii. 163) it is not improbable that this substance is a mixture of echicerin and echitin.

IN the current number of a new and excellent scientific journal, *The Mineralogical Magazine*, no. 2, 1876, p. 59, Major Ross records the results of a blowpipe analysis of the new mineral, *Henwoodite*, a hydrated phosphate of alumina and copper, which had previously been analysed in the wet way by Mr. Collins, the General Secretary of the Mineralogical Society. Major Ross determines the presence of "alumina or phosphoric acid" in this mineral by heating a portion of it in the blowpipe-flame with sodium carbonate on an aluminium plate, crushing the regulus, and then boiling it with water acidulated with boracic acid, when a "brown flocculent" precipitate is formed! That either of these substances can produce a coloured precipitate with any of the re-agents which he employed for its detection is astonishing. Major Ross proceeds to consider a scheme of blowpipe analysis which he calls a "pyrogical method;" and we are reminded that on an earlier occasion, in the *Proceedings* of the Royal Society, he spoke of oxides which can be volatilised as "volatisable oxides." The question suggests itself whether such words as "pyrogical" and "volatisable" are terms which can be introduced with advantage into our language.

PHILOLOGY.

THE last two numbers of the *Zeitschrift für die Oesterreichischen Gymnasien* contain some excellent and important articles. In the October number Paul Natorp discusses the sources of the Greek history from 404–394 B.C., dividing them mainly between Ephorus and Theopompus. De la Roche continues his "Grammatische Untersuchungen"

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(Greek), treating the following points:—1. Greek verbs in -νω and -υμι; 2. the aorists optative middle of τίθημι and ἵημι; 3. the forms of the preterit of κάθημαι; 4. ἂν with ἔδει and ἐξῆν (an important section); 5. the predicate in genitive and dative; 6. the imperative forms of the Greek perfect. Paucher continues his "Materialien zur Geschichte der lateinischen Wortbildung," taking as his subject the diminutives in *-culus*. Tomaschek has an interesting article on the history of the Macedonian city Siris. Some of the reviews in this number are important, notably so Hartel on Rzach's *Dialect of Hesiod*, and Flack's *Digamma in Hesiod*; Rzach on Dindorf's *Scholia Graeca in Homeri Iliadem*; and J. Jung on vol. ii. fasc. iv., of the Latin *Ephemeris Epigraphica*. At the end of the volume J. Parthe has some sensible remarks on school teaching. The following number contains contributions to the criticism of the Horatian scholiast Porphyrion, by M. Petschenig; among the reviews we may notice Hartel on Brugman's essay on the use of the reflexive pronoun in Homer (*Ein Problem der Homerischen Text-kritik und der vergleichenden Sprachwissenschaft*), Gitlbauer on the second edition of the ninth volume of Weissenborn's Livy, and Kummer on Lehmann's *Forschungen über Lessings Sprache*.

THE last number of the *Rheinisches Museum* (vol. xxxi., part 4) contains two posthumous papers by Ritschl, both valuable in their way: the first is a sensible essay (in form of a letter to Perthes) on the modern German pronunciation of Latin; the second ("Philologische Unverständlichkeiten") a somewhat querulous but very justifiable protest against some recent criticism of Plautus, and especially against Madvig's estimate of that poet. Among the other articles we may mention as specially ingenious and deserving of attention Hense on the relation between the γραμματική τραγῳδία of Kallias and the *Medea* of Euripides. There is also a good paper by Morsbach on the work of Gregory of Corinth on the Dorian dialect. Urlichs contributes critical notes on Tacitus and the elder Pliny, Albert Schmidt on the *Electra*, O. Ribbeck on the *Supplices* of Euripides, and E. Baehrens on the Latin Anthology. In the miscellanies at the end of the volume E. Rohde publishes for the first time (from the Codex Laurentianus lvii., 30, in the Medicean Library) an amusing Greek novelette.

THE best philological essays in the last number of the *Hermathena* are Bishop Graves' article (the first instalment of a series) on the Ogham Alphabet, and Mr. Mahaffy's on Hesiod. The latter is the first of a series of "Studies in Greek Literature." The paper of the Bishop of Limerick aims at establishing the following conclusions:—That the Ogham alphabet (1) is a cipher; (2) was contrived by persons who possessed a knowledge of one or more foreign alphabets; (3) is most closely related to the Latin alphabet, and a comparatively recent and fully developed Runic Futhorc; (4) is connected as closely as possible with the Tree-Runes, and probably derived from them (5) is essentially cryptic; (6) is not stenographic; (7) is not related to the arrow-headed writings. Prof. Maguire contributes a valuable paper on the prosody of βλ and γλ in Old Comedy and Tragedy. Mr. Paley ("Greek and Latin Etymology in England") attempts to defend his inconceivable method of etymologising, and Dr. Ingram replies to him in a second paper bearing the same title. The latter paper is valuable as drawing attention to the reproach brought upon English scholarship by the publication of such etymological notes as abound in Paley's and Hayman's works on Homer. Dr. Webb has an interesting article on "The True Aristotle," in which he endeavours to fix the meaning of the μέσον as applied in ethics. Notes on Horace and Lucilius are contributed by Mr. Tyrrell, on Cicero's *Cluentius* by Mr. Davies, on Tacitus (*Annals*), by Mr. Brady, and on Propertius by Mr. Arthur Palmer.

IN the *Philologus* (vol. xxxv., part 4) Schanz continues his investigations into the mutual relations of the MSS. of Plato, taking on this occasion the MSS. of the six first tetralogies, and dividing them into two families, the older of which is represented by the *Clarkianus* and secondarily by the *Tubingensis* and *Venetus* II, the younger by the *Venetus t*. F. Schneider contributes an elaborate essay on Zeno of Elea. Rauchenstein has some valuable notes on the third book of Thucydides, and Greef a useful grammatical discussion (in continuation) on the use of *cum* with the relative pronoun. In the following number H. L. Ahrens comments on Mr. Isaac Hall's edition of the Cyprian inscriptions now in the Metropolitan Museum of Art at New York, noticing at the same time some other Cyprian inscriptions, copies of which were sent to him by Deecke. Göbel ("Homerische Etymologieen") connects ἄτη and several of its cognates with the root *av* = to blow, thus interpreting ἄτη as meaning originally "mist" or "darkness," and then "blindness" or "infatuation." Hermann Genz contributes a comprehensive essay on the *comitia tributa*. Rauchenstein has some notes on Pindar, and Dettessen on Pliny's account of the geography of Lusitania. In the miscellanies at the end of these volumes there is some fine criticism by R. Förster, in vol. xxxv., on Helladius and Libanius; in vol. xxxvi., on the φυσιογνωμικά attributed to Joannes Mauropus. A communication (in vol. xxxvi.) by Wecklein of his father-in-law Zeising's notes on the *Timaeus* of Plato also deserves notice. The "Jahresberichte," in vol. xxxvi., give an account (to be continued and concluded) of the critical literature on Dionysius of Halicarnassus since the Leipzig edition of 1774–77.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(*Thursday, December* 21.)

PROF. ALLMAN, President, in the Chair. Two botanical papers were communicated: one on the "Morphology of Species of *Thunbergia*," by Mr. Marcus Hartog, in which the development of certain parts has been followed out. From sections he observes that in *T. laurifolia* in its earlier stages axillary buds arise inside the sixth and eighth pair of bracts, the basal elevations becoming pedicel and bractlets, while inside these sister buds spring by repetition. The flowers are thus axillary buds formed in succession from the axis outwards, and are as independent as if they had arisen side by side. The second paper, by Mr. J. R. Jackson, referred to a Cane of Commerce known as "Whangee," and presumably a species of *Phyllostachys* (*P. nigra*). It is the rhizome and not the stem of the plant; the pale colour he attributes to bleaching, and straightness to a process of bending.—The zoological topics were more numerous. A long memoir on the small ear-bones (auditory ossicles) of the mammalia was given in summary by the author, Mr. Albán Doran. Tracing these bones in their comparative shapes, &c., from the higher to the lower forms, he finds in them characters sufficient to distinguish many groups; thus even, so to say, by a fragment of the skeleton a distinct notion of the affinities of the animal to which it belonged may be acquired. It is curious to note that in Marsupials the parts in question of the organs of hearing begin to assume the bird and reptile type.—A new hornbill, *Craniorrhinus Waldeni*, from the island of Panay (Philippines), was described by Mr. R. B. Sharpe. The habits of two other hornbills (*Hydrocissa albirostris*, and *Aceros subruficollis*) were commented on in the extract of a letter from Dr. J. Anderson. He has observed them in the Calcutta Zoological Gardens to seize sparrows and other small birds, toss them about in their bill, break all their bones, and then bolt them head foremost; and this unusual habit he considers is natural to these hornbills in their wild state.—Dr. Buchanan White's paper on the "Genital Armature in the European Rhopalocera" tends to prove that in this group of butterflies, at least, the said organs are so varied as to afford characters whereby to classify. Even both genera and species bear marked distinctions.—Another of the *Challenger* contributions, by Mr. H. N. Moseley, is descriptive of the external form and structural peculiarities of two remarkable deep-sea Ascidians. One of these, *Hybythius calycodes*, is cup-shaped, allied to *Boltenia*. Symmetrical calcareous plates on the test characterise it. The specimen was trawled in the North Pacific from 2,900 fathoms. *Octacnemus bythius*, obtained at 1,070 fathoms, is still more curious; and in its shape (stellar) and anatomical peculiarities totally dissimilar to any known living form.—Mr. E. J. Miers called attention to a new Australian Crustacean *Actaemorpha erosa*, belonging to the family Leucosiidae.—The butterflies of Malacca formed the subject of a memoir by Mr. A. G. Butler. Besides new species described he tabulates much information concerning the geographical inferences, and regards the Malaccan Lepidoptera as affording grounds for the belief that the fauna is that of the Indian Region.

ZOOLOGICAL SOCIETY.—(*Tuesday, January* 2.)

PROF. NEWTON, F.R.S., V.P., in the Chair. The Secretary read a Report on the additions that had been made to the Society's Menagerie during the month of December.—Prof. Newton exhibited and made remarks on a specimen of a variety of the Guillemot (*Alca troile*) with yellow bill and legs, which had been lately shot by Mr. J. M. Pike on the South Coast of England.—Prof. Garrod, F.R.S., read a paper on the osteology and visceral anatomy of the Ruminantia, in which many facts concerning the anatomy of the Cervidae and the Cavicornia were brought forward, especially with reference to the shape of the liver and the structure of the generative organs in these animals. Among the most important of these was the observation that the uterine mucous membrane of the Musk Deer (*Moschus moschiferus*) presents no indications of the presence of cotyledons, the contrary being the case in all other ruminants.—A paper by Messrs. Sclater and Salvin was read containing the descriptions of eight new species of South American birds—namely, (1) *Euphonia Finschi*; (2) *Pheuticus crissalis*; (3) *Octhaeca leucometopa*; (4) *Octhaeca arenacea*; (5) *Chloronerpes dignus*; (6) *Celeus subflavus*; (7) *Chamoepelia Buckleyi*; (8) *Crax erythrognatha*.—Mr. R. Bowdler Sharpe read a paper on some new species of warblers from Madagascar, which had been recently added to the collection in the British Museum, and were proposed to be called *Apalis cervinventris*, *Boscoceroa flaviventris*, and *Dromaeocercus brunneus*, the last-named being a new genus, from Madagascar.—A communication was read from Mr. G. S. Brady, containing notes on freshwater mites which had been obtained from lakes and ponds in England and Ireland.

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, January* 8.)

SIR RUTHERFORD ALCOCK, K.C.B., President, in the Chair. The paper, read by Mr. Robert Michell, was an account of the work of the recent Russian expedition to the Pamir steppe, compiled chiefly from the communications of Captain Kostenko. The expedition was undertaken mainly in order to bring into subjection the nomad Khirgiz, who have hitherto deemed themselves inaccessible in their summer retreats on the Alai steppe. The chief points of interest brought to light by the expedition lay in the survey of the Kara-Kut lake, which proved, contrary to expectation, to have no outlet, and in the confirmation of the existence of a lofty meridional range, bounding the Pamir on the east. This last Captain Kostenko proposes to call Constantine Range, after the President of the Imperial Russian Geographical Society. In the discussion which followed, Colonel Yule combated the proposal to re-name this mountain-range, and maintained that it might with greater justice be called "Roderic" or "Henry" range, as its existence had been proved by Mr. Haywood and other British officers. Colonel Yule then traced the route across the Pamir of the Macedonian merchant mentioned by Ptolemy, who travelled to China in quest of silk. Sir Henry Rawlinson was inclined to think that the more frequented route between China and the West lay up the valley of the Surkhab, while Sir Douglas Forsyth believed that the easier and more likely route lay across the northern portion of the Pamir, between Samarcand and Kashgar. Sir Douglas bore witness to the remarkable height of the peaks of the range seen westward of Kashgar, abutting on the Pamir steppe.—After some remarks from General Strachey, and Sir George Campbell, M.P., the meeting broke up.

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FINE ART.

LESSING'S LAOKOON.

Lessing's Laokoon. Von Hugo Blümner. (Berlin: Weidmann, 1876.)
Die Kunstlehre des Aristoteles. Von Dr. A. Döring. (Jena: Dufft, 1876.)
Lessing's Aristotelische Studien. Von Dr. Emil Gotschlich. (Berlin: Vahlen, 1876.)

IT is to be premised that the second and third books in the above list are not cited with the pretence of their being hereinafter reviewed in the usual sense. They are cited because in certain parts they supply useful reading side by side with the present edition of Lessing's *Laokoon*, the editor of which could not, we suppose, have availed himself of them, since they must have been in the press almost simultaneously with his own work.

There is something radically wrong in the arrangement of the new edition of the *Laokoon*. First, we have a chapter of original text, then a chapter of editorial notes, in the course of which it is often necessary to repeat the exact words of the original, or, when this is not done, the reader has still the irksome task of turning back to what he has just read, in some bewilderment as to the points which are to be raised in discussion. In this way the original text alternates with notes throughout the book, and the editor is driven at times to deal piecemeal with a part of a subject which required consecutive treatment to be agreeable. This much-desired result could have been attained by an introductory essay embodying the whole of the critical notes. The notes of fact could have stood at the foot of the pages. Except under strong provocation we would not have spoken so of a book abounding in interest, no small part of which has been contributed by the industry of the present editor in collecting and ordering the very large mass of combative criticism on Lessing's statements and theories. As regards his statements a considerable amount of correction has been necessary. Nor is this to be wondered at, so far at least as concerns archaeology, when we remember the condition of that science in his day. He contributed much to its advancement, as has been amply acknowledged. Yet somehow what he contributed was not of positive value so much as in the direction of clearing the ground from the mass of obstacles which had hitherto stopped all real progress. When this had been done, the next thing was to supply a new watchword for the new impetus, and here, also, in conjunction with Winckelmann he rendered great service. The watchword was "beauty of form." Winckelmann had seen from ancient monuments that to secure this had been the grand object of Greek sculptors and painters. Lessing set himself the task of showing that the permanent principles of sculpture and painting are compatible with no other high aim. This involved an elaborate definition of the principles of formative art, and he chose to give this side by side with a definition of the principles of poetry, not so much for the sake of the contrast itself as because it was from not understanding this contrast that so much blundering had been, and was then being, committed, not only by those who occupied the position of critics, or judges of art, but also by artists themselves. Caylus was busy getting up pictures to illustrate scenes from Homer. The folly of the age was that it considered it possible to reproduce in painting or sculpture every striking scene that occurred in the poets. The antithesis of Simonides, that painting is silent poetry and poetry eloquent painting, was generally accepted. Poets, with Thomson as their leader, had done their best to imitate pictorial effects. Addison and Spence had seen no virtue in ancient works of art except so far as they illustrated passages in the poets; and to Lessing it seemed that the world had gone awry on this vital subject. Had the case been so clear as he makes it out to be, the error would probably have been discovered before. On the other hand it might not have been admitted even then but for the vigour and apparently absolute precision with which it was stated. As it is, a remarkable difference in the estimate both of poetry and painting or sculpture dates from his time, though obviously not by any means all due to him. Yet his teaching, successful as it was in the main, has been far from implicitly followed or sufficiently known, and in consequence of that we are familiar enough with illustrations of Homer and the poets since then which, though they deserve admiration for dexterity and power over details, are still sadly confessed to fail in showing any true claim to existence.

Chapters vii.–xiv. are occupied with what we have called clearing the ground, and naturally they do not read now with the interest which attached to them in their own proper day. "Allegoristerei," as an epidemic, is passed, but, even if it were quite certain never to return, these chapters which deal with it and with the foibles of Spence, Addison, and Caylus yet deserve to be retained for their value as a method of meeting the evil, if not also for the occasional discussion of side issues, such as that in Chapter xii., with regard to the size of Homer's gods, whether they were of colossal form or not. But if in some doubt whether this part of the book is worth retaining, there is another part about which we cannot hesitate in saying that its day is gone by. We mean the chapters on the marble group of Laokoon, the uselessness of which is openly shown by the editor's notes and collection of adverse judgments. Of course Lessing's *Laokoon* is a German "classic," and like other classics must be annotated till the text, if need be, is proved to be nonsense. But readers of a different nationality may be pardoned if in these cases they cherish a desire for an abridged edition.

The parts of this edition where the editor's services will be best appreciated are those in which Lessing endeavours to show that the only legitimate aim of art is to render the beauty of the human form, in contrast to the aim of poetry, which, with Homer as its model, must avoid all temptation to describe beautiful forms, and must keep to progressive action. Winckelmann would have accepted "beauty" alone as the grand purpose of art, and, apparently, Lessing also would at one time have agreed to this. But in the end he took his stand on the "beauty of form." Artistic beauty is attained by idealisation, and since idealisation is but faintly possible in regard to animals and not at all possible in regard to inanimate nature, there remains only the human form in which the artist may seek out his ideal of beauty (p. 31). It is interesting to read his expressions of contempt for landscape and portraiture. But the real difficulty of the situation was to define beauty. Though apparently at different times confessing himself in favour of different definitions, in the *Laokoon* (p. 228) Lessing accepts that of Aristotle (*Poet.* vii., 8)—viz., that beauty arises from the various effects produced by all the different parts of a body uniting together at once into one effect; or, as Lessing gives it, "the harmonious effect of many parts all visible together."

The notes to chapter ix., which deals with the influence of religion in restricting artists to certain antiquated, but sacred, types in the figures of deities, seem to be out of proportion to the merits of the subject as it affects Lessing's argument, if not also as it stands among questions of archaeology. Again, we think, more than enough, considering how little comes of it, is said about Pheidias' conception of the head of Zeus, whether the well-known Otricoli bust ought to be taken as corresponding with it, or whether the true type is yet to be found, and whether it is not a mere idle tale which makes Pheidias quote three lines from the *Iliad* (i. 528) as having furnished him with the conception of the face of Zeus.

In the third book in the above list there is not much space given to showing Lessing's indebtedness to Aristotle in the matter of art as the word is commonly understood, the object of the writer being rather to deal with his indebtedness in the matter of poetic and dramatic criticism. The second of these books, however, examines with great clearness, and apparently with completeness, Aristotle's definition of art, its aim and means of operation, taking special pains to explode the notion that Aristotle had defined the principle of art as imitation of nature pure and simple, whereas what he did say was that art must imitate nature in the pleasurable effects which she produces.

A. S. MURRAY.

A Brief History of the Painters of all Schools. By Louis Viardot and other Writers. (Sampson Low.) This is undoubtedly the most comprehensive history of painting that has as yet appeared in England. It includes a good many artists whose names are generally only to be met with in dictionaries, and although, even in this ample volume, there is not much space for detailed information concerning them, enough is usually said to give the student some idea of the position they occupied in the school to which they belonged. The plan of the book, as its title implies, is the classifying of all artists into schools and sub-schools. Thus in early Italian art we have the Romanesque school, the early Tuscan school, the early Sienese and the early Florentine schools, and the schools of Bologna, Padua, Ferrara, Verona, Milan, and Cremona in Northern Italy, followed by Leonardo da Vinci and his school, and the Florentine and Sienese schools of the sixteenth century. Spanish art also is divided into the schools of Valencia, Andalusia, and Castile. This exact mode of classification no doubt simpli-

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lies to a certain extent the first view of the subject to the student, but it must always be remembered that such divisions are very often arbitrary. For, in spite of the important influence of the *milieu*, as Taine calls it, in which the artist is set, in determining the character of the work which he produces, his individual genius at times asserts itself so strongly as to carry him far beyond the bounds of any such limitation. This was the case with most of the great masters of the Renaissance. They formed schools, but cannot be said to have belonged distinctively to any. Raphael's art, for instance, was an outgrowth of the teaching of both the Umbrian and Florentine schools, but yet it was to the artist and not to these schools that we owe so many lovely Madonnas. Michel Angelo's style also was entirely individual, although he only accomplished what Florentine artists from the time of Masaccio had been endeavouring to attain. Bearing this in mind and allowing a somewhat broad border-land between many of the separated schools to which each has equal right, this mapping-out of the Land of Art into distinct little communities may be useful by teaching the student what kind of ore to expect in different divisions; but he will often be astonished, we imagine, by the unexpected cropping-up of gold in districts where he least thinks to find it, and its disappearance in others where the *milieu* appears favourable for its production. Most of the "Introductions" to the various schools, and the criticisms of pictures in this book, are by the well-known French critic, Louis Viardot, whose name alone stands on the title-page; but by far the larger and more valuable portion of the work has been compiled from other and more trustworthy sources by a careful English editor, who has, besides, taken pains in many instances to correct and qualify the French writer's reckless statements. All the painters' names are printed distinctly in larger type than the rest, and a full index is given of them, which does much to establish the claims of this history to be regarded as a work of reference. Indeed, it is chiefly for this purpose that it is likely to be appreciated.

OLD MASTERS AT BURLINGTON HOUSE.

(*Second Notice.—English School.*)

THE absence of any piece by Gainsborough, Reynolds, or Romney, very quickly attractive to "the general," may tell a little against the popularity of the Exhibition; but there is not one of these painters who does not contribute sufficient material for interesting study. Those great qualities of design, of flowing movement, of exquisite and gracious action, which were shown by Romney in his dancing group of the children of the Duke of Sutherland, must needs indeed be unsuspected in the present year; and the chords of colour struck by Romney here and again in his single portraits, now alone at Burlington House, are for the most part thinner, are less full, than those which Sir Joshua knows how to handle. Yet for warm tones, harmonious and rich, it is not very easy to surpass the portrait of the *Mohawk Chief* (No. 6)—a large canvas, in which from the dimly lighted spaces of background a low-toned face peers earnestly and observantly: the colours of red head-dress and of warm cheeks echoed faintly in the reddened linen of the raiment. See, too, his *Madame de Genlis* (No. 83) for harmonies not less pleasant: the refined and intelligent head of a clever woman, then young, is coiffed with her ample chesnut hair, which stands over a face sunny-coloured, with full brown eyes. From these we turn to the lighter grace that came so quickly on Romney's canvas, and came quickest of all when the model was Lady Hamilton—Emma Hart, of course, in her early days, when Romney's chance was the best—Emma Hart, whom he painted as a Bacchante, painted at the spinning-wheel, painted as Cassandra, painted as Joan of Arc, painted, well it was almost *in propriâ personâ*, as the reader of the Gazette. Three times the painter's best model is in this exhibition: as Joan of Arc least happy; as Cassandra, with vivid gesture, pleasantly conceived; but sweetest certainly, and most of all the very woman and charmer of his day, as the simple reader of the newspaper (in No. 215)—only a sketch indeed at the last, and so not to be blamed for that absence of subtlety in modelling for which some more finished work of his may fairly be condemned; a sketch only, but putting instantly before us the familiar face in attitude of arrested attention, with upper lip drawn up in surprise and interest; ready to tremble with momentous news.

To a state of society which encouraged the most fashionable artist of his time to paint the demi-rep and to paint her again, we owe Sir Joshua's *Nelly O'Brien*: very sweet here, meditative, almost pitying, as she sits in fair profile, head on hand, in attitude of abandonment to reflection. It is a work of his middle period, faded, of course, like too many of its fellows: faded, not ruined. We see Sir Joshua as the colourist of deep harmonies, in his own small portrait, lent by Mrs. Drummond: Sir Joshua in plum or Burgundy-coloured coat, with the left hand held to the ear, and all the face listening. We see him again more adequately as the painter of varied character, in the portrait of the stout surgeon, *Percival Pott* (No. 221): a portrait never made for popularity, but noticeable for many things: chief, perhaps, among them, the small beginning of a smile—the half-imperceptible relaxation in the work-a-day face.

Perhaps there are too many Gainsboroughs of the second and third order: full-length presentations of persons illustrious by birth alone. But one or two of the larger ones must be singled out as distinct from these: *Fischer*, for instance, and *Paul Cobb Methuen* (No. 224), a *tour de force* of the "Blue Boy" kind, but one accomplished this time only at the cost of making us quite forget and ignore the face to be painted, in presence of so bright and fine a coat and of lace so flowing and rich. Contentedly we pass to *David Middleton* (225): a far more studied head, this head of the old surgeon: a greater thing for complex character than anything Sir Joshua has here to show: an old man not to be forgotten; keen, clear, and kindly; with smallish eyes and little, thin, perked lips; eyes and lips nevertheless of expression so lively that they assert themselves unmistakeably above the rolls and creases of fat gathering in cheek and chin. Finer still is No. 2, and of interest very special because it is reputed to be the last picture ever painted by the master. Gainsborough died almost suddenly, when hardly an old man: therefore, for sign of decay in his work no one will think of looking: none the less is it a pleasant thing to find, if this is really his last, that it is also one of his most worthy: that he painted that tired, worn, true face of a woman who had seen life and been bettered and saddened by her knowledge of it, broadly, decisively, simply indeed, but painted it, most plainly, with appreciation of its character and its significance, of its union of restful refinement with keen intelligence, of the rarer geniality, dignified through the depth of nature and the fulness of experience. A typical face of the cultivated class approaching age—a face that has lived too much in the world to have any one expression dominant, and least of all that of simplicity alone, but yet a face not without treasure of gentleness in intimate life.

If here, in force and true refinement of characterisation, Gainsborough rises almost to Rembrandt's level, Raeburn, the Scotchman, rises for once nearly to Gainsborough's, with his *Mr. Wardrop of Torbane Hill* (No. 9). The lighting of the picture, too—the diffused light over forehead and hair—is not unlike our *Parish Clerk* in the National Gallery, and in each the expression is benign; but Gainsborough's old man's face is perceptive without self-knowledge; Raeburn's Scotch face, shrewd quite consciously, though with the naïve Scotch pleasure in one's own shrewdness. Of Raeburn's several contributions, this is the most striking and accomplished. His individuality when it becomes stronger does not become more agreeable: certainly not in the portrait of his wife *Lady Raeburn*, and hardly in the portrait of *John Clerk, Lord Eldin* (15), though this, indeed, it would be hard to surpass for simple and direct rendering of life and character in a moment of listening, of waiting. One could insist on many merits here and there in the whole group of Raeburn portraits; only space is lacking; and I do not know that it is needed, for only personal inspection of the many types that he treated vigorously could show his strength. They are all Scotch types, and he is the direct and simple painter, not of this or that *chef d'œuvre*, but of a whole mass of work which lacks nothing but the supreme grace and the supreme power. The show of his works is here in England immensely to the advantage of his fame; but remembering that he is here once for all, fully equipped for his campaign and victory, while our own great Eighteenth Century men are here but in straggling array, we have to see that we yield him, in a moment of surprise, no more than the place which is his due. Perhaps there has already been some tendency to yield him more, suddenly.

And now of English landscape. An Eighteenth Century man—friend and companion of Hogarth, and with the influence of Hogarth plain in some of his larger figures—gains here a notice which his work in the National Gallery has never thus far got him. Of Samuel Scott, we have *Custom House Wharf, Old London Bridge*, and *Westminster Bridge*, painted at various dates during the middle years of the century, before his retirement to Bath, where, in 1772, he died. He has been styled one of the fathers of English water-colour painting, and it is probable that some familiarity with the water-colours of Dutch artists, whose other works he must surely have studied much, did lead him to attempt water-colour drawing at a time when Paul Sandby was a youth, and Alexander Cozens but a man of middle age. But his great works are in oil—river views, all of them, or wharf and town views, as far as I know—and they have just that rare quality which in a measure was Hogarth's also in interiors, a union of careful accuracy with picturesque effect. Only in Hogarth's work another great element came in—the curious and piquant study of all types of character. Samuel Scott was little concerned with that; though, as *Custom House Wharf* shows, he was concerned with it in some small way. His great point, presumably, was to unite the accuracy of Canaletto, say, with the picturesque effect of Guardi: some of his river-sides, with sunlight glow on red-brick houses, fall short only of Vander Heyden. This union of accuracy with picturesqueness is not got in his drawings at all, if the one or two examples at the British Museum Print Room may serve—and no doubt they may—as types. They are purely topographical. Of his two more finely-finished pictures here, the *Old London Bridge* and *Westminster Bridge*, it is interesting to note that the subjects were more than once repeated by him. The National Gallery has these same themes: again, in a collection of four of his works at Castle Howard, I am told that the same two subjects figure; and one of them, the *Westminster*, is found again in private possession in London. Thus the *Westminster* was four times repeated, for one knows of no reason to assume that in either case the picture attributed to Scott is merely a copy: the artist himself was never of such immense fame as to make it likely that a copyist so clever as this must have been was at any time engaged with his work. Reason, on the other hand, for the repeated choice of Westminster by the artist himself is to be found in the fact that at the middle of the eighteenth century the bridge was built, and was attracting notice. Begun in 1739, and finished in 1750, it was a wonder of Scott's day. The National Gallery's

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example of it claims to have been painted in 1745. The example now at the Old Masters' belongs to 1747. The date of the Castle Howard picture I do not at present know; but that which is in private possession here in London is dated 1760. A print of the subject by Canot also exists, and it assigns the picture (whichever picture it may mean) to the last-mentioned year. The relative merits of the different works might some day repay discussion.

A wide step, indeed, from this painting of the river-shores of England, with its Dutch inspirations, true, delightful, and homely, to such painting of landscape as our ancestors knew best in the middle of the eighteenth century—Wilson's painting of the Roman Campagna, of Tivoli, of Lake Avernus! He was not too fortunate in his lifetime—the honest but misguided seeker after natural beauty in lands beyond his own—afterwards he came into fashion, had his turn of favour, and now, though the admirers of his work are narrowed to a few, they can show good cause for the belief they have in him. And, indeed, as three at least out of his four works now at Burlington House prove, his merits are far too genuine and substantial for his name to be wholly eclipsed. Some happiness of composition, some dexterity in rendering the calmness of atmospheric effects as they appear where he most looked for them, no little skill in so distributing his light and shadows as to give various interest to scenes of visible monotony—his possession of at least these qualities is so rightly taken for granted that we need not pause here long. No. 197, *Castel Gandolfo*, a small canvas, showing us a favourite residence of the Popes, under a cool effect of low sunlight, and No. 40, *Tivoli*, a small canvas too, with a broader effect of shadowed hill and lighted bit of rough country, with hewer of wood in the foreground, yield not at all in pleasantness and unity of impression, but, I suppose, in general importance, to No. 16, *Cicero's Villa*, in which the painter has dealt more fully with subtleties of light and shadow and distance; light playing variously over the rounded surfaces of ruined brick-work tower; faint shadow of river-bank in stream, and deep shadow of tree in the lighter shadow of bank.

Far more fortunate for Wilson's fame are these displays of his art than are for Gainsborough's fame the slight things here in landscape. No one looking at 39, for instance—*A Mountain Landscape*, dashed in in his middle-time probably, with reminiscences of the hills of Bath—would suspect him to be the delicate painter of the silvery light of Great Cornard, the sure draughtsman of wood and village there; nor, save for occasional revelations of his own hand in easy balance of composition and happy grouping of natural things—the rising of trees, say, in their selected shapes, as was Gainsborough's way—should we judge him, from this, to be the painter of the *Watering Place*.

Nothing of Turner's has been seen more unequal than *The Lake of Geneva* (No. 8), the one large landscape which Farnley Hall has sent us in default of the noble *Dort*. Of all Turner's compositions it is one of the fullest and most elaborate; and from the foreground to the middle distance there is nothing, save some unusual want of dignity in the lines of the pine trees, that falls below the level of his highest practice. The true rhythm in the movement of the ill-drawn peasant figures that dance in happy group on the brown-red rock, the harmony of cool golden air and green gold trees steeped in sunny mist from the water, the greyish shadows on the still tributary stream, the curve of bridge over chasm, the light, the shade, the grouping of the intricate town—all these are Turner, and very near to his best; but how about the background of mountain, not to speak of the ruined sky? The absence of decision and variety in the drawing of mountain form—the monotonous absence of interest in the lines of ranged hills, of which Turner should have made so loving and vigorous a study—tells more against the picture even than the want of subtlety of tone and colour in this same seemingly ruined background. The Duke of Westminster sends *Conway Castle*; from the Wynn Ellis collection. There are pleasanter objects than that hot foreground of red shore, and even than the many-faced castle and the lowering clouds over a dark sea; but the picture is of fairly equal merit, with neither the interest nor the disappointment of the *Lake of Geneva*.

Turner, except in a rare instance such as his *Liber* print, the Pastoral by the Brookside, *Wooden Bridge*, owed nothing to Gainsborough; but Constable owed much, and tacitly confessed his debt, though alas! the debt never included what is most precious in the one Gainsborough-inspired work of Turner—a high elegance in common things. But the choice of common things generally—the choice of them with no serene and added grace—was made by Constable with all the more of decisiveness because Gainsborough had preceded him; the broad and massive treatment of the English landscape was adopted by him not quite without thought of the fellow-painter who like himself had come from the Suffolk pasture-lands. "It was these things," said Constable, enumerating his own familiar sights: "it was these things that inspired Gainsborough." And here, in No. 34, is the familiar Dedham Vale, the wind, blown trees of the upland; the square church tower that is in one piece out of every three painted by Constable; the river deploying through well-watered pasturage, to estuary or sea. It is a pleasant grouping; composition we may hardly call it, since he eschewed composition, but a group well found, with something of the beauty of line he stumbled on at times without very actively seeking it. Beyond that, it has perhaps little that gives pleasure. A broken bit of pleasant country foreground, and the stretch of long broad valley, and all natural things lovingly though withal summarily treated—leaf and tree-trunk and moist herbage—these we see; but the crudity and ugliness and patchiness of colour are unfortunately not a whit less perceptible. Vigorous as this is, it is hardly the picture one would place by the side of *The Glebe Farm* or the *Hay Wain*, *Weymouth Bay* or the *Cenotaph at Coleorton*.

We come, last in our landscapes, to the Norwich School. The small landscape, No. 14, attributed to "Old" Crome, has little enough of the signs of his hand. The trees to the right are drawn wholly without his character—his habitual precision. His talent slept when he drew them, if he drew them at all, for there is nothing here to recall the incomparable draughtsman of Mr. Steward's *Oak*, and of Mr. Holmes's *Willow*. On the other hand, the general choice of subject—an effect of full moonlight being chiefly insisted upon—recalls the practice of John Berney Crome, the great man's son: the somewhat mannered though cleverish descendant of the acknowledged master.

A pupil, in some sense, of Old Crome's, was George Vincent: a frequent associate at least and younger friend who, unlike the master, was not content to remain in the local capital, but went to London, where, after manly though broken work, he perished, it is said, obscurely. *Greenwich Hospital*, a piece of masculine and intricate design, has been seen before; it must stand, I suppose, for Vincent's finest picture, and, though revealing no strong individuality, will here be admired again, deservedly enough. A sky of clouds, light generally, but darkened in the middle to one threatening patch that betokens shower, rises above the splendid and intricate gradations of distance on the broad green river and above the many craft on either side of a narrow central path of sunlight on the water, on whose golden and shining track little boats and far-away sails are most definite.

Cotman has one picture, No. 278: a picture that, like a dozen others scattered abroad, justifies him in sharing the honours of the school with its master, Crome. Nothing more characteristic has been shown, of one at least of the sides of Cotman's talent, than this *River Scene* of Mr. Arthur Lewis's. It is a summer evening. Brooding clouds hang or roll about the horizon: and on the flat stretching and deserted land a windmill rises above the embankment and the woodwork of jetty: its four arms bent and stretched, and bare save here and there for patches of furled sail—a windmill not merely picturesque like Stanfield's, but even stronger, I say, in the sense of construction conveyed by its draughtsmanship than the much-praised windmill of Turner, and a mill that will "go round," too, as certainly as any of Constable's. There is a massed group of boats on the most quiet water: one a great hay-barge heavily laden, another almost a junk, and the light and shadow of the whole golden-toned picture is focussed in this massed group of boat touching boat: all harmonies of orange and red and brown (as was so much Cotman's wont in his great middle-time)—harmonies ranging from the one point of well-nigh scarlet in sailor's cap, through chocolate of one sail, copper and amber of another, to at last the quiet creamy yellow of the evening waters. The scene itself—a scene of natural dreariness only redeemed by the noble grouping of Cotman's lines and the splendid glows of his colour—can hardly be elsewhere than near to Yarmouth, and I think the picture has signs of having been painted during the middle years of Cotman's stay in that town.

FREDERICK WEDMORE.

NOTES ON ART AND ARCHAEOLOGY.

MR. F. BRUCKMANN, of 17 Southampton Street, has published a "Memorial Portrait" of Edgar Poe. It is a well-taken sightly photograph, head and shoulders, of about two-thirds the size of life; and ought to find ready welcome from the numerous admirers of this extraordinary genius and poet. Either the photograph must have been executed by direct transfer from a work of art, or else the negative has been so severely stippled up as to approach the character of brush-work: whether the presumed work of art is itself an independent portrait, or a mere recasting of some other photograph taken from life, we are not prepared to affirm. It clearly represents the poet in the later period of his brief life, and does not give a very agreeable idea of his face, which is said to have been particularly handsome in youth: here he looks somewhat jaded, shifty, and supercilious. Of the various portraits of Poe that we recollect, the one that resembles this the most nearly is that which figures in Griswold's *Poets and Poetry of America* (Philadelphia, 1863), and which is there inscribed as "engraved by A. W. Graham, from a painting by S. S. Osgood." Indeed, we could without difficulty believe that both the engraving and the photograph had come from one original, were it not that the former does not give any moustache, while the latter does give one—rather scanty than otherwise. There is also more of a general air of youth in the engraving.

MR. CUNLIFFE OWEN has a two years' leave of absence granted to him by the Lord President, on his appointment by the Prince of Wales as Secretary to the Royal Commission for the Paris Exhibition of 1878. His duties as Director of the South Kensington Museum will be performed in the meantime by the senior Assistant-Director, Mr. Thompson, who becomes Acting-Director.

AFTER seven years' repeated remonstrances on the part of the Art Librarian at South Kensington on the insufficiency of accommodation for the readers, of whom last year there were upwards of 24,000, there is now about to be built a fitting reading-room for their use. The old entrance to the Museum, with its mass of small buildings adjoining, is being pulled down to give a suitable site for a new library.

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AN illustrated edition of Sir Walter Scott's novels has just been published in Berlin by the firm of Grote. The woodcuts are by P. Thumann, Eugen Klimsch, and a third artist, G. Urlaub, whose name is not so well known as those of the other two, and whose work is scarcely so good. Thumann, who is a pupil of Ludwig Richter, enters fully into the spirit of the great romancer whom he illustrates.

THE Photographic Society of Berlin have just published a series of fourteen of A. von Heyden's wall-paintings in the National Gallery of Berlin, and another of twelve Biblical landscapes in the same gallery, by J. W. Schirmer.

SOME portions of an ancient colossal statue to Roland, the hero of Roncesvalles, have lately been dug up in the market-place at Prenzlau in digging the foundations for a national war-memorial. Old documents prove that this statue was *restored* in 1496, but when it was erected does not seem to be known. In 1737 it was destroyed by lightning, and the shattered pieces apparently buried where the statue had stood, only the sword and one arm being preserved and placed in the Rathhaus, where they still remain. It is now supposed that the fragments can be put together and the statue restored.

THE German and French journals have been vigorously debating the reasons why the German Government refuse to take part in the French Exhibition of 1878, some assigning it to political motives, and others simply to the fact that everyone is tired of "the tyranny of exhibitions." Germany, say these, has done well to shake herself free from their yoke; while their opponents declare that Germany only refuses to exhibit because she finds herself at every exhibition outrivalled by other countries, and particularly by France. There is a great movement in Germany towards the improvement of the national industries, and these, it is thought by many, are best developed by purely national and special exhibitions, as distinguished from great international shows.

THE sculptor, M. Paul Dubois, has just been elected to the seat in the French Academy vacant by the death of M. de Perraud. The other competitors were MM. Chapu, Crauck, and Millet.

A NEW edition of Vasari is announced by the Florentine publishing-house of Sansoni. It will be edited and annotated by Sig. Carlo Puri and the learned Cavaliere Gaetano Milanesi, whose researches have thrown light on many perplexed points in the history of Italian art, and who recently edited the Buonarroti documents published at the time of the Festival. It is much to be wished that this new Italian edition may lead to the preparation of a new English edition, carefully annotated. The one translated by Mrs. Jonathan Foster, and published in Bohn's Standard Library in 1850, is a most meritorious work for the time at which it was prepared, but so much has been discovered in the domain of art since that date, and the modern historians of Italian art, Messrs. Crowe and Cavalcaselle, have thrown so much suspicion on Vasari's statements, even when they have not actually convicted him of error, that a careful sifting of the wheat from the chaff in his delightful biographies has become very necessary. The Lemonnier edition accomplished this to a great extent, but we may suppose that the new editors will carry on the process still farther.

A NEW museum has been opened in the Invalides of considerable archaeological and historical interest. It consists of a collection of costumes of war, and includes a series of thirty-six figures in the various armour and other equipments of the period from the time of Charlemagne to that of Louis XIV.

THE STAGE.

"THE DANICHEFFS" IN ENGLISH.

IN Paris, and wherever indeed the piece may be performed to an audience enamoured of French writing and French thinking, *The Danicheffs* owes much of its charm to the work of M. Dumas; but in London, and wherever the piece may be played to an audience with no Gallic sympathies, it is the original contribution of the Russian amateur, the self-styled "M. Pierre Nevski," that alone will count in the success. For it is not only that M. Dumas' contribution is the comedy-dialogue which some like, while M. Nevski's is the strong situations and the clashings of interests which move all: it is also that the comedy-dialogue is more than commonly local in its bearings; it records M. Dumas' observations not on Humanity, but on the Russian. Now, generally it is Humanity—its weaknesses, its goodness, and its trouble—that is the interesting subject at the theatre.

The manager of the St. James's Theatre, or the adapter whom he employed, would have done well to have arrived at this quite simple conclusion before he presented us with the English version; for, as it is, the English version suffers by the presence of that which made the piece all the more attractive in the French. As a picture of Russian life before the abolition of serfdom, the piece is significant, indeed, but not elaborate. It has about as much local colour as the *Serf* of Mr. Tom Taylor: enough, that is, to give piquancy to the story, but not enough to dispense with goodly store of narrative and intrigue. What there is, is interesting, but not sufficing. But such sketches of Russian life as pass before our eyes are commented upon by a witty Frenchman who has nothing to do with the action of the piece. His comments are addressed to Paris, and they smack of Paris. They are the epigrams of the Boulevards. They suggest comparisons, deal with conditions of life, with which the everyday English playgoer has nothing to do.

Well, all these things have been retained, and Mr. Hermann Vezin has been engaged to do justice to them. He talks pointedly. But the adapter has not put into the best of English what was originally in the best of French; and there is always against these things the common-sense objection that they are lost on the public for which the manager is bidding. Of two things, one. Either give us the comedy to the full—the sharpest French turned into the sharpest English, each allusion understood and illustrated by the actors, each scrap of drawing-room incident and repartee refined and made exquisite by art in acting not less delicate and sensitive than that of the first interpreters—or drop this altogether, and face the fact that you are dealing, not only with a rougher public, but with a foreign public: no longer, either, with the best audiences of the London season, but with the London pit and gallery for which the vigorous work of "M. Nevski," based on strong human interest, affords ample attraction, so only that you will not lessen it by retaining all of the very different work of M. Dumas. It is not the witticisms of the French *attaché*, Roger de Taldi, nor the acute study of the character of the Princess Lydia, that will interest the audience which an adaptation of a French piece—no longer, indeed, the piece itself—must mainly appeal to; it is the passionate love and trouble of the girl Anna, the self-sacrifice of Osip to whom she is but nominally bound, and the honesty and pluck of the young Russian noble who persists in making her his wife. Arranged quite wisely for the English stage, and for the capacities of our actors, *The Danicheffs* would cease to have any pretensions to comedy—would become, quite frankly, a stirring drama.

Parts of it are now, indeed, found sufficiently stirring, and it is these parts that are acted the best. But they are too much divided. Thus it is that the effect gained in the first act is never quite sustained or renewed. In that act we have incident quickly following incident with nothing of the shock which is given by sensational effects that are arbitrary: one incident grows naturally out of the other: the young Count's declaration of his love for Anna, out of the preparations for his departure; the old Countess's scheme for disposing finally of Anna, out of his declaration; the emotions, wrought up to frenzy, of Anna, out of the Countess's scheme—the scheme by which the young woman is included in the arrangements for "the autumn marriages" among the serfs. Later on, the interest is greatly weakened by the discussions of the French *attaché* and the pretensions of the Princess Lydia at St. Petersburg; and we come back with half-diverted attention to the dramatic scenes of rivalry, mistrust, reconciliation between the young nobleman and lover and the nominal husband who has so faithfully served him.

The characters between whom is worked out the real dramatic action of the story remain the same in the written dialogue as in the French, but they are not quite the same to us, because one or two of them are presented on the stage with less of force and of subtlety in the expression of emotion, and the characters that do not suffer by their own interpreters suffer something by the interpreters of other characters, for by the inadequate rendering of one or two the concert is destroyed. The comedy portions of the story have two chief *dramatis personae*: the *attaché* and the Princess: Mr. Hermann Vezin and Mrs. John Wood. The true natural air is a good deal lacking to the scenes in which they appear, not only because Mrs. Wood's shrewdness and decisiveness are presumably those of middle-class women of the West, rather than of the ornaments of society at St. Petersburg, but also because the subordinate players fail of the necessary ease. Again, in the more dramatic scenes which fall to the share of Vladimir and Osip, the Countess and Anna (Mr. Charles Warner, Mr. John Clayton, Miss Fanny Addison and Miss Lydia Foote), the exceeding insufficiency of the agreeable actress who tries to represent the Countess is of quenching effect. Miss Addison, it is evident, does quite her best, but she is wholly out of place, and a weak point in the equipments of our stage is surely indicated by the fact that it can ever have occurred to a manager to cast Miss Addison for this part. We have comic old women, and genteel old women, but it was apparently thought better to engage Miss Addison (who is not an old woman at all, but who was sure to be inoffensive and not quite undignified) than to have a comic old woman who would not be a lady, or an oppressively genteel old woman who would not even try to be powerful. The piece gains by an actress like Miss Addison coming in to fill the terrible gap, but it loses by the absence of an actress who can identify herself with the character full of motherly love but yet engrossed with pride, and cruelly apt to forget humanity in the pride. Mdme. Fargueil represented the character with penetration and unshrinking fidelity. On the English stage Mrs. Kendal should some day be able to perform it; but meantime we have probably no one, unless, indeed, Mrs. Stirling could reappear.

Anna, the serf girl, is played by Miss Lydia Foote with unusual command of the traditional, and some command of the real and novel, pathos. Her long pleading in the first act, the great act, is impressive: is, indeed, undeniably forcible: her gestures here are rich: her movements ingenious and significant. Mr. Charles Warner, the Count Vladimir, plays in the later scenes not without expression of contained emotion and high feeling, though in the first act he is apparently not enough alive to the critical character of the request the Count is making of his mother. Here, but perhaps here alone, Mr. Warner wants more of mobility, and of the reality of hesitation and suspense.

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No one could look more manly and genial than Mr. Clayton as the freed coachman who, in the kind intention of the Countess, is to receive the hand of the girl who loves her son; indeed, Mr. Clayton's too visible manliness is a little in his way in the part. There is nothing of that air of subjection about him which is pretty sure to last more than an hour after the delivery of the document that gives freedom to a life whose tradition has been of servitude. Otherwise, in grasp of the character and of emotions proper to it, Mr. Clayton is not at all deficient. It may be noticed that the part has something in common with that played by Mr. Clayton with the most notable success. Osip's pregnant words in the original French piece, "Those who love sacrifice themselves sometimes: those who are loved never do," might have stood as the motto of the drama which Messrs. Simpson and Merivale arranged from the great novel of Dickens.

FREDERICK WEDMORE.

A CHANGE of entertainment is happily imminent at the Olympic, where *Si Slocum* is to be withdrawn to make way for the *Queen of Connaught*. Mr. Henry Neville returns to the theatre, and Miss Ada Cavendish makes her first appearance there since the time when she acted in *Clancarty*.

MR. J. S. CLARKE, the American comic actor, has appeared at the Strand in two pieces with both of which his admirers are familiar.

FOR the admirable comedian, Mr. Compton, a benefit, and we hope an extremely successful one, is to be given as promptly as may be. It has been proposed that *Money* should be played on the occasion, and Mr. Irving, it is stated, has been asked to play Evelyn, and has declined. If the request was made, it does not seem to have been a very reasonable one, Mr. Irving having never before acted Evelyn, and the part necessarily involving an amount of work, with study and rehearsals, beyond that which is usually expected when a brother actor is to take a benefit. Mr. Irving may very likely play in something else. There is nothing, however, more difficult than the arrangement of performances for a benefit, and the insufferably frequent appearance, on these occasions, of scenes from pieces with which the public is absolutely familiar, is due, no doubt, not at all to a belief among the organisers of a benefit that these are the things the public will most readily pay to see, but rather to the disagreeable fact that these are the things which are most readily performed. The etiquette of the profession, we believe, makes it difficult for an actor to decline to go down to the theatre in the afternoon and give half an hour's aid to his brother, by the performance of a familiar thing; but it does not extend to the requirement that he shall learn a long part and rehearse it frequently and finally perform it on the afternoon in question, perhaps for once only in his life. Of course, the more an actor is inclined to yield and sacrifice himself, the more attractive becomes the performance, but it may end by being attractive at a cost too great for the actor and at a cost too small for the public.

MORE than one paper has mentioned the news of the death at New York, on Boxing Day, of Miss Amy Fawsitt, to whom a memorial word is deservedly due. When Miss Fawsitt first appeared in the *Two Roses* at the Vaudeville, only about six years ago, she promised much, and her subsequent performances of Lady Teazle and Lady Gay Spanker fulfilled much of her promise. Wanting, indeed, in dignity of appearance and manner, she was surpassed by few in genial and spontaneous vivacity. Her comedy-acting had something of French character. She should have gone much further. But suddenly her career stopped. Having played quite cleverly an ungrateful part in *The Road to Ruin*, she soon afterwards left the theatre. A considerable absence from the stage was followed by her reappearance, this time at the Court, with something only of her earlier merit and less of her early success. After not many months, she had made what was destined to be her last appearance on the London stage. Her intelligent and sympathetic brightness, in her best time, helped to give pleasant evenings to many playgoers, and did much for the first success of the Vaudeville.

MUSIC.

AFTER the usual Christmas vacation, the Monday Popular Concerts were resumed last Monday evening. The programme, though extremely good, contained but one work which had not been previously given at these concerts—Haydn's quartett in C, Op. 50, No. 2, which, if hardly one of the very best, is certainly by no means one of the least interesting of the eighty-three. Mozart's Divertimento for string quartett, and two horns, an old favourite at St. James's Hall, is always heard with pleasure. Mr. Chappell might make further experiments in the same direction. There exist two or three other compositions by Mozart for the same combination of instruments, of which Otto Jahn speaks highly. Mdlle. Marie Krebs, whose excellent and thoroughly artistic playing has been too often praised in these columns to render it needful to dwell on the subject now, was the pianist of the evening, making on this occasion her first appearance in England during the present season. She chose as her solo Beethoven's Sonata Appassionata, and joined Signor Piatti in the same composer's sonata in F for piano and violoncello. This afternoon she is announced to play again, and the programme will also include Schubert's octett for strings and wind.

ON the evenings of January 18 and February 15, Mr. W. A. Barrett, Mus. Bac. Oxon, joint author of Stainer and Barrett's *Dictionary of Musical Terms*, will give two lectures at the London Institution. His first lecture will be on "English Madrigal Composers," and will be illustrated by a choir of twenty voices, selected from the Chapel Royal, St. Paul's Cathedral, Westminster Abbey, Lincoln's Inn Chapel, &c., who will render eleven compositions by Edwardes, Byrde, Wilbye, Dowland, Morley, Bennett, Bateson, Gibbons, Linley, De Pearsall, and Walmisley. The second lecture will be on "English Glee Composers."

IT has been for some time expected that Johannes Brahms would pay a visit to this country in March to receive, in company with Herr Joachim, the honorary degree of Doctor in Music at Cambridge, and that on that occasion he would conduct his new symphony in C minor. We now hear, on what we believe to be good authority, that it is at least doubtful whether he will come; we trust, however, that he may be induced to do so. He may depend upon a very hearty welcome.

ADOLPHE ADAM'S one-act opera *La Poupée de Nuremberg*, originally produced in 1851, was revived on New Year's Day at the Théâtre National Lyrique, Paris. Though written in six days, and while the composer was suffering from severe illness, the work is said to be in Adam's best manner.

A FRENCH translation of Eduard Hanslick's work, *Von Musikalisch-Schönen*, which was first published at Leipzig in 1854, and has already reached a fourth edition, is about to appear in the columns of the *Revue et Gazette Musicale*.

AUBER'S delightful opera *Le Maçon*, perhaps the best of all his early works, is to be revived at the Opéra Comique, Paris, on the 29th inst., on the occasion of the inauguration of the composer's monument.

M. PASDELOUP has recently brought forward at the Concerts Populaires the "Symphonie Fantastique" of Berlioz, which had not been heard in Paris in its entirety since its first performance in 1832. The symphony was very warmly received.

THE San Carlo Theatre at Naples, after being closed for nearly three years, was reopened on the 26th ult. with Verdi's *Forza del Destino*.

VERDI has lately sent to the Syndic of his birthplace, Busseto, the sum of 16,000 lire, the interest of which is to be devoted to the musical education of specially gifted young artists who are natives of that town.

THE late Hermann Goetz's symphony in F was performed at one of the recent Gewandhaus Concerts in Leipzig. On the same evening a new violin concerto (manuscript) by Carl Reinecke was played by Joachim. The work is described as clever, but neither very original nor interesting.

WAGNER'S *Fliegender Holländer* has lately been produced at Philadelphia with such brilliant success that it is intended to give the work next autumn in New York.

WAGNER has returned from his visit to Italy, and is now once more in Bayreuth. It is expected that arrangements will shortly be made for the intended performances in that town. During his stay in Italy, Wagner has been diligently working at his new opera, *Parcival*, the libretto of which was written as long ago as 1866. The mainspring of the action of *Parcival* is the conflict between Christianity and Paganism. The work is said to be approaching completion; and the few who have been privileged to see the poem speak of it in the highest terms.

THE *Musical Directory* and the *Professor's Pocket Book* for the present year have been forwarded to us. The former more than sustains its high character for general usefulness, even a larger quantity of miscellaneous information being given than in previous years. Among the features which strike us as new are a summary of the chief legal decisions affecting music and the music trade which have been given during the past year, and also the record of the sales of musical copyrights, and of musical instruments, which will be found valuable for reference. The work is simply invaluable to all connected with the musical profession.

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SATURDAY, JANUARY 20, 1877.
No. 246, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Russia. By D. Mackenzie Wallace, M.A., Member of the Imperial Russian Geographical Society. In Two Volumes. (London: Cassell, Petter & Galpin, 1877.)

IT is very seldom that so readable a book as Mr. Wallace's *Russia* contains so much solid information. Readers who object to instruction without entertainment will find nothing to prevent their enjoying the majority of its chapters. Everyone can appreciate the merits of those parts of the work which deal with "Travelling in Russia," or with life "In the Northern Forests;" the record of the author's "Voluntary Exile" in a Russian village, and his experiences of "A Medical Consultation" therein; the elaborate picture of "A Peasant Family of the Old Type;" the sketches of "The Peasantry of the North," the "Finnish and Tartar Villages," the "Pastoral Tribes of the Steppes," the "Cossacks," and the "Foreign Colonists on the Steppe;" and the characteristic portraits of typical "Landed Proprietors" of the Old and the New School. The chapters of which we have quoted the titles occupy about 320 pp. Those which describe "A Village Priest," and give an historical account of "The Dissenters" and a picture of life "Among the Heretics," will also prove generally interesting. They and the chapter on "Church and State" occupy about 100 pp. Very readable also will be found the greater part of the historical chapters, occupying about 180 pp., and dealing with "The Tartar Domination," describing and accounting for the position held by "The Noblesse," showing how and why "The Towns and the Mercantile Classes" lag so far behind the municipalities and the merchants of the West, giving an idea of the connexion between "St. Petersburg and European Influence" and the differences which distinguish that city and the *Zapadniki*, or Westerns, from "Moscow and the Slavophils," and tracing the immediate effect produced upon Russia by "the Crimean War." Thus about 600 pp., or two-thirds of the work, are likely to prove as interesting to ordinary readers as they are certain to be instructive to those who are above the average. And even in the remaining third there are scores of pages which may be pleasantly skimmed by hasty eyes, without the slightest idea being conveyed to the brains connected with those orbs of the patient labour undergone in laying the solid foundations on which Mr. Wallace's light but strong literary structures rest. It is to the chapters on the Emancipation, contained in the last-mentioned part of Mr. Wallace's book, that, after cordially recommending the whole of the other parts, we propose to call the special attention of our readers. Would our space allow it, we would gladly dwell at equal length on its other chapters, those describing the communal institutions of the Russian peasantry, the reformed law-courts, and the Zemstvo, or new system of local self-government, and discussing the Eastern Question and the territorial expansion of Russia.

In listening to what Mr. Wallace has to say about the Emancipation, we should bear in mind that he speaks with authority on the subject. He is not the mere mouthpiece of other persons' opinions. He has seen more of the actual working of the Act, and of its effect upon both proprietors and peasants, than any but very few Russians. He has talked the question over with most of the statesmen and jurists who took a leading part in carrying out the measure, and he has attended on his visits of inspection the official sent by Government on more than one occasion to enquire into the changes which have taken place since the Emancipation in various parts of Russia. Accordingly his statements are based upon very special and very extensive information. For that very reason he speaks cautiously, and seldom commits himself to prediction. The chances are that his utterances would have been more decided, his conclusions more sweeping, if they had been committed to writing at a much earlier stage of his studies.

It takes time to become well acquainted with the Russian peasantry. Russian cultured gentlemen and ladies may be studied out of their native land, at Paris, or Baden, or Nice, or any other of the cities in which they most congregate; and some idea, although a very incomplete one, can be gained from their society of what the educated classes of Russia are like. But the peasants can be studied only at home. And to study them aright, their language must be familiar to the student. Even then he may be led astray if he prosecutes his studies in one spot only. He ought to see, if not many cities, at least many men, before he can claim to be quoted as an authority. All this Mr. Wallace has done, and therefore he deserves to be listened to with the greatest attention.

Before describing the Emancipation of the Serfs, it was necessary for him to explain how the Russian peasants became serfs and what serfage really was. Russians themselves often assert that slavery never existed in Russia, and that the fixing of the serf to the soil was unheard of until the latter part of the sixteenth century. But Mr. Wallace produces evidence in support of his opinion that "the power of the proprietors over the peasants came into existence, not suddenly, as the effect of a ukase, but gradually, as a consequence of permanent economic and political causes," and that Boris Godunof, to whom the enthralment of the peasants is generally ascribed, "was not more to blame than many of his prédecessors and successors." The fact was that, owing to various hostile influences, "a considerable part of the peasantry were practically serfs before serfage was recognised by law." But, even after the peasant had become attached to the soil, he retained for some time all the civil rights he had previously enjoyed, except that of changing his domicile. Gradually, however, the proprietors introduced among their peasants "a patriarchal jurisdiction similar to that which they exercised over their slaves, with fines and corporal punishment as means of coercion." Then they proceeded to illegally sell their peasants without the land on which they were settled. And, eventually, their right to do so "was formally recognised by various Imperial ukases." Even then some distinction was made by law between the serfs and the slaves. But this was "obliterated by Peter the Great and his immediate successors." It was during the reign of Catherine II. that "serfage may be said to have reached its climax." The serfs "had no legal means of self-defence;" if they presented complaints against their masters they were "punished with the knout and sent to the mines." And it was but rarely that the authorities interfered in their defence. It is true that a lady named Saltykof was brought to justice in 1768, for having tortured to death about a hundred of her serfs, chiefly women and young girls. But such cases as these "had not the slightest influence on the proprietors in general." Under the Emperor Paul appeared the first decided symptoms of a change. Alexander I. commenced "a long series of abortive projects of a general emancipation," and under Nicholas "no less than six committees were formed at different times to consider the question. At last, in March, 1856, soon after the conclusion of peace with the Western Powers, the present Emperor requested the nobles at Moscow to consider how serfage could best be abolished "from above." But if the nobles took the question into consideration, they arrived at no result. So the Emperor created the "Chief Committee for Peasant Affairs," which brooded over the question, but did very little. At length the Emperor publicly expressed a hope that with the help of God and the co-operation of the nobles, the work of Emancipation would be successfully accomplished. "The die was cast, and the Government looked anxiously to see the result." Enthusiastically hailed by the press, the Emperor's words were well received by a large section of the nobles, who were then "more or less affected by the new-born enthusiasm for everything just, humanitarian, and liberal." At the same time, among another large section, they produced a wide-spread dissatisfaction and alarm. "No protest, however, was entered, and no opposition was made," and during 1858 a committee for the consideration of the question was opened in almost every province in which serfage existed. The Reports sent up by these provincial committees were laid before an "Elaboration Commission" at St. Petersburg, composed partly of officials and partly of landed proprietors named by the Emperor. This commission gradually drafted what we may call an Emancipation Bill. The deputies who were summoned to St. Petersburg from the pro-

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vincial committees were by no means pleased when they found that their advice was not asked, and some of them presented petitions to the Emperor protesting against the manner in which they had been treated. But all they got by their move was "a formal reprimand through the police." From the Elaboration Commission the Bill passed to the Committee for Peasant Affairs and the Council of State. But the Emperor intimated that he would allow of no fundamental changes. "You must remember," he added, "that in Russia laws are made by the autocratic power." So the Bill became an Act. "On February 19, 1861, the law was signed, and by that Act more than twenty millions of serfs were liberated." These were the serfs belonging to the nobles. The "State peasants," or serfs attached to the State demesnes, who were ruled by officials instead of by owners, numbered about as many millions more. As soon as the law was passed, the proprietors "faithfully put it into execution." The peasants at first did not fully understand it. As to their freedom, they did not trouble themselves much about that. But they were dissatisfied with the amount of land conceded to them, or rather with the fact of their having to pay for any part of it. Three months elapsed before the Arbiters were appointed who were intended to explain the law to them, and during the interval some disorders occurred. But "there was nothing which even the most violent alarmist could dignify with the name of an insurrection. Nowhere was there anything that could be called organised resistance." And, before long, the Arbiters, of whom Mr. Wallace speaks in the highest terms, succeeded in explaining the law to the peasants, and smoothing away all difficulties which arose between them and the proprietors. Thus was successfully carried out the gigantic reform of the Emancipation. The chief merit, says Mr. Wallace, "undoubtedly belongs to the Emperor." But the important part played by the nobles, he adds, must not be overlooked, nor should it be forgotten "that considerable merit is due to the peasantry for the patience and long-suffering which they displayed, as soon as they understood the law."

Into the details of the change which was effected, so far as the allotment of lands to the peasants and the dues demanded of them are concerned, we cannot enter. But full and clear information upon these points is given by Mr. Wallace. The main economical features of the change were that the peasants at once came into full possession of their homesteads; that the communes to which they belonged received in usufruct about half the arable lands belonging to the proprietors, in return for certain yearly dues in money or labour; and that the Government offered to assist the communes to redeem the dues, and thus to make those lands their own. The peasants, at first, were dissatisfied with these arrangements, holding that the lands all belonged to them, though they were themselves personally subject to the nobles. In one village the commune "sent a deputation to the proprietor to inform him that as he had always been a good master, the *Mir* would allow him to retain his house and garden during his lifetime." In another place—

"It was rumoured that the Tsar sat daily on a golden throne in the Crimea, receiving all peasants who came to him, and giving them as much land as they desired. And a large number of peasants set off to take advantage of his liberality, and had to be turned back by soldiers."

The work of redeeming the dues, or purchasing "the land ceded in perpetual usufruct," has not yet been completed.

"The dues were capitalised at six per cent., and the Government paid at once to the proprietors four-fifths of the whole sum. The peasants were to pay to the proprietor the remaining fifth, either at once or in instalments, and to the Government six per cent. for forty-nine years on the sum advanced."

This arrangement was generally accepted by the proprietors, but the peasants were slow in adopting it. Out of nine millions and three-quarters of male serfs freed from personal obligations towards proprietors, exclusive of the "domestic serfs" who received no land, "only about seven millions and a quarter had already, at the beginning of 1875, made redemption contracts," and of the contracts signed at that time, about sixty-three per cent. were "obligatory"—that is to say, the proprietors "accepted the four-fifths from the Government as full payment, and the operation was thus effected without the peasants being consulted."

Mr. Wallace has given us two excellent coloured maps of Russia, the one showing "the density of population," and the other the "zones of vegetation." The forest zone to the north-east of St. Petersburg "contained almost no serf-owning landed proprietors." In the "northern agricultural zone" the proprietors incurred serious loss by the abolition of serfage. They have nearly all given up farming, and let as much of their land as possible to the peasants. They now live in the towns, earning a livelihood in the public service, or commercial and industrial undertakings, and their deserted houses are left exposed to the ravages of time. In this zone, also, the land being poor, the dues to which the peasants are subject are "in excess of the normal rent," and it is with great difficulty that they pay them. In fact "their condition is evidently becoming worse, for the official statistics show that the number of cattle in these districts is decreasing, and we know that decrease of cattle means less manure and less abundant harvests." But the proprietors of the southern agricultural zone, Mr. Wallace believes, "have suffered no pecuniary loss by the Emancipation, if the economic changes which have occurred since that time be taken into consideration;" many of them finding "that farming with free labour gives a fair return for the capital expended, while those who do not attempt farming derive a considerable revenue by letting their land to the peasants." In this zone, also, the land is really worth more than the dues paid for it, so that the position of the peasants is better. Everywhere, however, they are heavily taxed. The combined amount of taxes laid upon a peasant family, exclusive of land dues, is about 3*l.* a year, "a very heavy burden for the great majority of peasant families." Mr. Wallace sums up his admirable account of the Emancipation by saying that Russia is now undergoing a great economic revolution, and is suffering from the evils which a state of transition involves. But "we may confidently assume that she will in due time successfully overcome the agrarian difficulties that still lie before her."

Of the Mir, or village community, Mr. Wallace gives a clear and carefully-written account. Without committing himself to any decided opinion upon its future destiny, he sketches its past history and defines its present position. With equal clearness and impartiality he describes the working of the Zemstvo, which consists of an assembly of deputies, from among the members of which is elected a permanent executive bureau, intended to undertake, within certain clearly-defined limits, whatever measures seem likely "to increase the material and moral well-being of the population." To "The Imperial Administration and the Officials" an equally good chapter is devoted—one the reverse of complimentary to the Administration of the past. And the account Mr. Wallace gives of the new law-courts is exceedingly good. What he says about the Eastern Question is likely to be read with special interest just now, as conveying the opinions of one who is exceptionally qualified to speak upon the subject, not only by knowledge of a most rare kind, but also by a singular capacity for seeing both sides of a question. Without by any means assuming that the policies of England and Russia can never disagree, he is yet of opinion that the two countries have many interests in common, and that it would, indeed, be a grievous error if they were at any time to be led into "fighting about a misunderstanding." W. R. S. Ralston.

Charles Kingsley; his Letters and Memories of his Life. Edited by his Wife. (London: Henry S. King & Co., 1876.)

These two volumes form a very noble and touching memorial of one of the half-dozen, or possibly the dozen, men who have done most to influence English life in our day. We opened them not without misgiving, knowing well the difficulty of the task of selection where the materials are so abundant and so varied—in addition to the mere physical labour of reading, sorting, and copying—and entertaining serious doubts whether the nearest and dearest relative was likely to paint the picture so well as a comparative stranger, when painting not for the inner circle of loving friends, but for the outside world. After finishing the book, however, we may own frankly that our misgivings and doubts were quite groundless. There is a something in Mrs. Kingsley's work, a consciousness, as it were, of a living presence (we scarcely know how to express it) which is more valuable than any mere literary skill or scientific knowledge (though neither of these is absent) for setting the man before us. We meet it on the title-page, where the letters and memories are said to be "edited by his *wife*," not by his *widow*; and it is with us to the end, where (p. 476,

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vol. ii.) Mrs. Kingsley is almost drawn into words of apology for having in some measure lifted the veil from the inner life of one who would have shrunk from such an unveiling; but has felt, after all, that by her method his countrymen will be able to understand much that seemed contradictory in his character and teaching, and to follow the steps by which he arrived at his most startling conclusions, better than they could by any other. We are sure that every single-minded reader will agree, and will rise from the book with a feeling of cordial respect and gratitude to her, not only for this last labour of love, but for the life-long faithfulness and devotion which alone made the life she records possible. About the time of their first meeting in the summer of 1839 (vol. i. p. 44), Charles Kingsley was on the point of resolving to start for Council Bluffs, then the palaver-ground of trappers and Indians, and to throw himself into the wild life of the West, "escaping from a civilisation which only tempted me and maddened me with the envy of a poor man." Thirty-four years later, on May 11, 1873, he looked across the Mississippi at Council Bluffs, from Omaha, the city of departure of the Pacific Railway, staring (as he says) until the tears came, and thanking God for his wife (vol. ii. p. 433). Those who knew him as a young man can testify how strong the temptation to such a step must have been to his eager, shy, intensely vigorous and powerful, and yet sensitive nature in those early days. Had he gone America might have gained a Bret Harte half a generation sooner; but English-speaking folk would have missed books which have set their seal strongly and deeply on our people in all lands where the race is scattered; and England, the example of a life's battle which she could ill afford to have lost in times like these. We believe that the assurance of this, and that by her labour since his death she has been faithfully carrying on her husband's work, will come to her from all sides, to remove any shadow of doubt which may still linger in her mind.

But it is one thing to enjoy the book, and another to review it in any passable manner in such space as we can command. For—

"So many-sided was he," says Mr. John Martineau, his pupil at Eversley in 1850, in the admirable paper which he has contributed to the Life, "that he seemed to unite in himself more types and varieties of mind and character, types differing as widely as the poet from the man of science, or the mystic from the soldier; to be filled with more thoughts, hopes, fears, interests, aspirations, temptations, than could exist in any one man, all subdued or clenched into union and harmony by the force of one iron will, which had learnt to rule, after many a fierce and bitter struggle" (i. p. 299).

All that we can hope to do is to glance at one or two of the objects which were nearest his heart, and note how loyally and faithfully he strove for them. Foremost of these was the maintenance and reform of the Church of which he was an officer. And so he set himself to fight a life-long battle against the asceticisms, ritualisms, superstitions, which were weakening and corrupting her, and against which he held that her national constitution was a standing protest. The nation, he insisted, is "a spiritual body" as well as the Church, and God the King of the one as of the other. He guides and rules the nation as truly and surely as He does the Church, and cares for political and scientific just as much as for (so-called) religious events. But from Calvinist, Evangelical, and High Church, as well as from Romish pulpits,

"has gone forth the message that the devil and not Christ is the Lord of this present world; that men are sent into this world to get their souls saved in the next; that the State has nothing to do with religion, or clergymen with politics; that God is not the Father, nor Christ the Lord, of all men, but only of a chosen few, whether 'episcopally baptised,' or 'converted,' or 'elect'" (i. p. 254, &c.).

And beneath these heresies lies the even more deadly one, that God cares for men's souls but not for their bodies. As a parson, a Churchman, and an Englishman, it was this battle which he was fighting all his life; in his books from the *Saint's Tragedy*, in 1848, to *Health and Education* and the *Westminster Sermons*, in 1874; in his voluminous correspondence, his parish and public work. At first sight it may seem that in his later years he had changed his front; indeed, we have heard it said that his devotion to the sciences of health and sanitary reform showed that he had come to look upon his early Church views as untenable. We cannot, however, think that any careful reader will carry this impression away from the *Life and Letters*. It was not that he had changed his views, but that the stress of the battle had shifted to another part of the field. So he put his main strength in his later years into teaching that the body too is divine, and that the recognition of this truth, and the study and knowledge of the body, and all its wants and powers, and its influence on the soul, to which that recognition would lead, is the most pressing need of England, and, indeed, of all countries, and must go hand in hand with religion as a foundation of morality. But his last volumes of sermons show that it was not because his theological views had changed, or his religious convictions weakened, that he was preaching the science of health as a part of his Gospel. It was in these last years of his life, when sanitary reform occupied him most, that he won that influence in the army described by Colonel Strange (vol. ii. p. 374) by preaching "a creed which a soldier could live by," founded on the fatherhood of God and the manliness of Christ, and the holiness of nations and national life. Anyone who will compare them will find this identical with that one which he had preached twenty-five years before to working-men, in the days of Christian Socialism.

In the same way those interested in the study will find that the great supposed change in his political faith was really on the surface only. His defence of the Peers in 1867, for instance, as representing every silver fork in Great Britain, "the incarnation of the hereditary principle," not a caste, or even a class, but "a certain number of specimens of a class chosen out by the accident (and a very fair choice, because it prevents quarrels and intrigues) of being eldest sons" (vol. ii. p. 243–4), is only a repetition of what he said again and again when he was known as the Chartist parson.

And so we shall find it through all the varied departments of his wonderful activity. The man grew splendidly to the end of his life, but changed little. Up to the last his mind was working and throwing out new suggestions on the great subjects which had occupied him thirty years before—as when he urges that the universities should teach the *élite* of the English aristocracy who pass through their hands the practical duties of landlords, agricultural drainage, sanitary reform, and sanitary police (ii. p. 357–8), and bursts out at the end of his inaugural address to the Social Science Congress in 1869, as president of the education department:—

"No one is more deeply, yea awfully, convinced than I am of the need of sound religious teaching. But no one is more deeply, yea awfully, convinced than I am that even the best religious teaching, especially in these days, will bear but stunted and shrivelled fruit, unless accompanied by physical teaching; and thus supported (as all human thought should be), in the minds of teachers and children alike, on a substratum of truth, reason, and common sense" (ii. p. 303).

The Life and Letters have not only thrown new light on his writings and his public career, as the brilliant poet, and novelist, and historian, the earnest preacher and moralist, the courageous political and social reformer. Were this all, we should have much to thank the editor for. But, beyond and behind all this, they have brought out the man as he lived in his own home, tender and true, brave and helpful, full of gentle compassion for all weakness except his own, loving all men as his brethren, and Nature as the visible garment of God, spread out for the delight and instruction of His children—a true and noble Christian Englishman, who, we can well believe, in the highest and holiest of all human relations, "never stooped to a hasty word, an impatient gesture, or a selfish act, in sunshine or in storm, by day or by night, for six-and-thirty years" (ii. p. 477). Those who knew and loved him best will be the first to own how little they really knew, and will be able to treasure his memory as an even more precious possession than they had thought it to be—an example of how to live and how to die.

T. HUGHES.

The Persecution of Diocletian; a Historical Essay. By Arthur James Mason, M.A., Fellow of Trinity College, Cambridge. (Cambridge: Deighton, Bell & Co., 1876.)

THE work before us, which is an expansion of a Hulsean prize essay, is a learned and very interesting account of one of the most momentous epochs in the history of the Church and the Empire, drawn from a careful study of the documents of the period. The relations of Church and State, from the issuing of Diocletian's first persecuting edict to the great "Toleration Act" of Constantine, have, we think, never before been so carefully examined or so fully described by any English writer. The fault of the book may be summed up in saying that Mr. Mason appears as a thorough-going advocate for

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Diocletian, and that the result is a distorted and inharmonious picture.

It is hardly necessary in these days to argue against the old ogreish conception of a persecutor. It has come to be generally recognised that Diocletian was one of the ablest rulers that ever ascended a throne, and that he set himself to one of the greatest tasks ever undertaken by man—the reorganisation of the unwieldy Roman Empire. He "found the Empire a chaos without form and void, and within twenty years evoked a Golden Age" (p. 211). He does not appear to have had any delight in cruelty, but he was not scrupulous as to the means by which obstacles were swept aside from his path: he evidently did not disapprove, for instance, of the removal of Carus and Numerian, nor did he hesitate to stab Aper with his own hand—a transaction which Mr. Mason (p. 4) "hardly thinks of reckoning a serious crime." He was "not a sentimental man;" he "did not scruple to use the sword when policy recommended its use" (p. 134); when a district was "in an inflammable state" he by no means shrank from "the letting of a little blood to cool it" (p. 125); he was capable, in a fit of fury, of ordering a number of workmen to be placed alive in leaden coffins and thrown into a river (p. 270); in fact Constantine, who certainly had opportunities of knowing, drew no distinction between the savageness of Diocletian and that of the two Maximians (p. 143). With regard to another side of his character, if he was not fanatical, he was yet evidently a more than usually devout Pagan, and—as is shown by his assumption of the title "Jovius"—desired to be regarded as the earthly vicegerent of the Supreme Deity of the old Roman Pantheon. We can hardly doubt that he wished to make the old Paganism, which he could understand and to a great extent control, the religious bond of the Roman Empire. That such a man should have looked with favour upon the Christian Church is, we think, impossible. A brotherhood which, in Mr. Mason's words (p. 132), "ran through all peoples, nations, and languages, like the veins through a man's body," could not be exactly acceptable to an organising emperor, however naturally tolerant. If we can imagine the feelings of a Governor-General who should discover the existence of such a brotherhood in India, we shall probably have some conception of a Roman Emperor's disposition towards the Christian Church. Diocletian's actual attitude towards it is described by Mr. Mason (p. 286) in an extremely happy phrase, as a "sensible statesmanlike hostility."

Nevertheless, one of the points on which he claims originality—for, "contrary to an established etiquette," he does "pretend to something not unlike originality" (Preface, p. vii.)—is the notion that Diocletian "constituted himself the protector of the Church" (p. 52), that "Constantine's Church policy was a fulfilment of Diocletian's design" (p. viii.). Here we think his claim to originality perfectly justified; but he has shown no sufficient ground for overthrowing the common opinion.

That Diocletian had a high regard for individual Christians is probable enough; just as many men who hate and even persecute the Roman Church have a high regard for individual Roman Catholics. It is also probable that he was aware of the loyal and peaceable principles professed by Christians; but he was too experienced a statesman to be unaware that practice often varies widely from principle, and that a party in power is a very different thing from a party oppressed. His friendship for Christians, and his knowledge of their peaceable tenets, no doubt joined with his knowledge of the real power of the Church and his shrinking from a great convulsion to render him unwilling to begin persecution; it is even possible that, but for the urgency of Galerius and Hierocles, his reign might have passed over without any overt hostility to the Christian faith. But we can find no ground for supposing him favourable to the Church. And when he once began to persecute, his persecution was distinguished from those which had preceded mainly by its consistency, and its statesmanlike adaptation of means to ends. Mr. Mason makes much of the contrast between Diocletian's first edict and that of Valerian; to us the difference seems to be—so far as we can judge in the absence of the actual text—that Diocletian's is more simple and systematic, and that it is skilfully adapted to make the position of Christians intolerable, without producing actual martyrs; it had been discovered that the blood of martyrs was the seed of the Church: "that coarse plan of slaughtering Christians right and left was proved by experiment to be unsuccessful altogether" (p. 134). When Mr. Mason speaks of this document as a mere "Tests Act," as containing "nothing to constitute a persecution" (p. 132), as "the mild first edict" (p. 117); when he says that in it "we have nothing of the nature of an onslaught," we cannot refrain from expressing our astonishment; for he had himself just before pointed out (p. 103) that not only were all churches to be instantly levelled with their foundations, and all copies of the sacred books committed to the flames, but "all Christian men who held any official position were to be reduced to the position of those who had no civil rights whatever; to whom, consequently, torture might be applied; who might be sued at law, assaulted, plundered, have their wives defiled, without the barest possibility of legal defence or redress." To ordinary apprehension, this seems to sanction something not unlike "onslaught." In another case, Mr. Mason's interpretation of an edict seems even more remarkable. An amnesty was published on Diocletian's attaining the twentieth year of his reign. At the same time was published an edict having special reference to those who were in prison for the crime of holding office in the Church; these (Eusebius tells us) were to be released if they sacrificed; if they were obstinate, they were to be lacerated with unnumbered torments; or, to use Mr. Mason's very odd expression (p. 207), "if they needed some encouragement to take advantage of it, any kind of torture might be thrown into the scale of freedom." He adds, with seeming gravity, that "this clause of the decree of amnesty was intended as a special act of mercy to the Christian Church." To us it seems that torture was added to imprisonment. So far as appears, before the issuing of this edict the Christian officials might have continued quietly in prison; after it, they were to be tortured indefinitely unless they apostatised. The edict says grimly, "The amnesty does not apply to officials of the Church, unless they purge themselves of the contempt for which they suffer; but let the gaols be cleared of them anyhow." If, at the jubilee of George III., a proclamation had been issued releasing the thieves and highwaymen, and adding, "let the poor debtors also be set free, if they pay their debts; and if they will not pay, let them be put in the pillory and flogged at the cart's tail"—we think that the debtors would scarcely have recognised the "special act of mercy."

In his conception of Diocletian's character, and of his attitude towards the Church, we think Mr. Mason paradoxical and mistaken; but on some subordinate points he seems to have thrown new light. He shows (p. 211 ff.) that it is possible to acquit Diocletian of any real participation in the "Fourth Edict," though we by no means think him justified in affirming that "the remainder of the year 304 was a blank in the personal history of Diocletian; the paralysis affected not only his body, but his mind;" the fact that he caused himself to be carried to see his new circus at Nicomedia seems to show that, weak as he was, his force of will was but little impaired. The heading of the edict against the Manichaeans—"The Emperors Maximianus, Diocletianus, and Maximinus, most noble Augusti, to Julianus, Proconsul of Africa"—is extremely perplexing. Mr. Mason, of course, cannot endure that Diocletian should be supposed to have participated in an edict of which he highly disapproves, and therefore supposes the "Maximianus" of the edict to be the younger of that name (*i.e.*, Galerius), and dates it, "without any qualms of misgiving," from Alexandria, March 31, 308, when Diocletian was a private man; his name, he supposes, was inserted without authority by Galerius, or possibly by Maximin Daza. Here we by no means share Mr. Mason's cheerful confidence. The notion that the decree "is quite contrary to all that is known of Diocletian" (p. 74, n. 3) seems wholly baseless. He was likely enough to desire to crush a comparatively insignificant sect like the Manichaean, even while he hesitated to attack so mighty a power as the Christian Church. In his discussion of the successive Edicts of Toleration (p. 327), by which full liberty was given to every man to "observe his own persuasion and his own cult," Mr. Mason succeeds in showing that the supposed "Second Edict" of 312 is most probably a mere hypothesis.

Mr. Mason's style is clear and lively, though sometimes too florid and sometimes disfigured both by affected modernism and affected archaism. Why recall so absurd a form as "runagate" (for renegade) where there is no allusion possible to an Old English original? It is little better than nonsense to speak (p. 92) of the "disestablishment" of a religion which was at the

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utmost tolerated; to speak of Julian as "an emperor who was once a clergyman" (p. 111) suggests a ludicrous combination of ideas, as does the expression "Dissenting wrath" (p. 170) applied to the Donatists of Africa; the allusion (p. 331) to the Public Worship Regulation Act is in the worst possible taste. To describe the persecutions as directed against "us," as Mr. Mason does repeatedly, is a puerile affectation; the category of Christians is so wide, and the circumstances of modern Christians are so different, that we do not readily identify ourselves with the persecuted Church of the third century. A still stranger use of the first person plural is that by which Mr. Mason identifies "us" English with the Britons (pp. 149, 251, 296).

In spite of these errors of taste and judgment, as we think them, the work will be found to contain an interesting account of the terrible life-and-death struggle of the Christian Chnrch with the pagan State. The adaptations of the Acts of Martyrs are extremely well done, and the translations from Prudentius in particular so good as to make us wish for more by the same hand. We hope to see Mr. Mason hereafter engaged in some work in which we may enjoy his vivid and picturesque narrative without being distracted by paradox and affectation.

S. CHEETHAM.

Life of Lord Byron, and other Sketches. By Emilio Castelar. Translated by Mrs. Arthur Arnold. (London: Tinsley Brothers, 1875.)

WE cannot say that this Life of Byron is likely to enhance, or even to sustain, the reputation of Senor Castelar in England. It is a slight *réchauffé* of the well-known biographical and anecdotical facts, spiced with persistent and endless declamation. Everything is viewed with vague idealism, and presented with readily-flowing rapture. The tone is lofty, the aspiration high; but it is the sort of book which an Englishman, a compatriot of the poet commemorated, could not and would not have written, and will not read. This, however, is not said wholly in depreciation of the work; on the contrary, we think its profoundly un-English quality is one of the points which avail to give it a certain substantial interest. An English treatment of Byron equally rhetorical would be simply unbearable: but this treatment by a Spanish man of genius and eloquence, though we cannot exactly stand it, has its value as exhibiting the essential relation which the intellect and work of Byron bear to the general movement of mind. To Castelar, Byron appears divested of his national and temporary peculiarities, a great figure in the world's poetry—a leader of thought to all the nations; personally, a kind of nineteenth-century Ossian or aesthetic skald, midway between a Greek Apollo and a "prophet of humanity."

There is no lack of mistakes odd enough to an English reader. The Lord Byron who preceded the poet in the title and the ownership of Newstead Abbey, here termed "one of his uncles" (should be grand-uncle), is said, after the fatal affray with Mr. Chaworth, to have "retired to his castle, and by day chased the *wild boar*." We hope (but cannot vouch for this) that it may be less inaccurate to say that "by night he tamed crickets; teaching them—by skill, patience, and punishments—to perform certain movements." The poet's mother becomes "Lady Byron;" whereas she was not even entitled to the lower dignity of name, "the Honourable Mrs. Byron," which her son had the weakness of bestowing upon her. Why Byron, at the time of his first entering the House of Lords, should be credited with "an aquiline nose, and a beard divided with incomparable grace," we fail to understand. To call him, as Castelar frequently does, "the Saxon poet," is at least arbitrary; and to say in conclusion that he was "of pure Saxon origin" is gratuitously wrong. We quote the concluding sentences as a specimen of a good deal of the like sort of thing contained in the biography:—

"All great poets are not merely phantasms which Nature creates in order that they may chase away pain and misfortune. This choir of mysterious and of celestial birds, which bring the nourishment of the ideal in their beaks, and the echoes of infinity in their verses, go through the world wafted by all breezes, drinking all the juices of Mother Earth, hearing all the poems of history, to form, in fact, the Iliad of the future—the Iliad of labour instead of war—the Iliad of right instead of the Iliad of privilege—the Iliad of humanity, in which each people shall form a choir and intone a canticle. When a poet of such marked individuality, and of such pure Saxon origin, as Byron, was able to turn his genius from its natural bent, and to attain to higher and broader flights than common, what cannot the children of more humanitarian races do and attempt? They are gifted with a more flexible character, and have their consciences more imbued with the sublime conceptions of an ideal brotherhood. The great genius who lived to repeat the aspirations of all peoples, and who died young and unfortunate, among those who were the first imitators of liberty—the true poet of history, the artificer of human personality, the revealer of the conscience—deserves to be accounted in the book of human progress between our prophets and martyrs. He often wandered from the right path, but he was the echo of an uncertain age. Of him History may write, 'I forgive thee, for thou hast loved much.' And this age, the commencement of this century, which beheld the Apollo-like head of Byron crossed with sunbeams and with shadows, could exclaim—'This is my resemblance, this is my symbol!'"

Castelar's reference to Shelley is of a rather *naïve* kind.

"Shelley, the metaphysical poet—like Byron, exiled from his native country, and, like him, wandering through the world—had just died in a terrible tempest, less stormy than his own perturbed imagination. Byron took his body, and burned it on a grand funeral-pile, upon the sterile sand on the sea-shore; throwing into that burnt sacrifice quantities of incense, which mounted in a cloud of smoke to the heavens like an offering of aspirations and of orisons, bearing with it the spirit of a poet who believed the heavens to be a vacuum, and always denied that, from the body of flesh which perishes, could proceed a life lasting for eternity."

The Memoir of Byron is followed by shorter notices of Victor Hugo, Alexandre Dumas, Emile Girardin, Manin, and Thiers. Manin is the object of the biographer's most ardent veneration; Hugo also is treated with great respect and admiration. Girardin and Thiers are estimated as singularly gifted men, without such elevation of character as would have availed to make their careers an authentic success of the higher kind. The article on Dumas is amusing: and generally we should give the preference to these briefer notices over the one on Byron. Throughout the volume the Spanish nationality and sympathies of the author, and his love for oratory, are developed in an interesting way.

The Preface to the Original Edition is here translated, written by "Josè Ramon Leal, of Havana." Señor Leal is quite as flowery as Señor Castelar, and his blossoms are of course a little cheaper to the literary enquirer. The gist of his preface appears to be that Castelar wrote about Byron when he was in England, and gave his manuscript to Leal in Tropical America, and to Leal's action the publication is due. The English reader may perhaps be a little surprised to learn that "the Saxon poet [*i.e.* Byron] found only in England a gloomy and frigid sky, dry skeleton trees without leaves or flowers, the country all harsh, frosty, and bitter:" but perhaps a Havanese knows more about perfidious Albion than a native of the United Kingdom.

The translating of this book must have been a difficult task: to make it read tolerably like English was not possible. Mrs. Arnold has done her work with spirit. Seemingly she is not familiar with Victor Hugo's writings: otherwise we should not expect to see Captain Phébus (of *Notre Dame de Paris*) spoken of as Febo, or the *Légende des Siècles* as *The Legend of the Age.*

W. M. ROSSETTI.

AUSTRIA AND PRUSSIA DURING THE WAR OF LIBERATION.

Oesterreich und Preussen im Befreiungskriege. Urkundliche Aufschlüsse über die politische Geschichte des Jahres 1813, von Wilhelm Oncken. I. Band. (Berlin: Grote, 1876.)

THE extraordinary interest which this book has excited in Germany is fully justified. But the matter rather than the form constitutes its great value, and it would be more correct to call it a collection of diplomatic materials than an historical production. The riches which Herr Oncken, Professor in the University of Giessen, was fortunate enough to discover in the Vienna and Berlin archives were so considerable that the plan he has adopted in the construction of his book was almost the only one open to him. He makes the needful extracts from the documents, now made use of for the first time, and connects them by a commentary which does the greatest credit to his critical understanding. Besides this, the appendix contains copies of several documents the importance of which will be immediately appreciated when we mention that among the signatures affixed to them are those of Napoleon, the Emperor Francis, Metternich, Hardenberg. Amid much that is new and important, the information here furnished as to the political relations existing between Prussia, Austria, and Russia, immediately before the beginning of the War of Liberation is of the greatest value. The secret understanding between Prussia and

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Austria, arrived at as early as the autumn of 1812, is for the first time put fully before us. For the first time full light is thrown on Metternich's object in wishing that Austria should play the part of arbiter of peace, on the conclusion of the treaty between Prussia and Russia in February 1813, and Knesebeck's negotiations at the head-quarters of the Czar, on the endeavours made by Prussia in the spring of 1813 to secure, first, the temporary neutrality of Bavaria and ultimately her defection from Napoleon. Oncken's researches in their results may be regarded as a sequel to those of Max Duncker, with whom, in his admirable treatise *Preussen während der Französischen Occupation*, he has many points of contact.

In endeavouring from the documents before us to form some notion of the policy of the three Powers now known by the name of the *Drei-Kaiserbund*, we see that the part Prussia played among them was, it is true, a very noble one, but at the same time very disadvantageous. From the very first, with equal cunning and consistency, Metternich pursued certain ends which, if attained, could not but give immense power to Austria. These were the political leadership of Austria in the negotiations for a general peace, her military leadership whenever it should appear advisable for her to join the confederation of war against Napoleon, and her actual supremacy in Germany on the general re-establishment of peace. Oncken must be admitted to be in the right when he places the predecision of the German question, which inflamed the noblest minds after the war, in the period antecedent to the outbreak of the war of 1813. "Long before Austria was in arms Metternich and Hardenberg were both agreed in their determination to put an end to Napoleon's ascendency by force of arms; when it came to the question of what was to happen after the victory their roads diverged." While Metternich's programme then already included the sovereignty and absolute independence of all German Powers of the second and third rank, especially of the States of the Rhine Confederation, all question of the constitutional subordination of the same was, in advance, rendered impossible; thereby every plan of a united Germany, or a Germany divided by the Main into North and South, as Hardenberg's imagination pictured it, was condemned. The dualism of Prussia and Austria remained an unaltered fact; but it was only natural that the secondary and lesser States should annex themselves to the latter as being the shield of their sovereignty. In what way Prussia was to be compensated for her sacrifices remained uncertain.

In these endeavours Metternich saw himself seconded by Alexander of Russia. "At the very same time that, in March, 1813, Kutusoff was promising the German nation a Constitution of their own framing, his master, the Emperor Alexander, without one word of consultation, or coming to any understanding with Prussia, disposed, with his accustomed generosity, of the fortunes of Germany in favour of Austria." He left the political reorganisation of South Germany entirely to Austria, without reserving to Prussia her rights on Ansbach and Baireuth; he left the future fate of Saxony hidden under a veil, of evil import as regarded the demands of Prussia, and he expressed a wish that Austria "*reprenne son ancienne prépondérance sur les états d'Allemagne.*" Russia adopted similar tactics when it came to concluding the treaty of alliance with Prussia, and it was by his Polish plans that Alexander's line of action was chiefly determined. The memory of Knesebeck, who was entrusted by his king with the conduct of the final negotiations, has lately suffered severely under the attacks of Max Lehmann (*Knesebeck und Schön*, 1875), nor does Oncken entirely exculpate the Prussian diplomatist in uniform in that transaction with Russia. He accuses him of having omitted to give his Government timely notice of the resistance made by the Russians to the Prussian conditions. But at the same time he commends him for having, when he had seen through the Russian intentions, honestly, as a conscientious patriot, tried to serve his country's greatness. These efforts were without result. Behind his back, in Breslau, a treaty was concluded by the secret articles of which only a doubtful prospect of indemnity for the losses she had sustained since the war of 1806 was held out to Prussia, instead of the territory she had lost at the close of 1805 being restored to her. Prussia's policy seems to have been strangely duped; its leaders displayed an extraordinary mistrust in the power of the means at their disposal, and as extraordinary a freedom from suspicion in their judgment of the two other Powers. Certain as it is that the mistakes then made were a fatal forestalling of the future, yet the author judges Hardenberg, on whom the chief responsibility rested, perhaps rather too severely. He shows us only one side of the picture, and does not lay enough stress on the fact that for Hardenberg, too, the situation was a critical one. Between the uncontrollable enthusiasm of the people on the one side, and the too-often tested untrustworthiness of the Czar on the other, he had urgent grounds for choosing rather to hasten the conclusion of the negotiations than delay it in the hope of securing less unfavourable terms. The work in which Ranke has been intending for many years to give us a faithful picture of Hardenberg, and the projected publication of the Prussian State Papers, will, we hope, prove of the greatest value in deciding this question. We have only touched on the most important fruit of Oncken's researches. Other subjects, such as Knesebeck's secret missions to Vienna in 1807 and 1809, the true origin of the appeal "An mein Volk," the dread of the Austrian diplomacy of the "Tugendbund," are hardly less entitled to interest. We look eagerly for a sequel to a work which indirectly makes the greatness of the upward-start taken by the nation in those glorious days appear in a more brilliant light the more it serves to reveal the secret work of calculating diplomacy.

A. STERN.

NEW NOVELS.

What She Came Through. By Sarah Tytler. (London: Daldy, Isbister & Co., 1877.)

The Laurel Bush. By the Author of "John Halifax, Gentleman." (London: Daldy, Isbister & Co., 1877.)

Nameless: a Novel. By F. A. Newbould. (London: Remington & Co., 1876.)

Maude Maynard. By the Author of "Almost Faultless." (London: Smith, Elder & Co., 1876.)

What She Came Through will not fail to uphold Miss Tytler's reputation as a writer for girls; but after reading it we cannot help feeling a kind of wonder with regard to the heroine "*why* she came through" the various phases of discomfort depicted in her career. Any demerit, however, in the title of the book is fully compensated for by the aptness and the delicious quaintness of the chapter-headings, which almost by themselves give us a defined outline of the story. There have been many tales of a struggle between love and pride, but few that are in many respects so well told as this. Pleasance Hatton is the daughter of a gentleman who "married beneath him." Left an orphan, and sisterless, she throws off the outward semblance of gentility, and becomes a "working girl" among her mother's relations. When won and wed according to the "Lord of Burleigh" type, she is so virtuously indignant at being made once more a lady that she breaks instantly and irreconcileably from her husband, who thereupon retires from his agricultural "daysman's" existence to his normal position as a rich squire. Here follows the weak part of the book, both as regards plot and execution. The meeting between husband and wife in London is ill-arranged; and surely it is to an uncommon perversity of the female mind that we must attribute the cause of the rest that "she came through." Neither Lady Lewis nor Mr. Mott makes a good "deus ex machina" to restore to Pleasance her ancestral property. In this matter the sympathies of the reader must all lie with Pleasance, and there will be few to condole with her aunt and Rica Wyndham in the loss of their chief possessions. We cannot help thinking that the worldliness, as well as the bad manners, of these two characters must be slightly exaggerated. The other minor characters are all conscientiously and thoroughly worked in. Long Dick, Mrs. Balls, and Clem Blennerhasset, are good types of Suffolk peasantry, while Mrs. Douglas, Mr. Woodcock, and society generally at Stone Cross, are well described.

In *The Laurel Bush* we find, to use the authoress's own expression, a "comfortable" little story, rather calculated to send one to sleep. The absence of incident, as well as the stream-like continuity of style and the long soliloquies, conduce to this end. The two principal characters are well drawn, and descriptions of scenery are good; the young people are natural, like all Mrs. Craik's young people. The story is very well suited for a serial in *Good Words*, where it first appeared, but it will only be a few ardent admirers of the authoress that will care to add *The Laurel Bush* in volume form to their libraries. We may remark that the loss of a letter is a

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rather worn contrivance for separating a pair of lovers, and perhaps this is the reason why Mrs. Craik has called her work "an old-fashioned love-story."

Nameless is one of those novels that seem to have been written to "form a library of illiterate authors for illiterate readers," and from this class of tale-devourers Mrs. Newbould will draw a fair share of readers, who will probably know as little as the authoress about the higher grades of society of which a description is attempted. Of the plot it is enough to say that it concerns the fortunes of a young dressmaker, who catches the eye of, and eventually marries, a duke, and, on the eve of her wedding, is discovered to be a lady, changed at her birth. There is one good point about the work. The character of Eulalie, the aforesaid milliner, is both admirable in itself and is drawn to the life. Of the other personages the less said the better. The major of doubtful reputation, especially, might well have been omitted. The style is of the "penny-horrible" kind. A specimen from the first chapter will suffice:—"A deep-seated thoughtfulness had already taken its station upon her smooth, fair brow, as seen through the windows of her soul: rich purple and black windows they were, relieved by a pearl-tinted ground." Let Mrs. Newbould learn to write plain, lady-like English, and to evolve some originality of plot; and then, with a few more characters like Eulalie, and no Duke of "Jersey" or "Jersy" (we presume there is only one nobleman intended in *Nameless*), she may one day produce a readable novel.

We should think that there are very few young ladies, or young men either, for that matter, who are gifted with sufficient impartiality and a deep enough knowledge of human nature to enable them to write such an interesting diary as that of *Maude Maynard*. Although the whole of the story is reserved for the third volume (which would prove a questionable experiment with a less powerful writer), the heroine tells her experiences in such forcible and at the same time humorous language, and introduces incident and dialogue with such ease and grace, that our interest never flags. There are, however, a few marks of carelessness apparent, such as the orthography of "driving tandum" and "caviling," and the inconsistency of Captain Snuffins' lisp. Still these slight inaccuracies only act as a foil to the general excellence of the work. Even were there space it would be a pity not to leave Miss Maynard to tell her own story, which is far from being uneventful. The character of the man she so bravely marries would form a most interesting psychological study in itself, far beyond the limits of an ordinary review; and every mother and sister will fall in love with little Gypsie, so long his "sister Maude's" only consolation. T. W. CRAWLEY.

CURRENT LITERATURE.

SEVEN articles written by the late Earl Stanhope during the last years of his life have been republished under the title of *The French Retreat from Moscow and other Historical Essays*. Of these, the one which gives its title to the volume and that on the Countess Nithsdale are the most interesting, as dealing with the subjects which come within the scope of the main studies of the writer. The others, on "The Legends of Charlemagne," "The Chronology of the Gospels," "The Year of the Passion," "Harold of Norway," and "The Statue of Memnon," are rather chips from the workshop of a man of various reading and cultivated taste, than the utterances of one who speaks with authority. Sometimes, by the way, Lord Stanhope goes clearly out of his depth, as when he penned the astounding statement that Harold of Norway was a man "whom his chroniclers call Hardrada, or, as the English historians have made it, Harfager—that is, 'the Severe.'" Dr. Dasent must have felt some amusement at finding his book criticised in this fashion. The essay is, however, in spite of its unlucky start, well worth reading, and contains a curious account of a Runic inscription inscribed on the shoulder of the Lion of Piraeus, "although the Greeks on reflection opposed it." "It is worthy of note in this last paragraph," observes Lord Stanhope, "how the people of Athens, fallen as they were from their high estate, still, where they could, resented the defacing their ancient monuments," aptly quoting from a letter from Dr. Clarke to Byron a similar expression of feeling when the last of the Metopes was taken from the Parthenon more than seven centuries later. "The Disdar," writes the doctor, "who beheld the injury done to the building, took his pipe from his mouth, dropped a tear, and in a supplicating tone of voice said to Lusieri, 'τέλος.'"

PROF. NICHOL, the author of *Tables of Ancient Literature and History* (Glasgow: Maclehose), appears to know a great deal concerning which the rest of the world is in darkness. He can tell us to a year when Cadmus founded Thebes, when Orpheus sang, and when the Argonautic expedition started. It is true that he explains that "the majority of the dates," in this particular table, "are traditional, and adopted on the basis of current conjecture." No such reservation, however, applies to another table, which fixes the dates of the Roman kings and of other matters which hardly admit of chronology at all. Even in the first table there is nothing to indicate that the author has any doubt that Orpheus and the Argonauts really had dates, if he could only find out what they were. The next thing, probably, will be a chronology of Jack the Giant-Killer and Cinderella. When Prof. Nichol finally descends to the earth, his tables bring together the historical events with the chief works in literature and art in a useful fashion.

MR. CREIGHTON has managed to compress into ninety-one pages a surprising amount of information in the recently-published volume of the "Epochs of English History," which comprises the interval of time between the battle of Bosworth and the death of Elizabeth. Though not devoid of Protestant prejudices, he has not misrepresented facts. In fact, *The Tudors and the Reformation* (Longmans) gives a fairer account both of the events of history and of the motives of persons than is to be found in any other abridged account of the period. If he has not estimated the genius of Wolsey or the meanness of Cranmer at their full value, we are at least thankful to find in such a work a description of their character which is far nearer the truth than we are accustomed to find in school-books of English history. But Mr. Creighton ought to know better than to speak of the Prayer Book of the Church of England as used in the present day as pretty much the same as that which appeared in 1552. He has, indeed, stopped short of the period when, after the Hampton Court Conference, alterations and additions were made, but he must know that the changes then introduced, and much more those which appear in the Prayer Book of 1662, give quite a different character to the book from anything that can be found in it as left by the Reformers of Edward's reign.

A SMALL pamphlet of thirty-eight pages, entitled *The Last Survivor of the Ancient English Hierarchy*, has been sent to us with a MS. note informing us that it is "one of a very few copies printed." Under these circumstances we do not know that we can much further the author's wishes, which, we suppose, are that people in general should know more of a divine who ought to be better known than he is, both on his own account and for the sake of illustrating the time in which he lived. We observe that the memoir is reprinted from the *Month* of January and February, 1876. We venture, therefore, to suggest its republication in a portable form. It would make a nice little volume, and probably the writer might find additional facts—such, for instance, as those detailed in Dr. Maziere Brady's *Episcopal Succession*, vol. i. pp. 86, 87—to make the work at once more interesting and more complete. It might be also quite worth while to print the originals of documents which are here only given in an English translation. Goldwell was born in 1500, and died at Rome at the advanced age of eighty-five. Dr. Maziere Brady has given the account of his appointment by the Pope at the instance of Queen Mary the First to the see of St. Asaph. We have no doubt the Queen's letter was very similar to that in which Henry VIII. supplicates for the appointment of his predecessor, Standish, to the same see in 1518. As the form of application is common, we do not see why T. F. K. should have gone out of his way to reprint it, or to give his readers in a note the additional information that "in the Protestant Established Church of England the nomination to bishoprics, virtual election, and spiritual jurisdiction, all proceed from the Sovereign as supreme governor of the Church of England" (p. 11).

A List of Lancashire Authors: with Brief Biographical and Bibliographical Notes. Edited by Charles William Sutton. (Manchester: A. Heywood and Sons.) This volume is an interesting example of the good work that might and ought to be done by local scientific and literary associations. The present undertaking has been exceptionally fortunate. Lancashire, if it does not claim any of the very highest names in literature, has yet been unusually fertile in authorship. The editor acknowledges the generous aid of some of the best antiquaries of the district, and has himself brought to bear not only a wide knowledge of the subject, but a passion for accuracy not always conspicuous in compilations of this nature. Such works must always be tentative, but the fact that the list includes over 1,200 names shows that a certain amount of completeness has been attained. It will, of course, be understood that the work is a catalogue and not a criticism, and hence includes some very minute literature. This, in such a work, is not a disadvantage, but the reverse. It was wisely decided not to restrict the list absolutely to those born in the county. There would be an evident absurdity in regarding Dalton as other than a Lancashire man, seeing that the best part of his life was passed in Manchester, and that there he did his work and acquired his fame. The references to biographical authorities which have in many cases been appended will be of service to those who may desire further information. We can cordially commend the book. Even a casual reader will find in its pages instruction, and occasionally amusement, while for those interested in Lancashire it is indispensable.

CANON ROBERTSON'S *Plain Lectures on the Growth of the Papal Power* (Society for Promoting Christian Knowledge) are plain in the sense of not being ornamented, but are scarcely plain in the sense of being likely to seize upon the ordinary understanding. They give a dry, though accurate, summary of the historical attitude taken up by Protestant polemics towards the Papacy. We doubt whether this is the sort of thing that it is worth while popularising; if it is, we are sure that Canon Robertson's book will not succeed in doing

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so. It is too controversial and too impartial. The writer is concerned with giving only the formal side of the development of the Papal pretensions: he tells us of nothing but Councils and Canons, and while doing so he holds the scales so impartially as to make his whole case read like a piece of special pleading. But the real source of the strength of the Papacy was the fact that it did good work for the whole Christian commonwealth at times when there was no one else to do it. Great Popes from time to time did great things, and attacked crying abuses. Men were willing to see these abuses attacked, and lent themselves willingly to support any claims to authority which were necessary for carrying out the reforms which they wanted. What great Popes won, their degenerate followers sometimes abused; but it is very noticeable that Papal claims, while theoretically allowed throughout mediaeval times, were only actually powerful at great crises. If Canon Robertson had treated his subject in a broader and more human spirit, he might have impressed upon the popular mind the important truth that the Papal power, like all things that have lasted long, rests upon a basis of real services to mankind. Instead of doing this, he wanders in the arid regions of controversy, and his book would leave the plain man hopelessly bewildered to understand how a series of quibbles, falsifications, and arrogant pretensions got themselves accepted even in the despised Middle Ages. The Papacy can only be understood in its relations with the great current of mediaeval history. Its position can be accounted for much more reasonably by a wide view of European affairs than by decisions of Councils or forging of Decretals.

Stolberg und Voss. Vortrag von D. Karl Fr. Aug. Kahnis. (Leipzig: Vereinshaus.) Although the critical school in German theology may have achieved an immense advance in science, the academic audiences of its teachers are fast dwindling year by year. The decline is not altogether to be explained by the rapid rate at which German youth are turning their backs on the Protestant Ministry, for, while the *auditoria* of a Hausrath and Schenkel, in the Ruperta-Carolina, are nearly empty (Heidelberg has this year only *eleven* theological pupils!), their colleagues in Leipzig attract large concourses of students in divinity. The Leipzig faculty is orthodox: that is to say, Profs. Kahnis, Delitzsch, and others, may be compared with the Dean of Westminster and the Broad Churchmen, although the German mind will always be more patient of the "higher criticism" than ours is ever likely to be. Dr. Kahnis is perhaps the most eminent literary representative of the German Conservative school. His religious histories are notable for three qualities which can hardly be called German—tolerance, conciseness, style. A lecture on Voss—the translator of Homer, and author of *Luise*—and Count F. L. Stolberg is full of interesting intellectual facts and appreciations, and includes an account of the controversy provoked by Stolberg's conversion to Roman Catholicism. The contact between Voss—who was the illegitimate son of a public-house keeper, and grandson of a freed serf—and the aristocratic Stolbergs, the friends of Klopstock and Goethe, occurred at Göttingen, where, shortly before the arrival of the brothers, Voss, Boie, Hölty, and others, had founded the famous "Göttingen Bund," afterwards known as the "Hainbund," a poetic league whose effusions were in the prevalent style of excessive subjectivity, which overflowed in their odes and songs to religion, fatherland, freedom, love, and friendship. Wieland was their grand enemy, Klopstock their idol—their juvenile poetry was Klopstock-and-water. These sentimentalists met under an ancient oak, and, swearing truth to each other before the moon and stars, washed down their vows with suitable libations of punch. The younger Stolberg afterwards served the Bishop of Lübeck as Minister at Copenhagen, and later on was Governor of Eutin, the capital of the episcopal principality, where Voss was twelve years rector of the head school, before the days of his Heidelberg professorship. If we may believe the stories repeated by Dr. Kahnis, pedagogues like Voss and Basedow raised the culture of the Hanoverian rustics to a pitch now almost unknown in Germany outside learned circles. We are told, *e.g.*, that peasants might be seen at church with their Greek New Testaments, and that one of the elder Niebuhr's farm-labourers was found lying among his calves deep in the *Georgics*! A long and warm friendship was dissolved by religious and other differences. Voss had cleared off his sentimentalities, and become a realist, with strong will, hard-reasoning habits, and revolutionary, rationalist opinions. Stolberg remained the slave of feeling and, phantasy, and though his piety survived his *dilettante* diplomatic life, he was always mentally an Epicurean, and too indolent to take much trouble even with his poems. Stolberg "became unfree"—that is, turned Roman Catholic—while Voss was advancing to extremes of liberty, the consequence being a personal rupture, in which, as Dr. Kahnis abundantly shows, the conduct of Voss was reprehensible; while his angry, impertinent pamphlets against Stolberg were altogether disgraceful. The case lies in a nutshell often impenetrable for German critics—Voss was not a gentleman!

Aus Friedrich Leopold Stolberg's Jugendjahren. Von J. H. Hennes. (Frankfurt-a.-M.: Sauerländer.) A new instalment of Stolberg correspondence illustrates a state of social and intellectual things which has long passed away. This half Danish half German family was of high courtly station, and yet on terms of cordial intimacy with men of learning and letters, between whom and "good society" there is now no longer, either in Denmark or Germany, any contact whatever. Thus at Copenhagen, and elsewhere, the Stolbergs had among their friends Klopstock, Cramer, Claudius, Lavater, Voss, and Goethe in his plebeian days. In connexion with some new letters on the poet's Swiss journey with the brothers, the editor shows how Goethe altered and invented facts for the *Dichtung und Wahrheit*. Goethe says that at Karlsruhe he and the Stolbergs found Klopstock, who expressed great admiration at some scenes of *Faust*. At the date supposed, Klopstock was in Hamburg! At Weimar, where the brothers arrived just after Goethe's arrival (1775), they met at a Court supper "an excellent, good, beautiful Frau von Stein." After various pranks had been played, and much champagne drunk, the brothers kissed the beautiful Frau. "Where can that be done except at Court?" writes Stolberg, a question which seems strange to those who know what German palatial atmospheres are now. Readers familiar with Danish political and family history and places will find very interesting biographical and local allusions. As brother-in-law to the great Danish Minister, the elder Bernstorff, the Bishop of Lübeck's representative saw behind the scenes in matters relative to the Armed Neutrality, and to Bernstorff's dismissal on pressure from Frederic and Panin. The editor's elucidations are tolerably clear, although he seldom distinguishes between first and second hand. He should have corrected and explained a notice that Stolberg heard at Berlin a singer with a stupendous voice called "Schmälig." The name should be Schmeling; and the artist meant was the famous La Mara.

Charlotte von Stein und Corona Schröter. Eine Vertheidigung von Heinrich Düntzer. (Stuttgart: Cotta.) This *réchauffé* of Düntzer's larger work reasserts the purity of Frau von Stein, with new and appropriate insults to the writers on the other side, especially to Keil, who has dared to edit Goethe's diary, and to write a book which shows that Frau von Stein had reason to be jealous of the beautiful actress, Corona Schröter. After her rupture with Goethe, which followed his return from Italy in 1788, and the open installation of Christine Vulpius as his mistress, Charlotte von Stein got back her own letters to the poet (which she destroyed), herself keeping his, of which about 1,000 are extant. In the temperature and intimacy of many of these, Mr. Lewes, Stahr, Gottschall, and others, have found something like proof that Charlotte was no Laura or Beatrice. However, Düntzer seems to have a wide familiarity with the amatory correspondence of German ladies of quality, which enables him to point out that such letters would naturally contain allusions to the pleasures of sensual enjoyment, whence he demonstrates that, as hints of this sort do not occur in Goethe's letters, the lovers' attachment could not have passed the Platonic bounds. Düntzer's manners in controversy would scarcely have pleased Frau von Stein. Mr. Lewes having said that about a certain date (1781–2) "every note reveals the happy lover," this author, as profound as well bred, argues that Charlotte must have become an adulteress on some specific day, which Lewes ought to state, but, in "schoolboy fashion," he omits the attempt.

NOTES AND NEWS.

WE understand that the name of Mr. Knowles' new Review, *The Nineteenth Century*, was suggested to him by Mr. Tennyson. We hear that it will be published by Messrs. Longmans and printed by Messrs. Spottiswoode, and that the first number will appear on March 1, and is likely to contain articles by Sir John Lubbock, Mr. Grant Duff, Cardinal Manning, the Rev. Baldwin Brown, Lord Selborne, and others. We shall be glad to welcome an old friend under a new name.

MR. ARTHUR GUTHRIE, the editor of the *Ardrossan Herald*, is bringing out a handsome little volume called *The Burns Birthday-Book*, being a diary garnished with mottoes from the works of "Scotia's National Bard," in whose honour a great festival will take place at Glasgow on the 25th, when his statue will be unveiled there, of which event the *Birthday-Book* will serve as an attractive reminder. Its London publishers are Messrs. Houlston and Sons.

MR. J. O. HALLIWELL-PHILLIPPS has presented to the British Museum a MS. Journal of tours through parts of England and Wales in 1794 and 1803, and a Journey from Broadway (co. Worcester) to Manchester in 1792 by Will. Phillipps; also a Calendar of lawsuits reported in the Harley Collection of Manuscripts.

THE Trustees of the British Museum have lately acquired by purchase the original MS. Journals of General Sir Robert Wilson, during military service, and as Commissioner with foreign armies, in Malta, Egypt, the Cape, Russia, Turkey, &c., from 1799 to 1814; also his Correspondence with the most eminent of his contemporaries, including the Dukes of York, Gloucester, Cumberland, and Wellington, Nelson, Collingwood, Brougham, Canning, Peel, Aberdeen, the Emperor Alexander, Metternich, Esterhazy. In seven volumes detached from these are Wilson's letters addressed to Lord Gray, between 1810 and 1828; and another volume is filled with papers relating to his trial and imprisonment at Paris in 1816. The entire Wilson collection is contained in about fifty volumes. Many selections from these papers were published in 1861 and 1862 by General Wilson's nephew, the Rev. Herbert Randolph; but doubtless much remains to be gleaned from them.

THE following are among the most recent additions to the Manuscript Department of the British Museum:—Register of letters and orders of the Lord Justices of Ireland, June 1691, May 1692; Instructions for the government of the Office of Ordnance, 1683; Jeremy Bentham's sketch of treatise on International Law, and letters to Hon. Jabez Henry; Court-book of the manor of Little Totham, Essex, Richard II.—Henry VII.; "Beati Walteri, Magistri Parisienais, liber de reformatione animae," fifteenth century;

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an antiquarian and topographical note-book, in Italian, eighteenth century; the original Manuscript of Sir Dudley Digge's "Complete Ambassador," or Correspondence of Sir Francis Walsingham, Ambassador in France 1570–1573; Proceedings of General Courts of Ipswich, Henry V.—Richard III.; Accounts of household and personal expenses at Hill Hall, Northampton, 1653–1656; a collection of poems and anecdotes, formed by a member of the Society of Friends, end of seventeenth century; "The Prayse of Private Life," by Sir John Harrington, "copied from the original MS. in Skipton Castle, by W. Ford, Manchester;" Rule of St. Benedict, in Low German, a vellum roll of the early fifteenth century; a Calendar of Saints' Days, written in Italy in the fourteenth century; Monumental Inscriptions of Sussex, copied in 1820; a transcript of the several parts of John Barnard's First Book of Selected Church Music, 1641, in three volumes.

PROF. HORSFORD, who lately held the Rumford Chair of Chemistry at Harvard College, and is now one of the partners in the great manufactory of baking-powder at Providence, Rhode Island, is engaged on a volume for the International Scientific Series, on Bread. We gave an abstract some weeks ago in our Chemistry Notes of a Report by Prof. Horsford on the Composition of the Vienna Bread.

A NEW story now appearing in the *Hornet*, entitled "A Bad Debt," is by Henry J. Byron, the author of "Our Boys," &c.

THE review of General Goldsmid's *Eastern Persia*, which appeared in our last number, was by Andrew Wilson, Esq., the author of *The Abode of Snow*, and not, as stated in the table of contents, by "Dr. Andrew Wilson."

MR. ARTHUR ARNOLD is about to publish a pamphlet entitled *English Drunkenness and Swedish Licensing*.

AN important sale of Autograph Letters and Manuscripts, by Messrs. Puttick and Simpson, will begin on Tuesday next and last four days. The collection was formed by a well-known German antiquary living in Dresden, and is especially rich in specimens of the handwriting of English, French, and German celebrities in every branch of statesmanship, war, literature, art, music, the drama, &c. As valuable as any of these, and still more likely to excite an eager competition, is the letter of George Washington to Baron de Marbois, written in April, 1788, relating to his re-election as President.

THE Ballad Society has just issued to its members the first Part of Mr. Ebsworth's edition of "The Bagford Ballads"—that is, those of Bagford's Collection which are not duplicates of others in the Roxburghe. The first Part contains all such non-duplicates as are in the first Folio of Bagford's Collection. Mr. Ebsworth has the second Part in the press, for the Ballads of the second Folio. The third will follow it; and then, in 1878, the Society will take up again the Roxburghe Ballads, under Mr. Wm. Chappell's editorship. Mr. H. B. Wheatley has kindly undertaken to compile and edit for the Society a list of all the Ballads in Mr. Arber's *Transcript of the Stationers' Registers*.

MR. ROBERTS, of Boston, has just ready another of his handsome reprints of old books: Braithwaite's "*Nature's Embassie*; or, the Wilde-man's Measures; Danced naked by twelve Satyres, with sundry others continued in the next Section.

'*Wilde men* may dance *wise measures*: come then, ho;
Though I be wilde, my measures are not so.'

1621." Mr. Roberts has also just finished a Coleridge in four vols. for Pickering, and is now just finishing Mr. Grosart's edition of Sir Philip Sidney's Works. He had intended to reprint Stubbes' *Anatomie of Abuses*, but has given it up in favour of the New Shakspere Society's edition by Mr. Furnivall.

PROF. ZUPITZA has finished the second Part of his edition of the fifteenth-century version of the Romance of *Guy of Warwick* for the Extra Series of the Early English Text Society for 1876; but it will be kept back for a fortnight, to allow of the issue with it of the first Part of Prof. J. E. B. Mayor's edition of "the English Works of John Fisher, Bishop of Rochester" (died June 22, 1535), containing the text of all his works, autotypes of the title and printer's device of the famous sermon on the burning of Luther's books, and a Map of Cambridge, about 1590 A.D., engraved from Wm. Smith's unique MS. in the British Museum. With these Extra Series books for 1876 will be issued, for the Original Series of 1877, the third Part of Dr. R. Morris's edition of the Early English *Cursor Mundi*, in four parallel texts, with autotypes of a page of the Cotton MS. of the *Cursor*, and one of the dated page of Dan Michel's *Ayenbite of Inwyt*, or Remorse of Conscience, 1340 A.D., formerly edited by Dr. Morris for the Early English Text and Philological Societies.

THE January number of the *Theologisch Tijdschrift* contains a thorough and interesting discussion, by Prof. Tiele, of Leyden, of the supposed connexion between the myth of the Indian Krishna and the narratives of the birth and childhood of Jesus, and between the celebration of the birth of Krishna and the festival of Christmas. In answer to Lorinser he seeks to show the weakness of a theory based on similarities (generally imperfect) of the Bhagavad-gita to the New Testament; and in answer to Weber that the only complete parallel in the birth-narratives is the massacre of the children, which has numerous mythic parallels both among Indo-Germans and Semites. This episode is, in fact, according to Dr. Tiele, connected with the solar myth, the sun being constantly represented as a hero, who in his infancy is exposed to cruel persecution. The author speaks in high terms of the introductory essay prefixed to Kâshinâth Trimbak Telang's English translation of the Bhagavad-gita.

MR. QUARITCH is about to send out a catalogue of a collection of rare books on the languages and history of New Spain, compiled by the Abbé Fischer (formerly confessor and secretary to the Emperor Maximilian), printed in almost every case in Mexico, between the years 1540 and 1870. Not very long since the *Vocabulario* of Molina, printed in 1571, was considered to be the first work printed in Mexico; but this catalogue will contain a list of at least half-a-dozen books of earlier date. These include the *Doctrina Christiana* of Juan de Zumarraga, the first Bishop of Mexico, undated, but printed about 1540; the first edition of Molina's *Vocabulario*, 1555; and Molina's excessively rare Grammar. Besides these rare examples of Spanish energy and learning in the early days of the conquest, there are numerous scarce volumes of later date on the people and languages of the northern and north-western provinces of New Spain.

THE first part of Prof. Pischel of Kiel's edition of *Hemacandra's Prākrit Grammar* has at length appeared at Halle (Waisenhaus). It is the eighth chapter of Hemacandra's large work on Sanskrit grammar, and is the most complete native treatise on the earlier Aryan Indian dialects as yet published. Hemacandra himself was a learned Jain who lived in the twelfth century; one of that mistaken band of Broad Church Brahmins who tried to reconcile the teachings of the Buddha with the worship of Siva, so far at least as to enable them to retain their position in the national system. They hoped by doing so that their leaven might leaven the whole mass, but in the end they only became leavened themselves. This first part of Prof. Pischel's edition contains (in Latin character) the text, of which an edition has already appeared in Bombay (1873) edited by Mahābāla Krishna. Some few of the native scholars have done work of the highest merit, but the Bombay editor of Hemacandra is not one of them; his edition can only be used as an additional MS., and Prof. Pischel has practically been in the position of a scholar who for the first time edits a text from the MSS. The scholarly and masterly way in which he has performed his difficult and important task is in every way worthy of the high standard of German philological scholarship.

THE regret we expressed in the close of our obituary notice of Christian Winther, that he should not, as he desired, be buried in his beloved Denmark, has already found a universal echo in Scandinavia, and we learn that permission has been sought and granted to bring his body from Paris to Copenhagen; it is further proposed to bury him, as he wished, in the heart of the woods, where a plot of ground will be specially consecrated. Frederik Paludan-Müller has already been laid in the same woods, near his favourite Fredensborg. The funeral oration pronounced over him by the Danish Primate, Dr. Martensen, has just been published. It is a fine piece of elegiac oratory.

GOOD verse is still an available instrument of political warfare, at least we find it may be so in Denmark, where Erik Bögh's brisk and witty poem of *Mester Oles Prædiken* (Master Ole's Sermon), directed against the Radicals of "the Consolidated Left," has had an overwhelming success, five editions being exhausted in almost as many days.

A GERMAN translation of Dr. Georg Brandes' admirable work on Ferdinand Lassalle, the well-known political writer of the beginning of this century, has appeared from the firm of Franz Duncker, in Berlin. Dr. Brandes has in the press a volume on Sören Kierkegaard, the Danish philosopher.

THE December number of the *Russische Revue* contains the conclusion of C. Gruenwaldt's interesting account of the domestic industries of Russia, dealing with woodwork and leatherwork. There appear to be altogether about forty kinds of handicraft by means of which the Russian peasants make a livelihood. To statisticians may be recommended the two articles entitled "Bericht der Reichscontrole über den Budgetabschluss von 1875," and "Bericht über die Operationen der Reichs-Kredit-Anstalten im Jahre 1875." Of more general interest is the account of "Die Expedition in das Alai-Gebirge," taken from Major L. Kostenko's letters to the *Russian Invalid*. By far the most important article, however, is the summary of Rostislavlef's Russian work entitled *An Attempt to Estimate the Revenues and Property of our Monasteries*. There are in Russia 340 religious houses for monks, and 145 for nuns, besides fifty-seven "Archiepiscopal Houses." Their yearly incomes are estimated at about seven millions of roubles and their capital at about twenty millions of roubles in cash, besides jewels and bullion of almost incalculable wealth.

MR. BRADES, author of *The Life and Typography of William Caxton*, is preparing an octavo edition in one volume, to be issued in time for the proposed Caxton Celebration in June next. Messrs. Trübner and Co. will publish it.

OBITUARY.

BULOZ, François, at Paris, Jan. 12, aged 72.
SMEE, Alfred, F.R.S., at Finsbury Circus, Jan. 11, aged 58.

FRANÇOIS BULOZ.

ON Friday, January 12, died a man who, although he never wrote a line, exercised a considerable influence on French literature of the nineteenth century. He was born in 1804, and belonged to a peasant family of Savoy. Nothing seemed to mark him out for the great fortune he was one day to acquire; for he began life as a shepherd in the service of M. Naville, father of the celebrated writer of Geneva, M. Ernest Naville. M. Naville

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remarked the young peasant's capabilities, had him educated, and sent him to Paris, where young Buloz began as a journeyman compositor, and afterwards became foreman. He succeeded by making translations from the English in getting together 10,000 francs, with which he bought the *Revue des Deux-Mondes*, then a little valueless monthly *brochure*, devoted principally to geography, and bearing for its alternative title the words, "Travels, literature, history." Although the financial affairs of the *Revue* were highly unsatisfactory, Buloz rapidly acquired such importance that in 1841 he found means to borrow 200,000 francs with a view to purchase the *Revue de Paris*, and was appointed director of the Théâtre-Français, which position he held till 1848. It was under his management that Rachel won her most brilliant triumphs. The *Revue de Paris* did not live; but by virtue of intelligence, activity, tact, and tenacity, Buloz succeeded in grouping round the *Revue des Deux-Mondes* all the most distinguished writers of France, and it was then the most brilliant moment of the Romantic period. It would be easier to name those who did *not* contribute to the *Revue*, than to enumerate all those who did; but there are some writers whose names are specially connected with that of the *Revue* because they always remained faithful to it, and because Buloz professed a strong and sincere admiration for them—viz., Mignet, Ch. de Rémusat, George Sand, A. de Musset, and H. Heine. The death of George Sand certainly hastened that of Buloz. "I hear her calling me," was his constant cry. Yet the number of these loyal contributors was small, and almost all the writers of the *Revue des Deux-Mondes* finally quarrelled with an editor whose temper was too often crotchety and intractable. I may name among others Balzac, Ste.-Beuve, J. Simon, Maxime Du Camp, H. Taine. Buloz was, in fact, absolute and despotic in character, incapable of allowing himself to be softened under any circumstances by personal considerations, and he only kept one object before his eyes—the success of his Review. When he was crossed he flew into a terrible passion, and he never lowered his flag either to the mighty in politics or the mighty in literature. This banished from the Review some highly original intellects, such as Alexandre Dumas *fils*, and Alphonse Daudet, who would not give way to his caprices. But it must be added that these caprices were only injurious to the Review within the last few years, and it was precisely the despotism of Buloz which formerly ensured its success. Without style and without high literary culture, he had a very acute perception; his criticisms were almost always just, his corrections happy, his selections well-grounded. He had, above all, an admirable faculty of understanding his public, and of knowing what would please it. He once answered Pierre Leroux, when he brought him an article on God, "Dieu, ça n'a pas d'actualité!" and he likewise rejected articles by M. Ernest Naville, the son of his benefactor. Had he been less pitiless and less disagreeable, Buloz would have been a less successful editor of the *Revue des Deux-Mondes*.

It tasked, however, even all his Savoyard's perseverance to ensure the success of his enterprise. Thrice it swallowed up his whole capital, and for a long time it only paid its contributors in bonds paying no dividend. It was not till 1848 that the *Revue des Deux-Mondes* began to pay its way, and now its 5,000 fr. shares pay, it is said, an annual dividend of nearly 5,000 fr. Latterly it brought in its proprietor an income of over 375,000 fr., and 20,000 copies were printed of each number.

I have said that the influence of Buloz has been considerable. It has been both good and evil. He has spread through the whole world, in a light form accessible to all, the products of French intellect. He has maintained and encouraged a host of talented writers, and George Sand used to say that it was due to it alone that she had not despaired of herself and of life. He has taught many the art of composition, the interconnexion of ideas, the subordination of special ideas to general; he has created an agreeable variety of literature, instructive, adequately fortified with ideas and facts, equally removed from pedantry and from frivolity, opposed to excesses of every kind, and harmonising admirably with the average qualities of the French spirit. In the midst of all political convulsions the *Revue* has lived on, always the same; in the midst of all the struggles of the nineteenth century, political, philosophical, and literary, the *Revue* has remained like a polite drawing-room, where the company were neither superstitious nor impious, neither revolutionary nor reactionary, neither Classicists *à-outrance* nor blatant Romanticists. It has greatly contributed to preserve to the literary classes in France their renown for moderation and freedom from prejudice, and to maintain in them those qualities. But at the same time Buloz has done harm to many of those who have had the misfortune to give themselves up too unreservedly to his domination, and who, whether from necessity or weakness, have accepted the heavy chains with which he bound them. The uniformity of style and composition characteristic of the *Revue des Deux-Mondes* has left its mark on French literature, and has been hurtful to originality, to *verve*, to freedom of thought. The *Revue* has been a power like the French Academy, and like it has done harm as well as good. It has accustomed authors and the public to insist before all on some often factitious ordinance, on general ideas which are often either unmeaning or untrue; to be afraid of all that savours of scholarship, all that requires labour, an intellectual effort or a task. The *Revue* eschewed frivolity; it was, perhaps, too fearful of fancifulness; but superficiality was its special note. Thanks to it in part, the great talent of French writers has been to take a big English or German book and transform it into an article of thirty-two pages, which can be read through in half-an-hour. It has thereby encouraged one of the bad tendencies of the French mind. The empire of habit is so powerful in France that it was soon impossible to compete with the *Revue des Deux-Mondes*. The *Revue Germanique*, the *Revue Nationale*, the *Revue Contemporaine*, have tried in vain to diminish this more than European popularity. People might say that the Review was going down: all those who said so would read no other, and it would be unfashionable not to be acquainted with what it publishes. How will it be now that its creator is no longer living? Doubtless it will long continue even to prosper, thanks to the impetus it has received; but we may venture to predict that it will slowly lose ground through the ever-growing predominance of the scientific over the literary spirit. Writers and readers alike, everyone is becoming a specialist. We shall cease little by little to write and to read high-class popular articles such as those of the *Revue des Deux-Mondes*, and it is probable that there will soon be no medium between the daily papers or weekly Reviews with their thoroughly popular and sketchy articles, and the special Reviews devoted to research and to original work.

G. MONOD.

NOTES OF TRAVEL.

WE understand that the Société des Voyages autour du Monde, the object of which is to organise voyages round the world "ayant le caractère de voyages d'instruction pratique," will start its first vessel—the *Hooghly*, of 2,800 tons—from Marseilles on May 21, under the command of an officer of the French navy. In the course of the voyage, which will terminate on March 31, 1878, it is arranged that the party shall visit Gibraltar, Madeira, Dakar, Rio de Janeiro (whence excursions will be made to Petropolis, Corcovado, &c.), Monte Video and Buenos Ayres, Valparaiso (whence a trip will be made to Santiago), Callao (and Lima), Panama, San Francisco, the Sandwich and Fiji Islands, Auckland, Melbourne, Sydney, Nouméa, Yokohama (and Yedo), Osaka (whence an excursion will be made to Hiogo and Kioto), Shanghai, Hong Kong (and Canton), Batavia, Singapore, Calcutta, Madras, Point de Galle, Bombay, Aden, Suez, Cairo, Port Said, Alexandria, and Naples. A pamphlet giving a detailed account and programme of the undertaking will shortly be issued by the society, which has appointed a committee to draw up a scheme of studies, to include scientific, geographical, and commercial subjects.

THE Russian Geographical Society has recently received two letters from M. Miclucho-Maclay, in the former of which he furnishes interesting particulars respecting the inhabitants of Yap, one of the Caroline Islands, their mode of government, &c. In his second letter he mentions his arrival in that part of New Guinea which bears his name, after an absence of some three years and a half. He was cordially welcomed by the inhabitants, who had not forgotten what he taught them on his former visit, even remembering the few words of Russian they had learned from him. M. Miclucho-Maclay proposes to devote himself to scientific work in the island, and hopes to return to Russia in the course of the present year.

MR. GEORGE WESTERMANN, of Brunswick, has just published in two volumes the African travels of the late Th. von Heuglin, under the title of *Reise in Nordost Africa: Schilderungen aus dem Gebiete der Beni Amer und Habab*. The work contains several well-executed illustrations.

A PAPER on the Expedition of Count Pietro di Brazzà-Savorgnan to Equatorial Africa, which was recently communicated by Monsignor Francesco Nardi to the Accademia Pontificia de' Nuovi Lincei, has appeared at Rome in a separate form from the Tipografia delle Scienze Matematiche e Fisiche. The *brochure* consists principally of letters, giving an account of his proceedings, written by the Count to his mother from various points on the River Ogové.

WE believe that the first of the series of lectures on Physical Geography, which was recently instituted by the Royal Geographical Society, will be delivered on February 12 by Lieut.-General Richard Strachey, R.E., C.S.I., &c., Member of the Indian Council, and formerly Inspector-General of Irrigation Works in India.

COLONEL GORDON, who is now in England, has brought with him a large map, in ten sections, of the Upper Nile Basin, containing the results of his explorations and surveys, and those of his subordinates, in the region between Lado and the Victoria Nyanza, from 1874 to the present time.

IN *Travels West*, by William Minturn (Samuel Tinsley), we find a good account, from an American point of view, of the present condition of a large portion of the Eastern and Western United States, south-westward from New York into Texas, and across the great Pacific Railroad to San Francisco. Descriptions of rapidly growing towns founded almost yesterday, and of the scenery of the railroads, interspersed with incidents of the journey, and anecdotes of the rough life of the earlier settlers, form the greater part of the book. Two of the best chapters are those which describe the Chinese quarter of San Francisco and the system by which the coolies are brought to America. Every Chinaman of the labouring class, Mr. Minturn tells us, is consigned to one or other of six companies—great corporations founded somewhat on the type of the East India Company—which have their headquarters at San Francisco, and whose agents are scattered all throughout the interior of China:—"These companies are said to hold almost despotic sway over the Chinese labourer. It is difficult to ascertain to what extent this authority is exercised, but it is believed, by those who are best informed, that there is not a Chinaman working in the mines,

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on the ranches, in the depth of the forest, at points the most remote from civilisation, whose movements, plans and prospects are not regularly reported to his company in San Francisco."

It is estimated that there are upwards of 30,000 Chinamen now in San Francisco, and not less than 150,000 in the Pacific States, and not a little apprehension is expressed by the Californians at the rapid growth of the Asiatic element—an apprehension which has grown into a bitter antagonism, which breaks out occasionally in mob-law and fierce sanguinary riots.

"If," says Mr. Minturn, "we look deeply and dispassionately into this cause of trouble, we find its source and origin in the fact that the Chinese are able to work not only as well but much cheaper than their white competitors. Here is the head and front of their offending; . . . the truth will no doubt finally dawn on the labouring Anglo-Saxon that if he would compete with the Chinaman he must work as cheaply, drink less rum, or none at all, and learn to live on Celestial diet."

REVIEWS AND MAGAZINES.

WE referred last week to the interesting article in the *Cornhill* on "Dual Consciousness." The writer carries forward the enquiry pursued in an earlier essay entitled "Have we Two Brains?" He examines several curious cases of an alternating abnormal consciousness, including that of the French sergeant recently discussed by Prof. Huxley. The points of agreement and disagreement in these instances are as follows:—(*a*) in all cases the memory of events preceding the injury which caused the aberration survives in both of the alternating states: (*b*) in certain cases the two states are mutually exclusive, so that nothing experienced in one condition is remembered in the other; (*c*) in other cases certain of the events occurring in one state are remembered in the other, though not reciprocally. The writer reasoning on this analysis argues with considerable force that dual consciousness does not, as Sir Henry Holland and Dr. Brown-Séquard suppose, prove the duality of the brain. The recurring abnormal states are to be looked on as simply an exaggeration of a familiar phenomenon—namely, the temporary exaltation of the activity of a certain cerebral area to the exclusion of all activity in the other regions, which result is produced by an altered distribution of the cerebral circulation. These instances of dual consciousness are thus related to the phenomenon of hypnotism and mesmerism. The essayist has some good remarks on the possibility of such abnormal states being in certain cases unconscious. He also touches lightly but suggestively the moral problems which arise out of the facts.

IN the *Revue Philosophique*, M. Tainé writes, under the title *Les Vibrations Cérébrales et la Pensée*, on the ultimate identity of thought or sensation and the molecular movements of the brain. Following up the argument put forth in his work *De l'Intelligence*, he contends that the apparent duality of feeling and motion arises merely from the difference in the avenues (internal and external) by which they are known, just as in the case of one born blind and first obtaining sight the objects of touch and of vision appear distinct, and only fuse after considerable difficulty. Again, the latest psychological analysis resolves sensation into a series of units (nervous shocks) which are individually inaccessible to consciousness. M. Taine reasons that this analysis tends to identify the elements of feeling and the molecular vibrations of the nerve. Yet, though sensation and nervous movement are thus but two aspects of one reality, they are not equally real. In sensation or consciousness the fact is known in itself; in the nervous change we have simply a sign of the real fact. Through consciousness we know the mental event *per se*; through the senses we know merely its effect. The paper has all the author's ingenuity of thought and neatness of presentation; yet it is scarcely proof against criticism.

IN the current number of *Mind* there is a thoroughly practical article on "Education as a Science," by Professor Bain. The writer wisely puts aside the more ambitious definitions of education, confining himself to the processes of intellectual training directly affected by school instruction. Mr. Bain's psychology is characterised by the predominance of clear and practical ideas, and is eminently fitted to provide rules for a definite art of education. It is possibly a long experience in training young minds which has given him a wholesome sense of the difficulties of making learning an agreeable and successful pursuit. His paper abounds in wise suggestions as to the best means of minimising these obstacles. Mr. Sidgwick has an excellent paper on "Hedonism and Ultimate Good." In a brief historical retrospect of ancient and modern ethics he shows how the alternative between virtue and pleasure has been robbed of its sharp distinctness by the modern identification of pleasure with the general happiness. The position of the modern Utilitarian is assailed from two different points—namely, the materialistic and the idealistic, each of which seeks to substitute an objective standard for the subjective criterion of agreeable feeling. The former standpoint is represented by Mr. Darwin and his followers, who would substitute the idea of social well-being, or, as Mr. Pollock proposes, "wellfaresomeness," for that of pleasure; the latter by Mr. Green and Mr. Bradley, who, following well-known German leaders, would set up certain ideal objects, and not the accompanying feelings, as the end of action. The main objections of these last to feeling as end are dealt with in Mr. Sidgwick's characteristic short but penetrating style of criticism. Professor J. P. N. Land, of Leyden, essays a well-reasoned rehabilitation of the Kantian view of space in the face of the non-Euclideans, and more especially the views of Prof. Helmholtz as recently unfolded in *Mind*. Mr. John Veitch supplies a learned account of the condition of philosophic study in the Scotch universities up to the date of the substitution of the Professoriate for the Regents, at the beginning of the last century. The writer suggests that the admitted inferiority in original philosophic thought of the English universities as compared with the Scotch is connected with the retention of the tutorial or regenting system and the teaching of definite books, both of which were done away in the Scotch universities on the establishment of the Professoriate.

SELECTED BOOKS.

General Literature.

BLAU, O. Reisen in Bosnien u. der Herzegowina. Berlin: Reimer. 6 M.

PARKER, J. H. The Archaeology of Rome. Part XI. Church and Altar Decorations and Mosaic Pictures. Parker.

POLE, W. The Life of Sir William Fairbairn, Bart. Longmans. 18*s*.

ST. CLAIR, S. G. B., and Charles A. BROPHY. Twelve Years' Study of the Eastern Question in Bulgaria. Chapman & Hall. 9*s*.

History.

ACTS of the Parliaments of Scotland. Vols. V. and VI. Record Edition. Edinburgh: A. & C. Black. 3*l*. 3*s*.

ZELLER, B. Henri IV. et Marie de Médicis, d'après des documents nouveaux tirés des archives de Florence et de Paris. Paris: Didier. 6 fr.

Physical Science and Philosophy.

FERRAZ, M. Etude sur la philosophie en France. Paris: Didier. 7 fr. 50 c.

Philology.

ENGLISH DIALECT Society's Publications. Original Glossaries, and Glossaries with fresh Additions. Trübner.

CORRESPONDENCE.

CHRISTIAN NAMES IN ICELAND.

Lerwick: Jan. 6, 1877.

It may be of interest to the readers of Mr. Morris's new poem, and to students of the *Edda* generally, to see how many of the ancient names of persons are still extant in the North, and which of them remain yet in common use.

On October 1, 1855, the population of Iceland was 64,603—by an official census. There were then, as appeared by the lists, 530 distinct Christian names used by men, and 529 by women. The most common male name was "Jon." Next in order of frequency come Gudmund, Sigurd, Magnus, Olaf. Of women's names, Gudrun was the most frequently used. Every eighth woman bore it. Next in order are Sigrid, Marget, Kristin, Ingibjörg.

Of the male names used in the *Edda*, the following shows the number of those who bore them on October 1, 1855:—Sigurd 1553, Sigmund 119, Hogni 16, Gunnur 150, Guttorm 21, Atli 4, Siggeir 12, Agnar 2, Geirmund 9, Helgi 309. Of female:—Gudrun 4363, Grimhild 1, Brynhild 8, Herborg 34, Giaflang 1, Thora 315, Signy 56, Borghild 16, Herdis (Hiordis) 138. All these names occur in Mr. Morris's *Story of the Volsungs and Niblungs*.

The full list may be found in the *Antiquarisk Tidsskrift*, 1858–60 (Kjöb. 1860), where it is taken from "Fuldstændig Fortegnelse over alle Personsnavne paa Island," published by the Icelandic Literary Society in their *Statistike Samlinger*, "Skýrslur um landshagi á Islandi," 1ste B. S. 503–572.

ARTHUR LAURENSEN.

ETRUSCAN BOLOGNA.

Trieste: December 26, 1876.

Will you kindly allow me space in your valuable columns to offer my thanks to Mr. Sayce for his courteous and suggestive review (December 23, 1876), and to make a few explanations? "M. F. Max Müller's theory" (p. 71, l. 28) is a misprint—owing only to my own carelessness—for *M. F. Max Müller himself*. The allusion was to a clever squib, *The Oxford Solar Myth* (Kottabos, Trin. Coll. Dublin, Michael. Term, 1870), in which, after the manner of "Historic Doubts," the "Chief of the Grinders" is proved to be the elemental firegod, &c. I certainly intend to "stand up" for Romulus and his kin; and so will many who have studied modern prehistoric races and semi-barbarians. Compare the Hercules-myth with what might have happened to General Nicholson some 3,000 years ago; as it is, his disciples, the "Nikkalsenis," will probably send him down to their posterity as an Avatár of Vishnu. Dr. Newman's objections to the prolonged reigns of the Roman kings, who from persons became dynasties, are answered, as I have before noted, by Dahoman history. And the splendid victories over the myth-mongers won by Dr. Schliemann at Troy and Mykenae are converting into solid tangible facts the supposed fables of "Homeric Writ," and of the—

"Race d'Agamemnon, qui ne finit jamais."

Finally, I must hold *Eka* (Sansk.), εἷς (Rom. ἕνας and ἕνα), *unus*, and even *jedian* (p. 214), to be distant cousins, descended, after the Darwinian fashion, from some Ascidian of a numeral.

The Tanaquil-inscription (p. 234) I translated after Prof. Calori (p. 4), "sono il sepolcro di Tanaquilla, *moglie* di Titullio. In p. 194 Suthi (Shuthi, or Suti) is a mere mistake for Emi; Count G. de Schio translates (p. 94, *Zodiaco Etrusco*) "Mitra Emi" *Mitra io sono*; and "Mi Suti Lartial Mutikus" (p. 9, *Delle Iscrizioni*) "*io sono la Salute* (Salus), *figlia di Larte*." Mr. Taylor (p. 276) gives the latter, "I am (the) tomb (of) Larthial Muthikus," which, according to his own and Corssen's systems, should be "born of Larthia, Lartiâ natus" (P. N. of a woman, p. 295).

But what does the learned reviewer mean by saying "*Mi*, 'I,' would not and could not be Aryan"? He alludes to the English "me" taking the place of "I;" even as "mi" in dialectic Italian supplants "io." Holding "Aryan" = Indo European, what else is *Mi*? Certainly not Semitic (ana, na, etc.); hardly Turanian (en, ben, etc.); clearly not American; and in Kafir or South African only reduplicated (Mimi). What else can it be but Aryan?

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I was much disappointed, let me assure Mr. Sayce, by the non-appearance of the map and plan which accompanied my manuscript, and of a second Synoptical Table (1868 to 1871). But the publishers of *Etruscan Bologna* were not inclined to add to the expense of the volume and, when they had done so much, it would hardly have become the author to ask for more.

Perhaps you will allow me here to notice the *Athenaeum* (December 16, 1876), whose review is of another, and not a higher, horizon. Critics and cooks seem obedient to the law laid down by Mr. Gladstone for "Cooks and Controversialists." It is, perhaps, natural that a writer in that paper should consider any notice of Mr. Taylor's etymologies a "work of supererogation," because their errors have been refuted in its pages; but, unfortunately, all the world does not read, mark, learn, &c., its *Athenaeum*. Moreover, I have considered the "Livingstone of linguists," as an influential paper called him, in an anthropological as well as in an etymological light. The writer, however, should have taken the trouble to read before he wrote: "Captain Burton is not an immaculate philologer himself, as he implies (p. 223) that *ventus* and *ἄνεμος* are kindred forms." I quoted Mr. Taylor, giving the reference (p. 315), and I have long ago learned from Bopp (vol. i. 117; and iii. 1089) that *ἄνεμος* and *animus* derive from अन्. By the by, had Mr. Taylor contented himself with publishing *The Etruscan Language* (London: Hardwicke, 1876), there would have been very little to say except what is complimentary.

I see no reason why Count G. da Schio should not have shown that Euganean, or Northern Etruscan, may have been Italiot, while Corssen has failed in his attempt. The unfortunate note to p. 231, which contains *four*, not two, misprints, was taken bodily from No. IV. *Brit. Quarter. Rev.*, October, 1875—I was in India, and "Corssen" was in Trieste. The only "qualification" wanted for the statement about "Raseni" being comparatively modern is "modern in history"—but the context shows the meaning. Of the two versions of the Karnak Inscription, Prof. Calori (p. 27) and Count Conestabile (*Congrès*, p. 190) prefer that given by M. E. de Rougé; they attach importance to it, and so, therefore, will most readers. I am by no means "infected" with the "Catastrophal developments" of early Italy; my main object was to sketch Italian views, and (p. 149) I expressly guarded myself against collusion with Signor Ponzi's "Convulsions of Nature." The same is the case with the notices of Aryan racial movements; they are borrowed from Count Conestabile, whose reputation as a savant is not to be injured by a review. When abolishing Latham, Schleicher and his school have still the great ethnological difficulty that the Kelts, and not the Slavs, have been driven to the extremities of Europe; and in the matter of language they apparently rely upon popular ignorance of Keltic. My late studies of Slovene, the very type of an Indo-European tongue, more Sanskrit than anything but Sanskrit itself, have strongly prejudiced me against the new theory. I am also aware that Messrs. Sayce and Förstemann make the Aryans emigrate westward *viâ* north of the Caucasus—which is not the Italian view—and I have read Mr. Sayce's identification of Purts'vana, and Mr. Fennell, who calls it a guess (*Ath.*, September 2, 1876). I had translated Prof. Calori (p. 33) "La Varroniana o Pliniana della tomba," and allowed the words to fall out from p. 189, thinking the matter sufficiently well known: so Mr. Taylor (p. 51) speaks of "the huge tomb of Porsenna at Clusium."

Finally, the reviewer should really be more assiduous in his attendance at No. 4 St. Martin's Place, W.C. The modern Bolognese may be to the full-blooded Etruscan what 1 is to the 30th power of 2— may be in the Grove view. But this does not prevent the remarkable likeness being recognised by every anthropologist at Bologna. The subject has been amply discussed; still let me quote the example of an illustrious house whose many happy marriages—"Tu, felix Austria, nube"—for the last five centuries, have not obliterated the feature derived from an ancestress.

To conclude this note, which has grown very long, I may mention that the new Professor of Archaeology appointed to Bologna has caused some astonishment by stating in his *Prolusione* that the remains, especially those of Villanova, are of dominant Umbrian and *not* Etruscan type. I have just received the second instalment of Cav. Zannoni's meritorious labours, *Gli scavi della Certosa di Bologna*, to be completed in ten numbers, at a cost of 200 francs. Nothing can be better than the workmanship of the "Regia Tipografia," or more carefully executed than the plans and coloured illustrations; but the last—alas for travellers!—will require a portfolio.

RICHARD F. BURTON.

CONSTABLE'S "DEDHAM VALE."

Hampstead: Jan. 15, 1877.

A few days ago I visited the Exhibition of Works by the Old Masters, &c., at the Royal Academy, and was pleased to see the fine picture (No. 34) *Dedham Vale*, by John Constable, R.A. I had not seen it since I saw my father painting it fifty years ago. The catalogue gives the following description of the scene:—

"The view represents the valley where Constable was born and passed his early life. A clump of trees crowns the near embankment on the r., where a gipsy woman has pitched her tent among rich herbage and foxgloves in flower; below, the river flows through a fertile plain, passing the red-roofed mill where Constable worked, and then is lost among trees; beyond rises the square tower of the village church."

My father was born in the village of East Bergholt in Suffolk, the whereabouts of which is on the left-hand edge of the picture, on the summit of the low range of hills. The red-roofed building is not a mill; and John Constable worked in a windmill at East Bergholt. The church tower in the centre of the picture is the tower of the church in the town of Dedham, in Essex.

In Pilkington's *Dictionary of Painters*, by Allan Cunningham, we read that:—

"John Constable was born at Dedham, in Essex, his father was a miller . . . . he was in his twenty-fourth year before he contrived to make art the business of his life; for he was only admitted a student of the Royal Academy in June 1800 . . . and died suddenly and without pain, at his house, No. 63, Upper Charlotte Street, March 30, 1837."

John Constable was not born at Dedham. His father was a miller, and an admiral is a sailor. My grandfather owned two water-mills on the River Stour, and two windmills in the neighbourhood of East Bergholt, and he, wishing that his second son (John) should be a miller, and inherit the mills, wished the young man to learn a miller's duty. In the wind-mill on what is called East Bergholt Heath (although there is no heath there now) was once to be seen its outline, with the name John Constable, 1792, very neatly carved by him with a penknife, on one of its timbers. From which it would appear that he worked in that mill when sixteen years of age. But as he was determined to be a painter, the mills went to the third son (Abram). He was admitted a student at the Royal Academy on February 4, 1799. And he died suddenly at No. 35 Charlotte Street, Fitzroy Square. Such incorrect statements only mislead people, and perhaps many of your readers will be thankful to you if you will allow me to correct them through the medium of your journal.

It may interest many to know that this view of Dedham Vale was taken at Langham, in Essex, the place where John Constable found that pretty and favourite subject of his, *The Glebe Farm*, in which Langham Church is seen.

C. G. CONSTABLE.

THE ETRUSCAN LANGUAGE.

Settrington Rectory, York: Jan. 15, 1877.

Prince Lucien Bonaparte has, I think, been somewhat hasty in bringing against me his charge of inaccuracy.

How difficult it is to be accurate he shows in his own person: firstly, by himself failing to transcribe correctly a dozen lines from my letter to the *Athenaeum*; and secondly, by misapprehending the plain meaning of the very sentence he has endeavoured to transcribe.

In my letter to the *Athenaeum* I stated that "three years ago . . . . the universal opinion among philologists was that the Etruscan language belonged either to the Aryan or to the Semitic family; and, further, it was very generally held that it would ultimately be proved to be connected with the Italic class."

As to the correctness of this account of the state of opinion *three years ago*, I will quote some words of Prof. Max Müller from the ACADEMY of January 3, 1874. He says:—

"For some years, and particularly since the publication of Dr. Lorenz's papers [in 1865], there has been a general, though tacit, agreement among classical and comparative scholars as to the Etruscan language. The grammatical criteria were few; yet they left but little doubt that Etruscan would turn out to be an Aryan, though probably a mixed language; and more than that, that it would take its place as an independent Italic dialect by the side of Oscan, Umbrian, Sabellian, Latin, &c."

Prince Lucien Bonaparte's statement that "more than thirty years ago" some doubts had been expressed as to the Aryan character of the Etruscan language does not prove the inaccuracy of my statement as to the state of opinion "three years ago." Niebuhr's intuition, unsupported as it was by any evidence, and Müller's cautious reticence had then been forgotten, or had been rejected in face of the Aryan arguments of Lorenz, Aufrecht, and other scholars.

ISAAC TAYLOR.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 20.—3 P.M. Royal Institution: "On the Nature of Music: the Italian, French, and German Schools," by Ernst Pauer.
3 P.M. Physical: "On the Photographic Spectra of Stars," by W. Huggins; "On the Artificial Production of Columnar Structure," by W. Chandler Roberts.
3 P.M. Saturday Popular Concert.

MONDAY, Jan. 22.—5 P.M. London Institution: "The Philosophy of Language, I.," by E. B. Tylor.
8 P.M. British Architects. Monday Popular Concert.
8.30 P.M. Geographical: "On later Explorations in the Interior of Madagascar," by the Rev. Dr. J. Mullens.

TUESDAY, Jan. 23.—3 P.M. Royal Institution: "On the Human Form: its Structure in Relation to its Contour," by Prof. Garrod.
8 P.M. Civil Engineers: Discussion on "Repairs and Renewals of Locomotives."
8 P.M. Society of Arts: African Meeting.
8 P.M. Anthropological Institute: "Report on Measurements for the Anthropometric Committee," by Col. A. Lane Fox; "On Development of Language," by Mr. H. Sweet; "Kitchen Midden at Tenby," by Mr. Lawes; "On Classification of Arrowheads," and "on Port Stewart Finds," by Mr. Knowles.
8 P.M. Colonial Institute: "On the Fallacies of Federation," by the Hon. W. Forster.

WEDNESDAY, Jan. 24.—8 P.M. Society of Arts.
8 P.M. Royal Society of Literature: "On Dante and the Thirteenth Century," by C. H. E. Carmichael.
8 P.M. Telegraph Engineers: Opening Address, by Prof. Abel, President.

THURSDAY, Jan. 25.—3 P.M. Royal Institution: "On Metals as the chief industrial Uses of these Bodies and their Compounds," by Dr. Wright.
7 P.M. London Institution: "Giotto's Gospel of Labour," by Prof. Colvin.
8 P.M. (Anniversary of Robert Burns's Birthday) Commemoration Concert, St. James's Hall.
8.30 P.M. Royal. Antiquaries.

FRIDAY, Jan. 26.—8 P.M. Quekett.
8 P.M. Sacred Harmonic Society, Exeter Hall.
9 P.M. Royal Institution: "On Ants," by Sir John Lubbock, Bart.

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SCIENCE.

Haurvatât et Ameretât. Par M. Darmesteter. (Paris, 1875.)

THE *Zendavesta*, apart from its traditional division into the books *Yasna*, *Vendidâd*, etc., consists of two parts of very unequal size and character. Of these the smaller one, being a short collection of metrical pieces, which were composed, according to their own showing, either by the prophet Zarathustra himself, or his immediate followers, is decidedly older than all the rest of the Zend literature, which often refers to them as sacred texts, and is written in prose and in a younger dialect. It is true that, were it not for these outward criteria, one might feel tempted to see in some of the *Yashts*, and in some chapters of the *Yasna*, the very oldest sections of the *Zendavesta*, so primitive are the features of the religious faith which they promulgate.

The sun-god *Mithra*, for instance, who is nowhere mentioned in the *Gâthâs*, or metrical pieces, is not only described in very brilliant colours in the *Mikir Yasht*, but there exists also a striking coincidence between several of the single features of this description and the functions attributed to the god *Mitra* of the *Vedas*. But it is evident that in such cases as this we have to do with backslidings into the ancient polytheistic form of worship, which had been replaced, but not entirely extirpated, by the purer religion of Zarathustra.

Now, the present work of a highly promising young Zend scholar deals with two divinities of the latter or *Gâthâ* religion, or, we should rather say, with two of its allegories; for divinities Zarathustra recognised none besides Ahuramazda, the creator and supreme ruler of the world. And we consider it as one of the most important and best-established results of his researches that even Zarathustra himself, however marked an improvement his religious system was upon the mere worship of the personified powers of nature, as prevailing in the ancient Aryan times, was yet greatly indebted to the latter form of faith for the materials of his own, and much more so than the majority of scholars have as yet been prepared to admit. There is, indeed, not one among the six allegories, or highest goods of the *Gâthâs* (the same which are often mentioned as *Ameshaspentas* and associates of Ahuramazda in the later books), that is not mentioned in the *Vedas* as well. Two of these, *Ashem* and *Armaiti*, Plutarch's θεὸς ἀληθείας and θεὸς σοφίας, whom the poets of the *Rigveda* call respectively *Ritam* and *Aramati*, are mentioned quite as often and have nearly the same meaning there as in the *Gâthâs*. *Vohumano*, whom Plutarch calls the θεὸς εὐνοίας, and whom the later texts represent as sitting on a golden throne, is likewise far more an abstraction than a personal being in the *Gâthâs*; and it is an ingenious conjecture of Fick's, in his essay on the ideas and institutions of the Indo-European period (*Ehemalige Spracheinheit d. Indogerm. Eur.'s*, 1873, pp. 266–285), that our Indo-European forefathers themselves used to ask for "a good mind"—*vohu mano* = Sanskr. *vasu mano* = μένος ἠΰ—in their prayers. Again, if the Vedic *Kshatrem*, which corresponds to the *Kshathrem* of the *Gâthâs*, and to the *Kshathrem vairîm* of the later books, is not a religious term in Sanskrit, it does not occupy a prominent place in Zarathustra's system either. The couple *Haurvatât* and *Ameretât*, lastly, although it appears at first sight to have no exact counterpart in the *Vedas*, is, according to M. Darmesteter's showing, distinctly a creation of the Aryan, if not of the Indo-European, times. In the *Vedas*, as in the *Zendavesta*, the floods and the plants are mentioned and invoked together as the healing powers of nature; as *Haurvatât*, "health," and *Ameretât*, "not-dying," form a couple in the Avesta, even so "health" and "long life" are coupled as two chief blessings in the *Vedas*; and M. Darmesteter conjectures that already the Aryans used to ask in their prayers for *Sarvatâti* and *Amaratâti*, these being the most ancient forms of the two words, as may be inferred from a comparison with the corresponding forms in Sanskrit.

Now, the only change which the Zoroastrian religion caused the divine powers of "health" and "not dying," or "immortality," to undergo, consisted in connecting them with the old belief in the vivifying power of the floods and plants, and imparting to them the dignity of deities of these objects, which concrete function was later, in the case of *Haurvatât*, again converted into the abstract one of a god of Wealth, the θεὸς πλούτου of Plutarch. Nor has the original signification of *H.* and *A.* completely vanished from the pages of the *Avesta*; on the contrary, even if we omit a few obscure passages, upon which M. Darmesteter appears to us to lay too much stress, the authors of the *Gâthâs* assign at least three different meanings to them: (1) the original meaning of heavenly blessings which the pious worshipper asks for; (2) the meaning of deities and associates of Ahuramazda; (3) the meaning of deities of water and plants, who, as such, grant heavenly food to mortals after their reception into paradise. In the later books of the *Zendavesta*, on the other hand, the concrete meaning has gained a decided preponderance, and we find *H.* and *A.* occasionally used as mere equivalents for water and trees or wood, as the name of *Bacchus* in Latin is used to denote wine. As deities they have in the later Zoroastrian literature two formidable opponents, named *Tairica* and *Zairica*, the demons of hunger and thirst, as the traditional explanation goes; but M. Darmesteter proves etymologically that their names originally designated the reverse of "health and not-dying" (*le non-mourir*)—viz., Senility or Death and Illness. We cannot follow him into all the details of his researches on the history of the two Genii, which he brings down even to the present time, tracing in the pious act of the modern Persian peasant who hangs a shred of his ragged cloak upon a sacred shrub the same feeling that prompted King Xerxes, in his expedition against Greece, to hang a golden necklace upon a fine plane-tree which he met with on the road. Suffice it to say that M. Darmesteter shows himself thoroughly well versed in all the manifold departments of literature, Zend and Pâzend, Greek and Sanskrit, historical and mythical, which every enquiry into the history of the Zoroastrian religion has to be based upon. Of his felicitous conjectures we will only quote one more, his identification of the ten thousand ἀθάνατοι among the Persian troops of Xerxes with the ten thousand plants which enjoy the protection of Ameretât, the deity of Immortality; while Herodotus' (vii., 83) explanation, that there was in that troop always a representative ready to fill the place of every one that should have been killed accounts only for the term ἀθάνατοι, not for the number ten thousand. Of equally general interest is the final transformation of Khordâd and Murdâd, as they were later called, respectively into deities of fire and of death; this metamorphosis, which was owing to popular etymology, is a true instance, M. Darmesteter observes, of what Max Müller calls the disease of language, viewed as a main source of mythology. The assertion that the terms in which Plutarch refers to the sixth Zoroastrian god mentioned by him contain a literal translation of the opening words of the *Khordâd Yasht* we cannot but consider as wholly unfounded, after a careful perusal of the whole passage in the Zend original. Nor do we think that to see in the religion of the *Gâthâs* nothing but a natural development of the ancient faith of the Iranians, instead of a great religious reform, does sufficient justice to the individual influence of Zarathustra and to the advanced character of his religious principles. But these are minor points, and a treatment of the remaining *Ameshaspands* by the same author, in accordance with the general principles laid down by him for such enquiries, is a thing greatly to be wished for. Or let him pursue his Zend studies in any other form, as he thinks best; after such an instalment as this we have a right to expect none but solid work from him. JULIUS JOLLY.

Mycographia; or, Figures of Fungi from all Parts of the World. By Dr. M. C. Cooke. (London: Williams & Norgate, 1876.)

WITH the third part of this admirable and laborious work the author issues a circular to the effect that, unless a considerable addition to the present number of subscribers can be found, he will be unable to continue it beyond the sixth part, which will complete the first volume. It is to be hoped that so important and useful a work will not fall through for want of a sufficient number of subscribers to pay the actual expenses of publication. More than this Dr. Cooke does not ask or expect. It has been estimated that there are not less than 25,000 species of fungi, and in no branch of botany are figures so essential for the correct determination of species. Improved microscopes and the extension of microscopical research in recent years have added much to our knowledge of the minute fungi, and rendered the writings of Fries and Persoon to a great extent obsolete. As might be expected, much confusion has arisen from different authors forming independent opinions as to which of the not less than twenty species of *Peziza*, for example, now known should be referred to the two or three species described by the

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earlier writers; and there is little prospect of uniformity so long as no complete series of analytical figures is in existence. With the exception of the *Hymenomycetes*, few of the groups of fungi have been well illustrated. This is especially the case as regards the *Discomycetes*, a section of the *Ascomycetes*, including about 2,000 species, which Dr. Cooke has taken in hand for coloured illustration. Each part of the work before us contains figures and descriptions of about eighty species; the three together forming an eighth part of the projected monograph of the species of this section of fungi. We find that all the microscopical details are drawn by aid of the camera lucida, to a uniform scale, and printed, from the author's own drawings thus obtained, by photolithography. Not an unimportant feature of this work is the reference under each species to the source whence the specimens were derived from which the figure was prepared. Species described by Fries, Berkeley, Fuckel, Karsten, Desmazières, and others, are illustrated from authentic specimens, affording a proof that no trouble has been spared to ensure the greatest possible accuracy. Among the genera already figured are *Peziza*, *Wynnea*, *Helvella* and *Mitrula*. Whatever view one may take of species, and whether one is interested in this particular group of the vegetable kingdom or not, Dr. Cooke's work, if carried out to completion, will possess a permanent value which no botanist can afford to ignore. It will be a great pity if Dr. Cooke's appeal to the friends of science generally should prove fruitless. We extract the following paragraph from his circular:—

"One hundred additional subscribers are all that are required to guarantee the continuance of its publication. As it is supplied to subscribers at the reduced rate of half-a-guinea each part (if obtained direct from the author), and as only two parts can conveniently be issued during the year, the cost is limited to one guinea per annum."

W. B. Hemsley.

SCIENCE NOTES.

ASTRONOMY.

The Melbourne Observatory.—Mr. Ellery's Report to the Board of Visitors has been published, and contains some interesting information as to the work which is being carried out at this Observatory. The chief interest centres in the great reflector, and it is satisfactory to note that some progress has been made with the re-examination of Sir John Herschel's nebulae, the work for which this fine instrument was specially provided, and which has unfortunately been long delayed by various causes, personal and otherwise. When the telescope was first erected at Melbourne, it seems to have been considered throughout the colony that its main purpose was to gratify the curiosity of idle sightseers, and even now we are sorry to learn that forty clear nights out of 150 were *solely* occupied by visitors, who probably would have seen much more with one of the smaller telescopes of the Observatory. A similar practice long prevailed at the Cape Observatory, causing great interruption to important observations, and it required great determination on the part of the present Astronomer, Mr. Stone, to break through the established usage. Although Mr. Ellery has been absent in Europe for the greater part of the past year, the work of the Observatory has been carried on uninterruptedly by his deputy, Mr. White, and the observations of stars—though somewhat restricted of late to allow of the arrears of reductions being cleared off—have been continued with the transit-circle, Mr. Ellery being justly proud of the work which has already been accomplished by the formation of the valuable Melbourne catalogue. Besides meteorological and magnetical observations, Mr. Ellery has commenced a series of photographs of the sun with a photo-heliograph used in the Transit of Venus; and has obtained 148 sun-pictures during the year, and further proposes to undertake systematic micrometer measures with the eight-inch equatorial.

The New Star in Cygnus.—On November 24 Dr. Schmidt remarked a new star of the third magnitude in the constellation Cygnus, which must have blazed out very suddenly, for it was not noticed when he last had an opportunity of observing on November 20 nor on any previous night, and could, therefore, hardly have been as bright as the fifth magnitude. The star very rapidly waned, falling to the fourth magnitude on November 28, to the fifth on November 30, to the sixth on December 6, and to the seventh on December 15, after which date it has but very slowly diminished. The position of the star is R.A. $21^h\ 36^m\ 50^s$, N.P.D. 47° 43′; and no record of any star in this place can be found in the Bonn Durchmusterung, which gives all stars down to the ninth magnitude inclusive or in any other catalogue. Thus, till its sudden blazing forth last November, it has presumably been of extreme faintness, like the new star of 1866, *T* Coronae, and others before. Immediately after the discovery Dr. Schmidt at once telegraphed to Prof. Littrow at Vienna, and also wrote to M. Le Verrier at Paris, where a spectroscopic examination of the star was made by M. Cornu on December 2 and 5, though the star had then fallen to the fifth magnitude and the weather was very unfavourable. M. Cornu found the spectrum to consist of bright lines on a faint continuous spectrum almost completely interrupted between the green and blue. The bright lines appear to correspond to hydrogen, sodium or helium, magnesium, and the coronal substance, which gives the line 1474 K in the green. These are in fact the principal elements in the sun's chromosphere, so that the new star has presumably an atmosphere similar in its constitution to that of the sun, and it is this atmosphere which has suddenly blazed forth, the underlying photosphere giving comparatively little light, and thus presenting the exact converse of what occurs in the case of the sun, where the photosphere is so bright as completely to extinguish the light of the chromosphere. It is much to be regretted that no news of the discovery of this new star was sent to this country till December 9, when the published account of the Paris observations arrived. Unfortunately, cloudy weather on the Continent prevented observation at the critical period immediately after the discovery, while, if Prof. Littrow had telegraphed to England, observations might have been made on no less than eight nights preceding December 9. The omission is the more strange since the telegraph companies concerned have with great liberality made a convention, by virtue of which telegrams announcing astronomical discoveries are transmitted free of charge; and this concession is regularly taken advantage of to announce the uninteresting additions which are continually being made to the already too numerous swarm of minor planets. In the case of this star an opportunity, which can hardly be expected to recur soon, has been lost of determining the changes of the relative brightness of the various lines and in their breadths, from which most interesting results as to the temperature and pressure of the vapours in the star's atmosphere might perhaps have followed. The changes in the spectrum of hydrogen, as depending on temperature and pressure, are in particular very remarkable, and a comparison of the three lines of this gas in the new star at different dates might have given most valuable information on this point. Even as it is, M. Cornu has, under very unfavourable circumstances, obtained most important results.

The Position of the Equinox.—There has always been a difficulty in fixing the exact position of the point from which right ascensions are reckoned, as it can only be done by observations of the sun, from which the place of passage through the equinox is deduced. Such observations are liable to be affected by all sorts of errors, some of them depending on temperature, which may alter the state of the instrument and the rate of the clock in the interval from day to night and from summer to winter; while others arise from peculiarities in the observer, especially in the habit of observing the first and second limbs of the sun; and others, again, depend on the instrument, whether arising from errors of graduation of the circle or deviation from circularity in the pivots. These latter errors will affect the times of transit of stars and thus make it difficult to obtain a standard catalogue of the right ascensions of fundamental stars. It has naturally been the aim of astronomers to eliminate these various sources of error, and they have so far succeeded as to reduce the outstanding discordances between different sets of observations to a few hundredths of a second; but even these quantities are larger than would be expected if the thousands of observations employed were only free from systematic error. M. Nyren has lately discussed the observations of the sun made at Pulkowa from 1861 to 1870 and has been met with the same difficulties which have puzzled former astronomers, there being a considerable discordance between the declinations obtained by the two observers concerned. M. Nyren's result differs considerably from the mean of those found at other observatories, and in particular by 0″·064 from the place of the equinox determined by Greenwich observations from 1836 to 1870, and by 0″·055 from that given by former observations at Pulkowa. Though the places of the fundamental stars may require some slight corrections, they can hardly affect the result by more than a few thousandths of a second, and will therefore not account for the above discordances, which M. Nyren considers must arise from some unknown systematic errors. It is to be remarked that all the determinations of right ascension at Pulkowa have been made by one observer, while another, using a different instrument, has been charged with the observations of declination, and any personality in the habit of observing would affect the two co-ordinates differently. Such personality is commonly different for the two limbs, and consequently affects the place of the sun's centre, so that, as M. Le Verrier has pointed out, it is in the present state of astronomy far more important to multiply observers than observations.

MICROSCOPICAL NOTES.

M. E. Maupas has a paper in *Comptes Rendus*, November 13, 1876, on the motile condition of the well-known infusorian *Podophrya fixa*. He found numerous specimens among fresh-water algae in streams near Algiers, sometimes free, at others fixed by their long peduncles. Free or fixed, their bodies were always round, sometimes perfectly regular, and the suckers were distributed regularly all over the body, except at one spot where the contractile vesicle is seen. Closely observing these creatures, he noticed, at periods of from half an hour to an hour, the suckers slowly contract and re-enter the body. At the same time the region destitute of these appendages became gently depressed, and formed a large furrow, which soon gave the body a reniform aspect. The surface of the furrow, when strongly magnified, exhibited rows of minute points, or projections, which elongated themselves. Finally, these projections grew into long slender cilia, the body elongated, the suckers disappeared, and the *podophrya* swam freely, turning on itself. After passing some time in this condition, the processes were reversed, the suckers began to reappear, the body to grow shorter and broader, and the vibratile cilia to retract. In about twenty minutes

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he original aspect was resumed. The whole group of creatures under the names *Actinophryina* and *Acinetina* requires to be re-examined. The well-known acinetan theory of Stein, abandoned by him of late years, was partly founded upon errors connected with *Podophrya fixa*. Dujardin rejected *Podophrya* as a distinct genus; Pertz named one form *P. libera*, which was stemless, and the researches of Messrs. Dallinger and Drysdale show that without many months of continuous observation it is impossible to work out the life-history of some infusorians, or to say what discrepant-looking forms are stages of the same species. *P. fixa* has been so long observed by so many microscopists, from Ehrenberg downwards, that we cannot suppose the changes noticed by M. Maupas to be common. In Pritchard's book *P. fixa* is stated to be "found among dust-like matter upon the surface of pond-water."

AT the meeting of the Royal Microscopical Society on the 3rd inst. Mr. Stephenson exhibited some curious optical experiments with diaphragms and ruled diffraction-gratings, contrived for the purpose by Prof. Abbe of Jena. One of these gratings is formed by ruling a band of vertical lines so as to cut through a silver film on a glass disc. In the upper part of this band the lines are about at the rate of eighteen in the $\frac{1}{100}$th of an inch. In the lower part there is an additional line in each interspace. If a diaphragm cut in a piece of card with three slits $\frac{1}{20}$th of an inch wide and the same distance apart is placed in an inch-and-a-half objective, the coarser lines appear doubled when the slits are parallel to the lines; when the slits are at right angles to the lines the latter appear as they are. The effect varies somewhat according to the dimensions of the slits and their distance apart. If too wide the experiment does not succeed. With slits of the size mentioned, and B and C eyepieces, we noticed, on rotating the slits from their position at right angles to the lines, which shows the latter as they are, that at about 45° there springs up an additional line in each white interspace. When the parallel position is reached, the doubling of the coarser lines is so effected as to make them coincide, line for line, with the finer set below. Other gratings are ruled with lines crossing at right angles and obliquely. Those which have their lines at right angles are truly seen when the slits are vertical or at 90°, but give oblique patterns at 45°. The nature of this action is well shown by using a diaphragm with a single central fine slit. This renders the coarser lines easily visible when at right angles to them, and they cease to appear at 45°, or when parallel. A diaphragm with a small round hole allows no lines to be seen—the exact size depending upon the objective employed. Round holes of a certain size give the crossed gratings hexagonal markings. These experiments show conclusively that diffraction effects must be carefully studied to enable the microscopist to avoid errors of interpretation. The precise conditions of gratings, &c., will not, of course, be repeated in physiological or other objects, but analogous causes of error may be introduced. We hope Prof. Abbe's experiments will be extensively repeated.

AT the same meeting a slide, prepared by Mr. Black, was exhibited to show the action of small mercury globules mounted in balsam on polarised light. The globules should be of such a size as to look about the eighth of an inch or less in diameter, when viewed with one-sixth or one-eighth objectives. The polarising prism should be placed beneath an achromatic condenser, and a strong light thrown up. When the analysing prism is turned so as to give a dark field, the globules look semi-transparent with luminous margins and four dark marks like an incipient cross. The focus for this optical effect is rather lower than that for viewing the surface of the globule. Pereira, in his work on *Polarised Light* (edit. 1854, p. 137), noticed the action of bubbles in balsam. In this experiment the reflecting surface of the mercury seems also to operate. Each globule appears surrounded by an empty space as the mercury contracts in cooling and leaves the balsam.

A WANT felt by physiological and other lecturers has just been supplied by Mr. Browning, who has contrived a new nose-piece for lanterns to exhibit microscope slides of the usual 3 × 1 inch size on a screen. It has additional condensing lenses to reduce the pencil of light from electric or oxy-hydrogen apparatus to the right size, and a microscopic apparatus carefully made with achromatic lenses and a suitable eye-piece. The image should be thrown upon a good paper screen, and it will be found that many injected preparations, parts of insects, &c., can be effectively displayed to a considerable audience. The definition is extremely good, as will be found by going close to the screen and noticing the sharpness with which minute hairs, tracheal tubes, and similar structures, are displayed; but, of course, anything that is required to be visible many feet off must be capable of presenting a distinct outline at such a distance. The light of the paraffin lamp belonging to the sciopticon is not sufficient for this purpose, but perhaps some of the most brilliant of the new duplex lamps might suffice for private exhibitions. Changing this nose-piece for that usually employed for larger slides, or *vice versa*, is a quick and easy process.

MEETINGS OF SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—(*Wednesday, January* 3.)

H. SYER CUMING, Esq., F.S.A. Scot., in the Chair. Several fragments of the Roman pavement discovered in 1875 opposite Crosby Hall were exhibited by Mr. R. Earle Way. The pavement was hardly noticed at the period of its discovery, owing to the rapidity with which it was either covered up or destroyed. It had tesserae of red and white, and it most probably formed a part of the large Roman villa of which much of the foundations was met with several years ago in Old Broad Street. Mr. Way also exhibited several other objects of much interest, including some sling-stones from Sidbury Castle, near Sidmouth.—The Rev. C. Boutell presented to the Association and described a capital series of photographs of the Misereres of the old stalls of Worcester Cathedral, executed probably between the years 1375 and 1400. They were removed in 1551, and have recently been restored by Mr. Perkins and replaced in the choir, but their exact arrangement has been lost. —Mr. Loftus Brock, F.S.A., read a communication from the Rev. Prebendary Scarth, reporting the discovery of two Roman pigs of lead among the *débris* of mining works at Charterhouse on the Mendip Hills, bearing the name of Vespasian.—Mr. Walter Money announced the discovery of an ancient chimney-piece of fifteenth-century workmanship in clearing away the site for the municipal buildings at Newbury, and a drawing was exhibited.—The Rev. S. M. Mayhew exhibited several very interesting fictile vessels: a costrel with three loops; a Roman vessel, to which a snail-shell still adhered; and a fragment of figured pottery, made probably in the Rhine provinces in imitation of Arezzo ware. The interest, however, centred in an ancient fragment of a vessel with *Chinese* characters found with Roman relics, and affording evidence of the extent of Roman commerce. —Mrs. Bailey sent a curious Italian water-bottle of seventeenth-century work, in the form of a melon. —The first paper of the evening was by C. Lynam, Esq., of Stoke-on-Trent, descriptive of the ancient crosses of Staffordshire, and illustrated by a large collection of drawings and casts. These represented several examples of Saxon date, and the similarity to those of Ireland, Wales, Scotland, and Cornwall was pointed out. The second paper was by C. W. Dymond, Esq., of Penalt, on Stanton Drew; and the Chairman read some notes descriptive of several little-known effigies in the churches of Norfolk, which are of considerable interest.

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, January* 9.)

COL. A. LANE FOX, President, in the Chair. Mr. Moseley, naturalist to the *Challenger* expedition, read a long and most interesting account of the inhabitants of the Admiralty Islands. He considered that in their arts, as shown in the ornamentation of their weapons, &c., they resembled the natives of New Guinea, while in a peculiar note in their chants or singing he noticed a strong Fijian resemblance. Their manner of hafting the stone implements differed from that in other groups, the stone being fixed in a slot in the wood. Obsidian spear and knife heads were shown, the mounting of the obsidian flakes in the spear-heads being effected with a strong gum and twine. The lecturer described most fully the customs, dress, and manners of the natives, and gave some thirty-five words of the language. The whole was illustrated with maps, sketches, and numerous objects. —"Report on Excavations at Cissbury, in October, 1876," by J. Park Harrison. The pit that has been excavated immediately adjoins the one cleared out by Mr. E. Willett in 1874, and is of nearly the same size. There are two platforms, one above the other, in a kind of apse on the highest or eastern side of the pit. Galleries radiate in all directions excepting towards the west, where, under a mass of chalk rock, which projects into the pit some six feet, there is a small chamber. Outside of it a quantity of charcoal and smoked chalk indicated that a fire had been made on the floor of the pit. Lines in different combinations were found at the entrances of two of the galleries, and also upon loose blocks of chalk; some of them may, perhaps, possess a definite meaning; but the majority were most probably idle marks.

LONDON MATHEMATICAL SOCIETY.—(*Thursday, January* 11.)

S. ROBERTS, Esq., Treasurer, in the Chair. The following communications were made to the Society:—"Determinant Conditions for Curves or Surfaces, of the same Order, having all their Intersections common," Mr. J. Hammond; "Numerical Values of the First Twelve Powers of π, of their Reciprocals, and of certain other Related Quantities," Mr. J. W. L. Glaisher, F.R.S.; "On some General Classes of Multiple Definite Integrals," Mr. E. B. Elliott; "On the Partial Differential Equation $s + Pp + Qq + Z = 0$, Prof. H. W. Lloyd Tanner; "Determination of the Axes of a Conic in Trilinear Co-ordinates," Mr. J. J. Walker; "On some Elliptic Function Properties," Prof. H. J. S. Smith, F.R.S.

ROYAL SOCIETY.—(*Thursday, January* 11.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On some Phenomena connected with Vision," by B. T. Lowne; "Further Observations on the Locomotor System of Medusæ," by G. J. Romanes.

NEW SHAKSPERE SOCIETY.—(*Friday, January* 12.)

F. J. FURNIVALL, Esq., Director, in the Chair. Votes of thanks were passed to the auditors of the Society's cash account for 1876, and to the honorary secretary for his services during the past year. A resolution of condolence with the family of the late Mr. Charles Childs, the Society's printer and helper, was also passed.—The paper read was by Mr. Joseph Knight, "On some Points of Contrast between Shakspere and Contemporary English Dramatists." After asserting that the establishment of blank verse as the great medium of dramatic expression was principally due to Marlowe, and showing that with him it reached a point at which little room was left for improvement, Mr. Knight compared certain creations of Marlowe with others of Shakspere. He then instituted comparisons between Shakspere and Marlowe, Webster, and Beaumont and Fletcher, contrasting at some length the terrors of realisation in Webster's *Duchess of Malfi* and *Vittoria Corrombona* with those of suggestion in *Macbeth*. The absence from early dramatic literature of any keen appreciation of domestic life was dwelt upon; and also the fact that throughou the whole range of the Elizabethan drama there is no attempt to dwell on the beauties of landscape—of special flowers, &c. there is much—and scarcely an instance in which the mention of the sea shows any sense that it was an object of delight rather than c terror.

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FINE ART.

Bracebridge Hall. By Washington Irving. Illustrated by R. Caldecott. (London: Macmillan & Co., 1877.)

MR. CALDECOTT'S illustrations to *Bracebridge Hall* are distinguished by the same excellent qualities which justified the success of those which appeared last year in *Old Christmas*. The same rare power of drawing movement, the same quick sense of humour with now and then a touch of tender grace, the same spirit and swing which attracted and entertained the reader of *Old Christmas* reappear in *Bracebridge Hall*.

In some respects Mr. Caldecott's present work, though still rather uneven, is in considerable advance upon the point attained last year. The points of failure are still the same, but the failure is not in the same degree. Wherever the treatment is decorative rather than pictorial, Mr. Caldecott succeeds most fully; a full scheme of complicated chiaroscuro, the sustained modelling of the picture by means of light and shade, seems to embarrass him, as it may be said to have embarrassed many great masters of illustrative design. It is, for instance, impossible to go through a series of the works of Gavarni without observing how completely he was foiled to the last by this difficulty. The full-page illustrations of *Bracebridge Hall*, like the full-page illustrations of *Old Christmas*, in which this method of rendering was also attempted, are the least excellent of the volume: the lines of the composition are lost, the whole subject becomes confused, and only here and there some happily touched detail redeems the scene from unskilful commonplace; but when Mr. Caldecott has to detach and space his figures in outline, strengthened only by forcible indications of the general play of light, he often achieves very great success. The row of "Family Servants in Church," "Horsemanship," and the sketch of the General asleep over *The Faerie Queene* on p. 122, are all admirable examples. It is also to be noticed that Mr. Caldecott does not readily seize on mixed sentiment or character. The fresh and careless youth of boys and maidens, or broadly pronounced types of age and eccentricity, are rendered with graceful or lively comedy. The preface page illustrates this excellently. Above, the slight figure of the lad who addresses the two seated girls recalls the charming trio which headed "The Table of Contents" in last year's volume; below, the two old gentlemen solemnly watching their floats from the river-bank are put in with contrasting and unrestrained spirit and humour. But Lady Lillicraft, the quondam Queen of Beauty dethroned by small-pox, and further chastened by advancing years, yet retaining something of her ancient charm and much of her ancient pretensions—this darling creation of the author Mr. Caldecott never succeeds in completely realising. Yet even here (p. 33) there has been no want of intention; there are traces of that honest effort to call up a distinct image of the object represented which differentiates Mr. Caldecott's work from that of nine-tenths of the illustrators of our pictorial literature. His pencil is perhaps most assured when touching the dogs, horses, and birds which figure in the story. The four unfortunate falcons who appear on page 12, and again on page 127, are masterly studies, not distanced even by the cuts which enliven "The Rookery," and Lady Lillicraft's King Charles, who figures, bursting with food and spite, at the head of "The Widow's Retinue," is a piece of fine observation. The head is, in its way, a gem of beautiful drawing.

Throughout, nothing is left to chance; the arrangement and grouping of the different subjects has been carefully thought over, and the design has often considerable merit. In short, Mr. Caldecott promises to be an original and very interesting illustrator; and, taking into consideration the sound direction of all his work, the complete development of his talent and the perfecting of his skill would only seem to be a question of time and strength. E. F. S. PATTISON.

OLD MASTERS AT BURLINGTON HOUSE.

(*Third Notice.—Dutch and Flemish Schools.*)

IT was the happy fortune of the Dutchmen in their great seventeenth century to be well-nigh supreme in three branches of Art—in landscape, in portraiture, in the painting of common life. The art which gave expression to religious feeling, and the art of composition and ideal design, had somewhat had their day; and no revival of their glories in later times can overshadow the secular glories won by the art of the Low Countries; by Hobbema in landscape, by Rembrandt in portraiture, by Nicholas Maes and Jan Steen if we take them as representative of two different ways of painting common life with eminent triumph.

And chiefly to-day we speak of this painting of common life, since, of the other two successes, in landscape and in portraiture, there is here in Piccadilly, just now, less overwhelming evidence. First, however, of these. Apart from the sea-pieces of Backhuysen and Van de Velde, and the classical landscapes of the Boths, and the everyday landscapes of Wynants, and the trooper-peopled landscapes of Wouvermans, in which the pure landscape is so seldom the charm, there are the works of three masters, Hobbema, Jacob Ruysdael, and Cuyp. Of Hobbema's two, the palm will probably be given to that lent by Mr. Robarts (No. 139)—a house with a dovecot, under the light shadow of trees, and after exquisite spaces of atmosphere, church-spire, other houses, other trees; a landscape little arranged, but given in its best light, and with all attendant pleasantness of groups and accessories. Then, Cuyp. We have him big and unusual, and unpleasing too, in No. 133, in which the negro-boy and the great horses, brown and grey, crush the charm of the landscape; we have him better, but still less interesting than usual, with less of simplicity and unity, in No. 129 (*View of the Town of Dort*)—happy in its rosy background light—we have him best in No. 137 (*View on the Maas; Evening*); a typical Cuyp of the greater kind, in which no variety of material or finish of work has lessened the unity of the whole; nay, in which these together have impressed us all the more potently by the richness and completeness of their realisation of what Cuyp painted best and most; the slow and lazy sunshine, on tepid meadows or broad waters, on beast or boat-sail. There is here nothing neglected that could strengthen the impression of slow calm; each object in the picture, down to the very buoy lapped lazily and upborne by the sleepy water, is an added gain to the effect that was sought for. Ruysdael is perhaps seen best in No. 125; a landscape of wood and rocks, the further cliffs seen, grey and broken, through spaces of air.

The great room has several Vandykes, which two at least show him quite at his strongest. No. 100, Lord Lansdowne's picture of *Henrietta Maria*, stands almost alone in its harmonies of silver and cream colour, and in its perfection of calm grace, in its suggestion of stillness just happily fallen into, from the head to the arm and fingers, from the hair to the folds of the dress; while No. 98, a portrait of *King Charles*, compares favourably with the Queen's possession because it has an unwonted fineness of characterisation: the record of a character of which the traces are too intricate for immediate perception. Vandyke had every reason to study the monarch who not only graciously commanded in the painter's last days that his illness should be stopped, and appropriated 300l. for the execution of that royal command, but had also long before encouraged him to more practical effect. And no portrait of Charles, and notably of Vandyke's, is studied more finely than this. The one sacred piece, by this painter, in the exhibition—Lord Methuen's *Betrayal of Christ*—as it may be instructive to mention, declared by competent judges to be an interesting replica of the picture at Madrid.

A small full-length figure of the *Princess de Condé*, niece of Richelieu (No. 277), shows Terburg in some ways at his best in portraiture. It will indeed be observable that the delicacy of work in the complexion finds no equivalent in the treatment of hair flattened at the forehead and passing behind into ringlets with no texture; nor for finish of costume and ease of attitude, the expression, too, of a certain dignity with a certain homeliness, the picture is remarkable; nor has Terburg ever to my knowledge gone further than in this piece, in the rendering of texture of stuff—of satin more especially, as his wont is: satin with its folds heavy but small; the shadow of one fold on the light of another: the creamy lights, the bluish reflections.

From his dainty art of the boudoir, yet not effeminate, we step to that greatest art in portraiture, the art of Rembrandt. Two examples claim to be here; but one of them, the old woman, is too strangely feeble, too suspicious, to detain us. Lord Lansdowne's picture of the painter by himself (No. 32) is worthy of quite other attention. It is a late picture, as is evident not only from the gathering age of the subject of the picture, but from much of the treatment: the breadth, suggestiveness and happy incompleteness of the work about the eyebrows, showing that unflinching mastery and audacity of hand which came to Rembrandt most fully only late in life, and of which the etching of *John Lutma*, dated 1656, is a supreme instance. To about this period belongs, let us suppose, Lord Lansdowne's picture—about this period, but probably a little later, for more than eight years seem to divide it from one portrait in its own day quite as truth-telling and expressive—a portrait of Rembrandt in middle age—the *Rembrandt Drawing*, dated 1648. A mistake, by the by, to note in a generally accurate catalogue, is the giving of the year 1665 as that of Rembrandt's death. The discoveries of the last few years—now read to everyone's hand—show him to have died in 1669. Lord Lansdowne's masculine and self-occupied figure—worn, rugged, of keen and concentrated observation—is a late link in the chain of etchings and paintings which show us Rembrandt in all guises, of artist, citizen, masquerader, and at all steps of his life, from youth to age.

And now for such examples as are here, of this great painting of common life by the Dutchmen which was the outcome and result of general tastes, permanent and widely spread, but intensified at a particular period, as modern criticism in France assures us, by the events of history. The Dutch, more than any other people, knew the charm of the home—the charm of the great open fireside, of the clean-swept tile-hearth, of the

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pinet in quiet shadow in its accustomed corner, f the sunlit window-seat, of the expected meal, f the tranquil occupation. They knew it always ut knew it best perhaps at the time when heir great painters of it rose, when the slow truggle for national independence had ceased —a struggle that had been fought out in nearly very town and village, painfully, so that for years here had been no secure possession nor quiet rest, nd the familiar things of every day, when they ame to be held surely, were a keen enjoyment, nd the charm of home became almost a religion o the people, and their great painters of homely ife are its prophets.

The home, indeed, was not seldom the tavern, where instead of the swept and garnished chamber with quaint designs of flooring and window-pane, hangings, and chair stuffs of exquisite and changeful colour—the chamber of De Hooghe, of Maes, of Van der Meer, of Delft—there was the rough table, and the three-legged stool, the beer-pots, the copper vessels, the litter of carrots on bench and floor, the pipe-smoking, lounging and loafing boors sleepy with drink—the tavern of Ostade and of Teniers. The one artist painted the one room, with his keenest pleasure in perception of its ordered harmony, its light stealing in at the window and diffused and modulated on the wall, the yellows shrinking into yellowish-browns, the browns passing by strange reflections into neutral grays and greens, into further glooms of corners receding into ultimate darkness. He painted it—Maes or Van der Meer—with his keenest perception of all this, perhaps too of the quietude of life that became its inmate bending over the spinning-wheel, its solitary musician with slow fingers on the spinet; but painted it with no keener perception than that which guided Teniers to the gesture of the gardener with his barrow (No. 135), to all the fling and movement of the dancing peasant well to the fore in the merry-making crowd (No. 52), or Jan Steen to his profounder portrayal of the comedy of life, to his seizure of all types, evil and good, in the world that chanced to be around him.

First of Maes, represented by two pictures, one lent by the Queen, and the other by Mr. Robarts the banker. Mr. Robarts's, No. 132, recalls by its subject of a woman near a spinning wheel, the picture in Amsterdam lately successfully engraved by Herr Unger; but in no other way does it suggest reminiscence of the picture in Holland. More powerful than agreeable in its *chiaroscuro*, less happy than usual in its colour, owing to juxtaposition of the favourite black and red in a manner unwontedly brutal, it is yet not without its own grave charm, and translation of its colours into the black and white of the etcher would make that charm the more readily perceptible. The Queen's *Listener*, No. 71—a girl descending the last turn of the stairs that just hides her, in her silent and arrested moment, from sight of the talking group, lantern-lighted, in some dim background of kitchen or cellar—has an effect of light and shade even broader than the other, yet attained by a greater subtlety of means. The broad and general effect is of high light on the yellowing-white of listener's apron and tippet, and darkening gloom elsewhere—broad with the breadth of Rembrandt, Maes's master—but the subtlety is there too; and the eye, when once familiar with the work, may pass from these broad spaces of warm light, on tippet and large apron, to changing vanishing effects on room-side, chamber-wall, where in tints strangely neutral it is difficult to say whether the light begins to be shadow, or shadow begins to be light, and so, amid half glooms, to isolated points of brightness: the rounded baluster-head catching at just one rounded bit, the stray glimmer; the glimmer breaking out again, yellow and brassy, on the further nails of the straight Dutch chair, that peers from background space and wall in cosy and gathered dimness. Light, in this picture, as in the great example of the master shown last year, is a moving presence of slow and changeful life, giving life too, and companionship, to the else inanimate things; and Maes and his fellows followed its subtleties on chamber wall and hanging, and in its narrow yet eventful passage from window to hearth—played out its little drama there, within that limited space—much as the more commonly extolled painters of our last generation watched it in problems of conflicting sunshine and shadow in English landscape; nor, when prepossessions are once laid aside, is it perhaps so easy to say whether the greater praise belongs to the one or the other. For it will hardly be urged that the clod of earth, the tree-trunk, the damp herbage, is, for itself, a worthier, a more proper object to be painted than hearth, window, or wall. The artist, giving a quality as well as finding one, exalts and transmutes alike the one thing and the other; and so what Turner and Constable did for the country, Maes and Van der Meer did for the home. So much for Maes's work in the present exhibition: it is not without interest to add that work of the kind for which we who like him have got to like him the most is not that by which in half-way times between his own and ours he has been most widely known. Descamps, for instance, giving account of him in his second volume, speaks of Maes as a painter of portraits, with whom pictures of our kind, here in London, were quite supplementary and secondary work.

Ostade has several things: one or two on a large scale, one or two on a small: the finest and surest bit of execution being No. 72, *The Lawyer*: a keen portrayal of some busied man of middle age deep in his work; around him Ostade's litter, and as this time it cannot be the tavern litter of pipe, carrots, broken bread, it is the litter of letters and books and the accessories of the writer's working-table. More pleasantly composed, if rather less brilliantly painted, is No. 80, *The Musicians*: a man with the fiddle, and others completing the group; the types not agreeable—he rarely allowed them to be, in works designed, it would almost seem, for a revelry of ugliness, in base feature and common thought. But the work shows as well as another his sense, too, of easy balance in composition, and of the pleasantness of texture in woven fabric or glazed clays.

The representation of Teniers is of uncommon completeness, for we have him not only with two of his finest festivals, No. 52 and No. 58 (pictures belonging to the Queen and Baron Rothschild), but in a large market-gardener picture (No. 135), and in the *Guard Room* besides (No. 117). The pictures of the many-figured groups are of old repute and fame. The market-gardener picture speaks for itself, so far as any such picture can; in its kind, it is of incomparable freshness and excellence. The *Guard Room*, said to resemble in many particulars one of the Teniers's best known abroad, is remarkable for quite different qualities of lighting: the various distances from gate to courtyard, from courtyard to gate again, and so beyond, are marked with precision rare and notable. The festival pictures, it must suffice to say, are the most individual, and they excel more, perhaps, in their ordered disorder of grouping than in richness and fineness of characterisation. For this last we turn now finally to Jan Steen.

The seventeenth century had no keener observer of its manners, where its manners were freest, than Jan Steen; and, whatever his own life and tastes may have been, no more pitiless moralist; while in our day Meissonier only has rivalled him in recording, if needs be, on a pin's point, his experience of the face and life that came up to be painted. Where he was small in scale he was so without sense of pettiness, and thus you see his subject face to face, while you look at Gerard Dow's, Mieris's, and Meissonier's, as through the wrong end of the telescope. He painted, with Mieris's care, Hogarth's subjects, with sometimes little less than Hogarth's morals. There is no more curious mind to study: a mind sometimes much in sympathy, as here in Mr. Robarts's picture (No. 122), with the rough fondlings of a sultan of troopers, and now, as in the great example sold last year from the collection of Mr. Levy, charged with the bitter humour of the scene he painted, the sad and watchful face of the philosophic smoker, removed from the action of the drama, pointing its moral. And there is no Dutchman of more various mind, as even the three pictures in the present exhibition suffice to show. The inexpressibly bad face of the man in No. 50—his seemingly causeless leer as the woman bids him be seated—suggests a story not more void of offence than it happily is of clearness. But the painter of this loathsome face is the painter also, as in the Queen's *Twelfth Night* (No. 120), of an innocent youngster, button-nosed and Dutch, about to tumble delightedly over the lights on the floor: he is the acute painter here, and in 122, of many older faces rich in experience, yet not vicious nor unkindly, nor without their own homely gravity; and in No. 122, especially, he is the brilliant and even dainty painter of a type of frank maidenhood (the girl in the background rising now to the cellar's topmost step) daintily poised, happily coloured, and of a simple grace beyond the reach of his fellows. He is the painter of all this, above and beyond such texture, light and shadow, as he, like the rest, could master.

The Italian pictures and those of the earlier schools of the North, remain to be spoken of by Mr. Colvin. FREDERICK WEDMORE.

RECENT ACQUISITIONS OF THE BRITISH MUSEUM.

THE British Museum has recently purchased a valuable selection of original drawings and sketches from the splendid collection of Mr. Mayor. The whole of this collection, which the catalogue tells us "is the result of forty years' experience and research," was offered to the British Museum a short time ago for 6,000*l.*, but the trustees were probably wise, considering the vast stores of this kind already laid up in the Print Room, in purchasing only a few noteworthy specimens. Of these may be mentioned:—

1. A Virgin and Child, by Altdorfer, drawn with considerable skill in black heightened with white on a prepared ground. The outlines are harsher than with Dürer, and the effect altogether less pleasing, still the types are strongly reminiscent of the great Nürnberg master.

2. A curious subject by Roger Vander Weyden, simply called in the catalogue, "A Wife accused before a Judge." The judge, or king, sits on a chair of state in the centre, while the woman—a tall, dignified figure, in Flemish costume—stands before him to the left, but turns her face away in grief or, may be, righteous wrath. Her accusers, one of whom seems to be addressing the judge, are grouped on the left, and a little dog plays in the foreground before the judge's seat. This possibly may have been a study for some picture illustrating by means of legend the virtue of Justice. Such pictures were often commissioned for council-halls in the Middle Ages, and Roger Vander Weyden is known to have executed a series of four for the Town Hall of Brussels that were unfortunately destroyed at the bombardment of that town in 1695. This, however, can scarcely have been a design for any one of these, which represented the legends of Trajan and Judge Herkenbald, for it does not exactly tally with these histories. The drawing is carefully executed in grey heightened with white on a prepared ground.

3. A very fine pen-drawing washed with bistre, by Cornelius Dusart, representing the interior of a Flemish *cabaret* with peasants and others making merry. In choice of types and in general grouping this drawing closely resembles Adrian Ostade, but there is a great deal more jollity infused into the scene than that painter would

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have expressed, who generally drew his peasants as beings bowed down with care even when merry-making.

4. A scene on the banks of a river in Holland, with a pump and various figures surrounding it, by Jan Van Goyen, drawn in black chalk washed with Indian ink.

5. A clever sketch, in pen and bistre, of the interior of some picture-gallery, by Franz Hals. In the centre of the room is a group of amateurs, who are apparently about to examine some bronzes on a table from which the covering is just being withdrawn by an attendant. This drawing came, it is stated, from the well-known collection of Mr. Beckford at Fonthill.

6. A large composition of flowers and leaves, by Jan Van Huysum.

7. A pale mountain landscape with pine trees, by W. Van Nienlandt, showing considerable understanding of the kind of scenery it represents.

8. A lovely little drawing, by Jacob Ruysdael, simply two old boats moored near a group of nearly leafless trees at the bend of a small stream that winds across a Dutch plain, but the whole drawn with so much sympathy and truth that the prosaic scene becomes a delightful little poem.

9. A fine lady and gentleman in Spanish costume, by Esaias Vandervelde.

10. A landscape, by Jan Lievens.

11. A fine head of an old man, by Giovanni Bellini.

12. A detailed ornamental design, by Benvenuto Cellini. These two last are, we believe, the only drawings by Italian masters bought by the museum, although the Mayor collection includes a large number of important examples of Italian art.

Beside these original drawings acquired by purchase, Mrs. Susan Pinkerton, the widow of the well-known editor of voyages, has just presented to the museum a curious and extremely rare series of plates illustrating the manufacture of linen. These were executed in 1791–92 by William Hincks, an artist who has now fallen out of remembrance. According to Redgrave's Dictionary, he was born at Waterford, in Ireland, and was entirely self-taught, having been in early life apprenticed to a blacksmith. He exhibited at the Royal Academy in 1781, and tried his hand with some success in history, portrait, and miniature painting. He is also known by his illustrations to *Tristram Shandy*, but perhaps his most interesting work is this set of engravings. These represent the various processes that the flax undergoes from its first being picked to its final weaving into linen cloth. Although probably accurate enough in the drawing of looms, &c., the subject is not treated simply in a modern scientific spirit, but has a quaint old-fashioned grace infused into it. Thus the gentle youths and maidens employed in the manufacture disport themselves in Arcadian fashion, washing the flax in the murmuring brook, peacefully weaving or carding in the great room, enjoying their noontide meal beneath the shadow of a spreading tree, and even wandering away in blissful pairs into the realms of love. This scarcely coincides with one's idea of a great Irish linen-manufactory at the present day, but perhaps in the eighteenth century this pleasing state of manners and morals may have prevailed. The engravings are executed in the stipple manner, and have no particular value as works of art, but are interesting from their rarity and as being the works of an artist of whom very little is known.

Mary M. Heaton.

THE HOUSE AND ARCHIVES OF LUCIUS CAECILIUS JUCUNDUS IN POMPEI.

Rome: December 8, 1876.

A memoir has been written by Prof. Giulio de Petra concerning the *tabellae ceratae*, or records, found at Pompei in the beginning of July, 1875. This memoir was read at a meeting of the Royal Academy dei Lincei held on April 23 last, and I may remark that two of the foreign associates were present, Field-Marshal von Moltke and Prof. Mommsen. Prof. de Petra's work is not published, a few extracts only having been distributed to the author's friends; therefore a short account of one of the most important discoveries made of late years may not be unwelcome.

Various journals described the finding of the *tabellae*; the Commendatore Fiorelli announced the fact at the Royal Academy dei Lincei; De Petra mentioned it summarily in the *Nuova Antologia*; and, lastly, I myself gave two discourses on the subject at meetings of the Instituto di Corrispondenza Archeologica (*v. Bullettino*, 1876, pp. 12–34).

The house in which the *tabellae* were found belonged to Lucius Caecilius Jucundus, as is evident from an inscription on a very fine bronze likeness found in the atrium, and immediately deposited in the museum. The house is one of the most sumptuous yet excavated, and Dr. A. Mau has just completed an accurate account of it in the number for November of the *Bullettino dell' Instituto* (*v.* pp. 149, 151, 161, 168, 223, 234). The singularly beautiful decorations of different styles are well preserved, as well as paintings of great merit.

Some remarks, however, may be made with regard to one part of Dr. Mau's description. In the left corner of the Tuscan atrium the base of the Lararium is preserved, which is remarkable for a singular frieze curiously sculptured on a marble slab. It represents a triumphal arch; beside it the front of a temple, with a pedestal on each side, both surmounted by a rude equestrian statue. In the centre of a flight of stairs an altar is burning. Both the arch and the temple are crooked, inclining to the left of the spectator, but, in spite of this, it was evidently intended to represent the monuments of the northern part of the Forum of Pompei—that is to say, the arch to the left and the temple of Jupiter. To the right there is a vase placed upon a *patera*; a portable altar, upon the base of which there is a victim; beneath a sort of canopy there is a female bust, possibly the Pompeian Venus; and, finally, a man leading a bull for the sacrifice. Dr. Mau believes that by the inclination of the buildings the artist intended to indicate the perspective, and by the monstrous character of the statues to represent caricatures. Besides the representation of the temple of Jupiter, it is difficult to explain how a profane joke should have been placed in a Lararium, a place peculiarly destined to religious purposes. Also, if we suppose the altar to have been situated in the Forum, so that the right corner of the temple would be seen, by no possible rule of perspective could the walls have appeared oblique, and the eastern side of the temple would have been visible, of which there is no trace. The figure of the man with the bull being as deformed as the equestrian statues, the sacrifice also must have been a caricature. Another explanation must be sought, and it is highly probable that it was meant to represent the dreadful earthquake of the year 63 A.D. (February 5), which shook Pompei to its foundations previous to its total destruction a few years later; and the sacrifices offered to the tutelary gods to avert their anger.

This opinion, held by the Commendatore Fiorelli, adds much to the interest of the frieze, from which, besides valuable information respecting the topography of the Forum, very interesting details may be deduced concerning the house itself. For it is evident that, if the earthquake of 63 A.D. is represented in the Lararium, the house of Lucius Caecilius Jucundus must have undergone alterations after that date—that is to say, in the last years of the city. Whether or not the owner was alive when the city was destroyed we cannot tell, because our last records of him are in 62 A.D.; so possibly the handsome decorations may have been the work of a rich heir, destined to perish in the final catastrophe.

gain more personal knowledge of Lucius
s Jucundus from his records than from
We for they clear up a very important fact
Caecilidife, showing us how a banking-house
his house, on, a subject of much interest to
of Roman ancient law. These records were
was carried in *graffito*, partly in ink. As
students of ere found in a wooden chest,
written partly tablets coated on both sides
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The documents of Lucius Caecili
consist of three tables each—sometim
being the indispensable number. Place
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of a debt or the receipt for the money,
with the stylus on wax; and to avoid fr
two *tabellae* were bound together with
passed along a groove hollowed out in th
tablet, which cord was fixed in the
sealed with the seals of the witnesses who
to the validity of the document, and
names were again signed with ink besid
respective seals. To enable the owner to re
what the document was, as well as the am
money and the names of the witnesses, he
a memorandum himself, beside the signatu
the witnesses, or else on a third tablet joi
the other two. It happened fortunately th
wax of the seals became liquified, and in th
cess got diffused, so as to form stains, the irre
and capricious figures of which have bee
principal guides in reuniting the fragments.
owe this to Signore Vincenzo Corazza, an old
ployé at the museum, and chief of the labora
where the Herculanean papyri are unrolled.
this manner most valuable materials have
collected, which will soon be available to stud
in Prof. de Petra's memoir.

Having compared them with the tablets fo
in Hungary, and edited by Mommsen in
Corpus inscriptionum latinarum, the author
the Pompeian *tabellae* into deeds which r
auctiones, and into receipts for payments m
the municipality. He analyses the wo
phrases carefully, and the names of the
comparing them with names found in
graffiti (*C.I.L.*, iv.). He notices the
mentioned in the *tabellae*, which from
(C. Drusus Caesar, C. Norbanus Flacc
62 A.D. (P. Marius Celsus, L. Asinius
He winds up his erudite preface with an
by his brother, Prof. Giuseppe de Pe
chemical analyses of the carbon of the *ta*

Passing over the deeds of *auctiones*, wh
a difficult field of study, especially for
it will suffice to notice the registration
ments made by Lucius Caecilius Jucundus
public exchequer of Pompei. They beg
number 117 (page 73), number 127 (page
end with Lucius Caecilius Jucundus payin
sestertii yearly for the lease of a public
intended for a dye-house for cloth (*ful*
four payments of this lease are recorded, fr
year 57 A.D. to 60 A.D. He also paid 2,67
tertii yearly for public pasturage, of which
payments are recorded, from 56 A.D. to 59
Lastly, there is a deed recording a payment of
sestertii on March 14, 53 A.D., for a perpet

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lease (AVITVM ET PATRITVM), in the consulate of D. Junius Torquatus and Q. Haterius Antoninus, the Duumviri in Pompei being Q. Caelius Caltilius Justus and L. Helvius Blasius Proculus. These payments were made to the servant of the colony, appointed by the Duumviri for the time being. Our knowledge of the Fasti Pompeiani has been greatly increased by these discoveries, and we know who were in office at the time of the riots (Tacitus, *Ann.* xiv. 17), and those who were sent by the Imperial Government to make enquiry concerning the guilty.

Four plates of facsimiles will be published in Prof. de Petra's work, drawn by me, some specimens of which were presented by Commendatore Fiorelli to the Royal Academy dei Lincei and others en by myself to the Instituto. The plan fol- ed has been approved by many, particularly by f. Mommsen, who recollected the great diffi- es encountered in the Dacian tablets. I con- by announcing a work by Prof. Mommsen e Pompeian tablets, which will soon appear. learned professor wrote lately that the in- tion contained in De Petra's work is far important than he at first thought.

FELICE BARNABEI.

LE OF MR. JOHNSTON'S PICTURES IN NEW YORK.

CORRESPONDENT writes to us:—

The art-world in this country has been on tip-toe of excitement in consequence of an -dented sale of paintings and other works of he city of New York. The collection was y Mr. John Taylor Johnston, a distinguished t of that city. The total number of works ; the sale occupied three evenings, and real- e sum of 332,719 dols. Taken as a whole, this obably the most extensive and interesting col- of pictures ever made by an American.

English school was represented by only two mes—Holman Hunt, by *Isabella and the Pot*; and Turner, by *The Slave Ship*. The first 2,650 dols. The purchaser was Mr. J. W. of Baltimore. *The Slave Ship* was sold for ols., and went to Mr. Alfred Pell, of Boston. purchased by Mr. Johnston directly from kin, on the recommendation of a friend, and paid for it was then, as I am informed, ls. Of Turner's more important pictures only two in the United States besides *The* —viz., *Sunset off Staffa*, purchased many by Leslie for Mr. James Lenox, of New *A Coast Scene*, purchased by Mr. Lenox rom Turner.

French school was better represented in the collection than any other. There were two pieces by Meissonier, one of which brought ols. from Mr. J. Gordon Bennett. The as *Soldiers at Cards*. Another Meissonier, *Saxe*, brought 8,600 dols. Gérôme had pictures in the collection, among them the *f Caesar*, which was engraved for the *Art* a year or two ago, and which brought ols. Some other leading French pictures d for the following prices:—*Interior of Santa Rome*, by Madrazo, 4,600 dols.; *Roll Call of Victims of the Reign of Terror*, by Müller, ls.; *The Two Confessors*, by Zamacoïs, 6,500 *Autumn Morning, with Cattle*, by Troyon, ols.; *Brittany Peasants at Prayer*, by Brion, ls.; *On the Way to the Bath*, by Bouguereau, ls.; *A Young Roman's Bath*, by Gleyre, 5,200 *andits Surprised*, by Vernet, 6,000 dols.; *Herd h Cattle*, by Van Marcke, 5,100 dols.; *Arabs Re-* by Schreyer, 6,700 dols.; *The Turkish Patrol*, amps, 3,350 dols.; *The Call to Prayer*, by 4,000 dols.; *Forest of Fontainebleau*, by Diaz, ; and, for lower prices than the last, very ures by Corot, Isabey, Frère, Dupré, Rous- rdan, Ziem, Daubigny, and others. The sold, by other European artists, were as —*Norway Torrent*, by Achenbach, 2,000 dols.; *Beau*, by Knaus, 3,000 dols.; *On the Upper* y Koekkoek, 2,800 dols.; *The Reaper's* ,100 dols.; *Fishing Boats*, by Israels, 2,900 *ling Accounts*, by Duyckman, 4,350 dols.; *Japanese Bazaar*, by Castres, 1,675 dols.; *La Lecture*, by Willenis, 1,975 dols., &c., &c.

"The highest price paid for any one picture at the Johnston sale was 12,500 dols., and that was for the *Niagara*, by the American, Frederick E. Church. It was bought by the trustees of the Corcoran Gallery, at Washington. The sum paid was an advance of 2,500 dols. upon the price originally received by the artist, and, although this is one of his most noted pictures, it is not one of his best. That an American should have thus carried off the palm, on the score of prices, is of course an agreeable fact to the Yankees, but, nevertheless, there were some curious things done by them at the sale in question. They allowed the four pictures by Cole called *The Voyage of Life*, and also his admirable *Mountain Ford*, to go off for about one-half their original cost; and then, on the other hand, they paid more for old pictures by living artists than they would have to pay for better productions at the present time."

NOTES ON ART AND ARCHAEOLOGY.

THE competition opened for a national monument to Martin Luther at Eisleben does not seem to have inspired German artists—at least, the three designs for it that are now being exhibited at the Berlin Academy are extremely poor and conventional. Each one represents Luther with the Bible in his left hand, and gesticulating with his right.

L'Art states that M. Champfleury has asked permission to open an exhibition of the unpublished works of the late Henri Monnier, in one of the *salles* of the Ecole des Beaux-Arts.

THE ceremony of benediction of the new manufactory at Sèvres was performed on January 4, by the Bishop of Versailles. The ovens are stated to be in full activity, and all the works nearly completed.

THE death is announced of the Belgian painter and etcher, Adolphe Dillens, an artist who has acquired considerable reputation in his own country by his faithful representations of the scenery, manners, and dress of Zealand. He was so completely inspired, it is said, by this dismal corner of the earth that he very rarely painted any other.

A *catalogue raisonné* of 343 drawings by Jacques Callot, in the Uffizi and in private collections, is being published in *L'Art*. Several remarkable facsimile illustrations have been given. In the same journal M. Jean Rousseau has just finished a careful biographical and critical study of Eugène Fromentin.

THE pictures from the Dulwich Gallery are likely to remain at Bethnal Green some time longer, as the arrangements for their reinstallation at Dulwich will not be completed until spring, although the renovation of the Gallery is now nearly finished. The dirty old white-and-gold ceiling has been restored, and the walls repainted in a warm tint, the lower parts in red with gilt mouldings. Although most of the pictures of that Gallery are exceedingly dingy and uninteresting, there are a few—for instance, two fine Cuyps (one of them, according to Hazlitt, "the finest in the world"), a good Rembrandt, one of Murillo's well-known *Beggar-Boys*, several good Dutch landscapes, and the admirable portraits of Mrs. Tickell and Mrs. Sheridan—which well repay the lover of art for a few hours spent at Dulwich. It is to be hoped that when the collection is rearranged the catalogue also will be rewritten and its reckless ascriptions modified. In few galleries are more wretched works ascribed to great masters.

THE Landrath of the canton of Uri has at last yielded to a pressure which has been going on for years, and consented to propose at the next Landesgemeinde the restoration of the Tell's Kapelle, on the Lake of the Four Cantons. The conservative fathers of this ancient republic have probably been moved by the prizes recently offered by the Swiss Kunstverein for four coloured designs for the frescoes of the inner walls of the chapel. The competition is confined to Swiss artists, either at home or abroad. Three subjects are fixed—Tell's leap from the boat to the spot upon which the chapel stands; the Gessler scene in the Hohle Gasse (the locality of the Küssnacht Tells-Kapelle); and the shooting at the apple in Altorf; for the fourth subject, the artist may select either the Grütli oath or the death of Tell. Designs are to be sent in to the committee of the Kunstverein by the middle of May, 1877. Prizes of 1,200 and 800 francs are offered for the two best works. The prize committee consists of M. Théodore von Saussure of Geneva, Profs. Rahn and Stadler of Zürich, and others. In the prospectus issued by the committee the fourth subject, Tell's death, is called a *Sage*, whereby it is naïvely implied, in spite of Rochholz, that the three earlier subjects belong to actual history.

THE *Portfolio* for January opens with the first of Prof. Colvin's promised series of articles on "Albrecht Dürer, his Teachers, Rivals, and Followers." Martin Schongauer, of Colmar, as being "the best engraver in Germany before Dürer," is the master first studied, although there were others, known to us for the most part only by initials, who probably preceded him, and may have been his teachers. Prof. Colvin considers that Schongauer's influence over Dürer's art was not so great as is generally supposed, and it is undoubtedly true that Schongauer's Virgins and Saints have a far more ideal grace and spirituality than those of Dürer, which are conceived in a broad realistic spirit; still, not only in the *Flight into Egypt*, but in several other plates the resemblance in treatment between these two masters is too striking to be merely accidental. It is a rendering by a strong master of the ideas of a weak one. Some of the grace is lost, but power is gained. An etching by Léopold Flameng of that sweet quaint little maiden, *The Daughter of Rubens*, in Earl Spencer's collection, forms a charming frontispiece to this number, in which we are also given an uncompromising but noble portrait by A. Legros of his brother artist, E. J. Poynter, R.A., and a reproduction of Schongauer's plate *The Flight into Egypt*, by the Amand-Durand process, which really leaves nothing better to be desired in the way of facsimile engraving. For all ordinary purposes of pleasure and study such reproductions as this have all the worth of originals, and when we consider what originals cost (400*l*., it is stated, was paid for a print of *The Death of the Virgin*, by Schongauer, last year) we cannot be too grateful for this and other reproductive processes that place these rare treasures within the reach of students in every respect the same, except in regard to antiquity and commercial value, as they exist in the cabinets of collectors.

THE *Gazette des Beaux-Arts* begins the year with the first of a series of articles on the museums of London, contributed by M. Reiset, the director of the national museums of France. The remarks of such an excellent judge upon the value of the treasures of our collections cannot fail to be highly interesting and important, although he especially deprecates the position of certain oracles in matters of art, who about twenty or thirty years ago "ran through the galleries of Europe, upsetting with a single glance all old attributions, and distributing their awards of false or true with the same serenity as the Cardinal in the opera of *La Juive*." It is time, in fact, that the judgments of a certain learned German doctor, which are still somewhat too implicitly accepted in England, were judged in their turn, and it will be well to hear what the more lively, but certainly not less learned, French critic has to say on the subject. He begins by speaking in most flattering terms of our National Gallery as having acquired "a marked place among the great museums of Europe," and proceeds to the examination of the paintings of the earliest Italian schools, throwing no doubt so far upon the careful attributions of the cata-

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logue. An etching by M. Rajon from Rembrandt's *Portrait of an Old Lady* (No. 775 in the National Gallery) is given as an illustration, though Rembrandt is not yet touched upon by the critic. A suggestive article on the gestures in some pictures in the Louvre, pointing out that their significance has been often mistaken, is contributed by M. Duranty; M. Paul Mantz continues his history of Andrea del Sarto; M. Champfleury gives a short but curious account of satirical illustration in Holland in the eighteenth century, more especially referring to a large folio volume containing a collection of symbolical and satirical prints relating to the rise and fall of the financier Law and his system; M. L. Gonse has a second article on the "Musée de Lille;" Albert Jacquemart's *History of Furniture* is reviewed at length, and numerous illustrations given from it; and Titian's *Entombment*, the prize etching offered this year by the *Gazette des Beaux-Arts*, is descanted upon, and the history of the original picture related by M. A. de Montaiglon.

In the recent excavations at Pompeii, a small tavern has been brought to light; the table round which the company sat, and the earthenware pots out of which they had been drinking, were still preserved. On the walls, also, were paintings representing various drinking-scenes, with inscriptions in explanation of their meaning.

Among the many recent discoveries in Rome are three columbaria, in which were found paintings, mortuary-stones, lamps, lacrymatories, urns, sculptured emblems in low relief in marble, and vessels containing the ashes of the dead. One of these buildings attracted attention more particularly for the charming paintings that covered the walls, representing scenes of Lavinian and Roman tradition in such vivid colouring that they seem but the work of a few years instead of eighteen centuries back. The chief subjects of Lavinian myth are: the marriage of Aeneas with Lavinia, the departure of Turnus from the palace of Laurentium, the building of Lavinium, the battle on the river Numicus (led by Mezentius against the Rutuli), the apotheosis or disappearance of Aeneas, and, lastly, the expulsion of Mezentius. The scenes of Roman myth are: the exposure of Romulus and Remus on the Tiber, the ravishment by Mars of Rhea Silvia, while drawing water from a fountain, and a battle close to a city on the banks of a river.

The *Garden* has distinguished itself during the past year by the production of a number of beautifully-coloured plates of new or rare plants. These plants are all drawn by good artists, and the colouring is most carefully and delicately executed, so that they are likely to be appreciated by lovers of art as well as by lovers of flowers. Hardy plants, as being of most interest to the general public, are chiefly selected for illustration.

Archaeologia; or, Miscellaneous Tracts relating to Antiquity. Published by the Society of Antiquaries. Vol. 44, Part II. The last half-volume of the *Archaeologia* has only been issued to the Fellows very recently, but the papers contained in it are themselves antiquities, one of them dating as far back as March 31, 1870, and the most modern having been read on May 15, 1873. We have nothing whatever to say against the character of the work. The *Archaeologia* continues to hold the same high place in historical literature that it took from the first, and has maintained without intermission for upwards of a century. but we must protest against this extreme backwardness in the publication of the papers. These things lose half their interest when years are permitted to elapse between the reading of the communications and their appearing in a printed form; nor is this the only, or the chief, reason why procrastination should be avoided. If historical students knew that the record of their labours would be at once given to the world, the *Archaeologia* would be the natural channel through which the better-skilled among them would communicate with the public. As it is, they are aware that it is but too probable that years may elapse ere their communications see the light, and as a consequence, what they have to tell is frequently published elsewhere, and but too often in journals of merely local circulation. The most important paper in the present part is a communication concerning the early discovery of Australia, by Mr. Richard Henry Major. It successfully disposes of the pretensions of a certain impostor, who has very nearly succeeded, through the mistakes of early map-makers, in snatching that honour from its rightful owners. Mr. Evelyn Philip Shirley's paper on the will and funeral expenses of Montagu, Bishop of Winchester, is very important as a contribution to the history of manners. It shows how impossible it was for a man in the seventeenth century who held a high social position to have a quiet, cheap, and unostentatious funeral, however much he might desire it.

THE STAGE.

"THE QUEEN OF CONNAUGHT."

The new play at the Olympic comes to us with something of mystery with regard to the authorship. The authorship, by a writer not unknown in literature, is rumoured, not avowed. In discussing what promise or performance there may be in the piece, this question must be set aside. The piece stands on its own merits. Were the authorship admitted, it might be open to critic or playgoer to say, this or that scene is not up to the standard one would have looked for from a writer not without literary success. The characteristics of his works are here: there, on the other hand, they are not. But as it is, the author of the *Queen of Connaught* has elected to be without a literary Past, and we must respect the choice. What, then, is his Present?

The *Queen of Connaught* is a sensation drama burdened with a purpose. The purpose begins to be spoken of in the first act, and looms into sight before the end of the second. But it is not until the third that it is made plain that the purpose was not to be treated very seriously: that the knotty point whether the improvements of an English landlord might not be forced too violently on an Irish tenant was after all of small account in comparison with the need of sustaining a dull discussion by a brisk attempt at murder, and of making an audience forgive a theme not unconnected with political economy in virtue of the occasion it afforded for the timely dancing of an Irish jig or for the spectacle of a heroine of melodrama asserting her queenship in a den of thieves. Presumably, the author is acquainted with the works of Emile Augier and the younger Dumas, as well as with those of Mr. Edmund Falconer. Presumably he was not content to follow wholly in the track of either. Augier's and Dumas' dull road might be made more inviting by a loan from Falconer; and Falconer's adventurous path made more dignified by talks by the way, in the style of Augier and Dumas. And so it was, so far as we can see, that the *Queen of Connaught* came to be written. Tried by the double test one has a right to apply to it, it must be said in the first place to do as well as *Peep o' Day*—to contain enough of its strictly popular elements. But of the politico-economic or philosophical discussions which are in the works of the leaders of recent French comedy, it has as little as it has of their literary art, of their brilliant paradoxes, witticisms, sharpnesses of observation.

Of course we speak distinctly of the play: not at all of the novel, for, indeed, one would have every willingness to think that the novel might succeed in being that successful compromise which the play only tries in vain to be. Nay, more; the very play itself, in so far as criticism upon it reflects upon its author, may have cause to be viewed the more indulgently because it is but the dramatised version of a novel. In the novel there may well have been time and opportunity, not, indeed, to dance the jig as well as to carry on the philosophical discussion, but at least to combine the picturesque, the curiosity-piquing, the strictly popular, with something not quite uninstructive or unenlightening. But that hardly exists in the play. Plays, indeed, may be instructive as well as amusing; but hardly amusing when the playwright desires to give grave account of the causes of Irish dissatisfaction, and hardly instructive when he insists upon a jig and an Irish "glory," an attempted murder in the first act, and one or two others later on, to keep up the interest.

The story is of the life of one John Darlington and his wife, the "Queen of Connaught." Travelling on the western seaboard, he, a rich Englishman, with modern notions of a landlord's responsibilities, has met the daughter of the ruined house of the O'Mara's; and, marrying her, has set himself to better the condition of the people who look up to her as their Queen. He is soon among enemies, of whom the chief is a villanous cousin, one Randal Dooneen, who, having, as he imagined, successfully pushed his old love over the cliff into the sea, is anxious to utilise that successful *coup de main* by wedding the Queen of Connaught. But Darlington is preferred before him, and so an enemy is made who will take care that other enemies are not lacking. Randal Dooneen plans the ruin of Darlington's happiness, and plans not without adroitness. He contrives, for instance, that the young English husband shall lie under suspicion of having betrayed the secret of a police-hunted wretch who had asked shelter of his hospitality. He persuades the wife, the Queen of Connaught, that this is so, and in her patriotic eyes no offence could be greater than this of which her husband seems to be guilty. Accordingly, the two are estranged, though not finally separated, and it is only when warning is brought to Mrs. Darlington that an attempt is to be made on her husband's life that she becomes again convinced of her love for him, and makes that triumphant effort to save him which affords an opportunity for the successful closing of the third act amid a brandishing of weapons and a great display of picturesque stage scenery. In the fourth act another attack on the life of Darlington is essayed: this time in his own study, where his wife insists on sitting as a protecting presence. This attack, like the first, is happily frustrated, and its defeat is the means of proving to the wife at last that the meanness of which she had suspected Darlington was the work of her own cousin. The discovery might, indeed, have been earlier made; but in the second act, when the husband asks himself "Why did I not tell her all?" the answer is sufficiently obvious to the playgoer—if he had done so, there would be an end to the play. As it is, ere the curtain falls on the fourth, the husband is not only vindicated, but amply rewarded for the patience he has displayed in keeping his secret so long out of regard for an audience ill-content to be dismissed at half-past nine o'clock. And if Darlington is vindicated, Dooneen is in a sense punished. Nemesis rises in the shape of the undesirable young woman, who managed to survive her fall from the cliff; and reconciliation and atonement bring the story to its end.

The acting presents little that is remarkable. Mr. Neville, indeed, is not less happy than of old in his impersonation of suspected chivalry. He is all that he has been many times before—manly, generous, impetuous in anger and affection—but he has no chance of being anything fresh. Mr. J. A. Arnold, an American player, succeeds so early in the piece in disgusting us with Randal Dooneen that it cannot but occur to us as improbable that the Queen of Connaught should ever have seriously entertained his suit. Mr. Flockton displays, with all command of the traditional

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eans, the traditional type of downcast crime ith which we are familiar in melodrama. Mr. /. J. Hill represents the lazy good-humour of ı Irish servant. Miss Camille Dubois appears ımewhat misplaced as a sympathetic cousin of ıe Queen of Connaught. The peasant girl hom Randal would have made away with played by Miss Carlisle. For Miss Cavendish ıe part of the Queen of Connaught is not really great part. It is full, undoubtedly, of occasions ɔr stage display; but of some of these—of athetic moments especially—the actress does not ılly avail herself; while of others, the more ramatic incidents, it must be said that she leaves hem only what she found them, occasions of stage isplay, with little reference to the truth of actual ife. An actress so skilful as to have succeeded in vercoming our sense of much that was disagreeble and unwholesome in *The New Magdalen* annot be happily fitted with a part in which he impresses us so little as in *The Queen of Connaught*. Something of an Irish vivacity she as, indeed, added to her wonted vigour, but of he higher displays of the art of acting there are ardly any in the new play.

FREDERICK WEDMORE.

.T the Opéra Comique, under the direction of Ir. Hollingshead, Mr. Byron's comedy, *The Prompter's Box*, has been revived for a short ime.

AT the Royalty a trifle entitled *Happy Hampstead* was produced a few days ago with fair ıccess.

Fazio, the one tragedy by which Milman's ame retains some place in dramatic literature, ill be played this morning at the Lyceum heatre, Miss Bateman enacting the great chaıcter.

MONDAY week is fixed for the first performance t the Lyceum of *Richard the Third*. The perormance cannot fail to be interesting; but there ould have been more of the interest of experiıent had Mr. Irving persisted in his announced ıtention of performing *Louis the Eleventh*, a piece hich is full of opportunities of a rare kind, and piece the revival of which would at any time e welcome. *Richard the Third*, it is stated, will e played according to the text of Shakspere, arring only certain omissions and transpositions, ɔr which there is probably sufficient justification. ut with Colley Cibber's improvements the yceum management has wisely decided to have ɔthing to do.

MUSIC.

HE Popular Concerts at St. James's Hall have ıring the past week presented one or two points special interest. Foremost among these has been ıe tardy recognition of one of our most genuine nglish artists in Mr. Henry Holmes's engagement leader. It is a cause for surprise that this exllent player and thorough musician should not ng since have been heard at the Popular Concerts -the more so as Mr. Chappell has so often shown y his engagement of native pianists and vocasts that he is entirely free from the prejudice gainst everything English which is sometimes to e noticed in our concert directors. Mr. Henry Iolmes, too, is *par excellence* a player of chamber ıusic. On Saturday he led Schubert's octett, nd also took part in Mozart's piano quartett in minor; and on Monday he led in a perfectly asterly way Mendelssohn's quartett in E flat, Op. 2; the Canzonet in which was enthusiastically ıcored. He also took part in Beethoven's pianoforte io in G, Op. 1, No. 2, with Mdlle. Marie Krebs and ignor Piatti. We have never heard Mr. Holmes ay better: and the interpretation, especially of e slow movement, could scarcely be surpassed. 'e understand that this admirable violinist will heard again at the same place on Monday, e 29th. We must pass over the details of the two concerts of which we are speaking to notice an important novelty given on Monday. This was Brahms's "Liebeslieder" Waltzes, Op. 52. This very original composition is written for pianoforte duet with *ad libitum* voice-parts. It contains eighteen short numbers, all in waltz rhythm, but of the most varied character and expression. The affinity of the genius of Brahms with that of Schubert has been before noticed in these columns; and probably in none of his works is this affinity more clearly to be perceived than in the "Liebeslieder." The idea of writing a work which shall be quite complete as instrumental music, and yet shall allow the addition of voice-parts, is ingenious, and the manner in which the composer has carried it out is admirable. Four of the numbers are duets, two are solos, and the remaining twelve quartetts. There is great freshness and charm about the melodies, some of the numbers (such, for instance, as Nos. 1, 6, 8, 9, 10 and 15) being really delightful. The work was performed with the finish which is always to be heard at the Popular Concerts, the pianists being Miss Agnes Zimmermann and Mdlle. Marie Krebs, and the vocalists Mdlles. Sophie Löwe and Redeker, and Messrs. Shakespeare and Pyatt. Another interesting novelty of this concert was Chopin's Rondo in C major for two pianos, a very characteristic, but seldom heard, work of its composer, played to perfection by the two ladies already named.

HERR HERMANN FRANKE began his second series of Chamber Concerts for the present season on Tuesday evening at the Concert-Room of the Royal Academy of Music, Hanover Square. The principal works brought forward were a piano trio (MS.) by Mr. C. Villiers Stanford; Schubert's quartett for strings in A minor, Op. 29; and Rheinberger's piano quartett in E flat.

HAYDN'S *Creation* was performed by the Royal Albert Hall Choral Society on Thursday evening, under the direction of Mr. Joseph Barnby. The principal vocalists announced were Mdme. Lemmens-Sherrington, Mr. Vernon Rigby and Signor Foli.

Two of the Fishmongers' Scholarships at the National Training School for Music having become vacant in consequence of the Company's two candidates elected in May last having gained the Royal Scholarships, thirty-one candidates presented themselves at Fishmongers' Hall on Wednesday week for examination by Mr. John Hullah and Mr. W. G. Cusins, eight of whom were selected for re-examination on the following day. At the conclusion of this second competition the examiners expressed their great regret that there was not a scholarship for each candidate, but, as they only had the power of naming two, they felt that the choice should fall upon Miss Florence Clara Creese and Miss Alice Lemmon, and in addressing the other six in a few appropriate words, they strongly recommended them to pursue their study of music with increased energy, with the view of appearing again upon the first opportunity that might present itself.

THE committee for the Musical Department of the Paris Exhibition of 1878 has been definitely constituted. It consists of the following members:—MM. Ambroise Thomas (President), Gallay and Aug. Wolff (Vice-Presidents), Gustave Chouquet (Secretary), Armingaud, Blanchet, Cavaillé-Coll, Colombier, Dumoustier de Frédilly, Gand, Gautrot *aîné*, Henri Herz, Lecomte, Schaeffer, and Thibouville-Lamy.

M. FRANÇOIS BAZIN, the composer, has been elected Vice-President of the Académie des Beaux-Arts for the present year. M. Colonne, the conductor of the Concerts du Châtelet, and M. Chevillard, professor of the violoncello at the Conservatoire, are named officers of the Académie.

SOME further particulars are given in the last number of the *Musikalisches Wochenblatt* as to the late Hermann Goetz's unfinished opera, *Francesca da Rimini*. It appears that the first two acts are entirely scored, and the third is fully sketched. Shortly before his death the composer entrusted the completion of the work to his friend Capellmeister E. Frank, of Mannheim, with the request that the work should be submitted to Johannes Brahms for final revision. Both these musicians have expressed their willingness to comply with the deceased composer's wishes, and it is expected that at no very distant date the work will be produced on the stage at Mannheim, where also the first performance of *Der Widerspänstigen Zähmung* was given.

THE statement which has appeared in some of the musical papers of Germany, that Brahms had declined the post which was offered him of musical director at Düsseldorf, is now contradicted, and it is stated that he will enter upon his new duties at Easter.

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LITERATURE.

A Thousand Miles up the Nile. By Amelia B. Edwards. (London: Longmans & Co., 1877).

[T rarely happens that so many combined gifts are brought to bear upon the illustra-ion of a country, visited by a traveller in a winter's journey, as Miss Edwards has dis-played in this book on Egypt. *A Thousand Miles up the Nile* is far from being a mere book of travel, though it is enlivened with the inci-dental narratives and picturesque descrip-ions customary in such a volume. Unusual iveliness and brilliancy, indeed, are given by Miss Edwards to these portions of her work; we trace the cunning of the skilled novelist in numerous episodes and sketches f character—for instance, in the animated ortrait of the English groom, George, who ade himself so imperturbably at home upon desert donkey (p. 74); in the pretty pic-ure of the Arab boy Salame (p. 241); and n all the accounts of interviews with native heyks and other magnates. The same miliarity with the art of novel-writing nables Miss Edwards, on the one hand, to nvest with interest what she tells us about he home-life led by the miscellaneous party f travellers in their roomy Dahabeeyah; nd, on the other, to reproduce with very harming piquancy the domestic occupations f dead-and-gone Egyptian worthies. The ketch of Ti's biography (pp. 89, &c.) is pecially to be recommended for perusal on his score.

The style of the whole book is marked by recision and sustained vigour, which is ore than can be said for that of either the rdinary traveller or the ordinary novelist. rom beginning to end Miss Edwards writes ith equal spirit, maintaining a high level of cellence in composition that is very remark-ble when we consider the extremely various pics which she treats. The only question whether the matter is not too tightly cked, the language too carefully pointed; hether in fact there is not some want of lief in the manifold and many-coloured cture. She is, moreover, as accomplished ith the pencil as the pen. The illustra-ons, which add much of its charm to her ndsome volume, are mainly executed after r original drawings.

The special characteristic of the book re-ains still to be noticed. All the attractive d popular qualities which I have enume-ed are placed by the author at the service a strong and ardent passion for Egyptian chaeology. She seems to have read every thority on Egyptian art and history, to ve mastered the difficulties of hiero-glyphical interpretation in some measure, and to have made suggestions and recorded dis-coveries of considerable importance. It is this enthusiasm for old Egypt, running, powerful and deep, throughout the volume, as an undercurrent to its many other interests, that gives its real charm to the work. Archaeological information is never obtruded on the reader; but it is always ready in the writer's mind, and is poured forth in illustration of each historic monument she visits, with a copiousness that comes of real assimilation, and with a vividness that speaks of true enthusiasm. Following Miss Edwards in her study of what she calls the "Great Book" of Egyptian history as written on the ruins of the Nile, it is impossible not to catch some portion of this fervent spirit. Her method makes the task of study easy; for she introduces her readers gradually to the subject, beginning with a picturesque de-scription of Cairo, and reserving her most detailed historical sketches for the period of her return journey, when both writer and reader, regarded as fellow-students, have become familiar with the external phys-iognomy of Egypt. The fifteenth chapter, on "Rameses the Great," for instance, could scarcely have been appreciated, if it had been placed earlier in the volume.

It would require an accomplished Egypt-ologist, which I am not, to deal critically with the scholarship displayed by Miss Edwards. That she has consulted the best authorities, however, is obvious; and her erudition, though never oppressive, is com-municated with a fullness that implies familiarity with the subject. Among the most interesting chapters, combining the freshness of personal observation with learned research, is that on Philae (chap. xii.). This contains a complete history of the island from the earliest period, through the Christian era, down to the present time. While telling how Philae came to be one of the head-quarters of Osirian worship, and acquired such reputation for sanctity that "By Him who sleeps in Philae" was the most solemn oath an Egyptian could swear, Miss Edwards discusses the question why it was that the little island above the First Cataract superseded Abydos, the more ancient burial-place of Osiris. Her conjecture that, between the days of Herodotus and Strabo, the priests of Isis may have migrated with the reputed relics of Osiris from Abydos to the safer sanctuary of Philae deserves the attention of Egyptologists (p. 323). Another conjecture, concerning the Sethroitic nome, may be mentioned as worthy of notice on account of its plausibility (p. 395, note 2). Miss Edwards gives reasons why the sites of the ancient cities Pithom and Rameses should be marked about thirty miles further inland from the mouths of the Nile than has hitherto been cus-tomary; and having stated this hypothesis, suggests that the Greek name Sethroïtes is a Hellenised form of Shet-Hor, or the Pool of Horus, a piece of water near the port Pa-Rameses. In connexion with these con-jectures it may be observed that Miss Edwards points out three temples as yet undiscovered and unexplored (pp. 457, 534, 536). Whether the local information upon which she rests her belief in the existence of these Birbehs be trustworthy or not, or whether she lent a too-willing ear to the fair speech of natives eager to impose on the credulity of English travellers, can only be decided on the spot. Another detail re-lating to Nile geography which she has brought to light would be well worth the attention of future travellers. She describes (p. 532) the dry bed of a tributary river, entering the Nile between Wady Sabooah and Maharrakeh, close to "the ruins of a fortified town which is neither mentioned by Murray nor entered in the maps." The deduction she draws from this observation is that the Nile once had tributaries *below* the Second Cataract, and also that the Libyan mountains must have formed a watershed at some incalculably distant period. Here, again, it may be questioned whether accurate and experienced investiga-tion would not come to a different solution of the phenomenon observed by Miss Ed-wards. The point, however, is sufficiently curious to deserve attention.

As regards Egyptian antiquity, the most original and interesting chapter in the whole book is the eighteenth, which describes the discovery and excavation of a hitherto un-noticed chamber near the great temple of Aboo Simbel. It was the good fortune of one of Miss Edwards's companions in the Dahabeeyah *Philae* to stumble upon the doorway of this chamber. The whole party, with the boatmen, immediately set to work clearing out the sand. Arabs were requisi-tioned from the neighbouring Sheyk, and after a few days' labour they had the satis-faction of surveying a perfect little sanctuary, with its fresh wall-paintings and decipher-able inscriptions. Plans and measurements were made; and Miss Edwards drew the hieroglyphs with such conscientious accuracy that, since her return, they have been read and explained by Dr. Birch, of the British Museum. It is the opinion of this great authority that the chamber may once have been the library of the Great Temple of Aboo Simbel (p. 514). After all the pains spent upon Egyptian excavations, it was a wonderful piece of luck for the party of the *Philae* to find ready waiting for them, un-touched and unguessed at, a treasure which princes in their Nile-journeys might have envied, and on which a wandering *savant* might have based a little reputation. Few, therefore, of the readers of Miss Edwards's book will fail to share the enthusiasm with which she announces every detail of the new discovery.

I have said enough to show that amid the multitude of books written upon Egypt, *A Thousand Miles up the Nile* may justly claim a place of honour and distinction. Had I more space at my disposal, I should like to revert to its artistic merits, and to make quotations from numerous passages of animated description. I find that I have marked pages 72, 123, 125, 171, as specially illustrative of the author's sense of colour in landscape, and her power of communicating her impressions through language to the reader. Travellers who are projecting a journey up the Nile, and who have space in their portmanteaus for a bulky volume, would do well to take this book with them.

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There are not a few, I fancy, who might be taught by Miss Edwards not only what to see but how to see it. J. A. SYMONDS.

The Papal Conclaves as they Were and as they Are. By T. Adolphus Trollope. (London: Chapman & Hall, 1876.)

THE presumable imminence of an election to the Papacy has suggested to Mr. Trollope the book before us. "Some sufficient account," he says, "of the mode in which a Pope becomes such must have an interest for those who witness the close of the present, in all respects, exceptional Papacy."

We should hardly expect that such a motive for writing a book would lead to any profound results. Mr. Trollope has aimed at producing a readable book of gossip about the way in which Popes have been elected. He has succeeded in making his account lively and interesting to those whose ideas on the subject are vague. But it is not a very high type of readers to whom such a book would appeal. The supposition that there exists a class of people who care to know nothing about the Popes save the intrigues which accompanied their elections is very distressing. Yet this is the supposition that we are compelled to make to account for the existence of Mr. Trollope's volume.

We are far from saying that an account of the method of Papal election is not a legitimate subject for a book. The steps in the gradual development of the existing system, and the social, political, and ecclesiastical causes which led to them form an interesting subject for investigation. But this is not Mr. Trollope's subject. He contents himself with the briefest sketch of the changes as they came about, and he does not care to follow out the causes which led to these changes, or the abuses which gave rise to them. What he wishes to bring before his readers is a collection of the piquant gossip which gathered round the proceedings of some of the Conclaves. These are valuable in a detailed history of the Papacy, for they illustrate contemporary opinion and morality. But to isolate these stories is misleading. It elevates gossip into substantive history, and it unjustly throws ridicule on the subject which it professes to illustrate.

If we consider for a moment the nature of the authorities which are available for the accounts of Papal Conclaves, these considerations become evident. The conclavists whose accounts have to be followed were the attendants of the imprisoned cardinals. They were men trained in diplomacy, men who had risen by their own wits, and looked upon life as a game in which the cleverest player wins. They looked upon the election as a game and discussed it as such. Their method of viewing the whole matter was analytic. They imputed a motive for everything that was done, and interwove the imputed motive into their account of the act. Now, an analysis of human motives must always proceed till it reaches a basis of self-interest before it can attain a dramatic consistency. This basis the conclavists always assume. Their method is, of course, delightful, and is also in itself most valuable. But it is open to considerable misapprehension. Machiavelli is still hopelessly misunderstood by those who do not allow for the bias of the analytic method which is almost peculiar to Italian historians. The conclusions given by this method are perfectly true, so far as they go, but there is more beside them. They do not take into account the larger influences of thought, of feeling, of duty which go to make up the man whose interest is to be furthered. It would be a valuable contribution to English history if we possessed a series of narratives written by a series of cold and dispassionate Clerks of the Privy Council of all the political intrigues which accompanied the changes of Ministries in England. But a selection of the most racy extracts from such documents would hardly furnish a trustworthy account of the working of our Constitution.

Moreover, such a book as Mr. Trollope's is unfair to the Papacy in a larger sense. It is always contrasting the actual working of the details of the institution with the claims which it sets forth. It seems plausible enough at first sight to judge ecclesiastical matters by a different standard from political matters. But this is scarcely a fair procedure. The extremest Ultramontane would admit that in the ecclesiastical system heavenly treasures were contained in earthly vessels. It is easy to make fun of the cardinals and their doings when they were reduced to sad straits to get the majority required for a Papal election. But we ought to bear in mind the difficulty attending upon any system of election. It must be confessed that in devising and carrying out the system of Papal election the Church had shown herself far in advance of the political sagacity and the moral disinterestedness displayed in contemporary Europe till recent times. An account of the methods of election employed in the English Parliament, and of the means used to secure majorities, might easily be written so as to ridicule our representative system. We are ready to grant all that can be urged against it, yet we are proud of our Parliamentary history, and feel that, with all drawbacks, our Parliament has shown itself, upon the whole, a worthy representative of the English nation. The same must be admitted in the case of the Papacy. The Popes have been, as a rule, eminently representative of the feelings of the Church. In times of general apathy elections were made from unworthy motives; but when men felt strongly their feelings were expressed in the Conclaves. The rules regulating the Conclaves were most carefully framed with a view to secure honest elections. To say that they did not always succeed in this object is only to say that human nature even in cardinals does not rise to perfection—a fact which even the most bigoted Ultramontane would allow. Papal bulls against simony are analogous to our laws against bribery and corruption. Neither of them is a fit subject for ridicule because it is not universally successful. Both are commendable for the spirit which they breathe.

Mr. Trollope is not so much unkindly as flippant in his attitude towards the Papacy; and this surely the Papacy scarcely deserves. It is certainly a sufficiently important institution in the history of mankind to deserve to be treated with respect and discussed with consideration. Mr. Trollope's humour also takes the very distressing form of innumerable "notes of admiration" scattered over his pages. Our feelings of surprise were so repeatedly drawn upon that we became callous after the second chapter. On p. 399, however, one of these notes did awaken in us a responsive feeling. After speaking of the miseries which the cardinals have sometimes suffered from long confinement in unwholesome summer weather, Mr. Trollope remarks, with a humour and delicacy that equally challenged our admiration:—"And it will be understood how sincerely the members of the Sacred College must pray that the heavenward flight of the Holy Father may be in the winter!"

We have complained that Mr. Trollope tells us nothing about the Popes except the way in which they were elected. But sometimes when he goes beyond this he perplexes us. On p. 36 he says:—

"Paul II. (*ob.* 1471) was the first Pope who granted to the cardinals the use of the purple, or rather scarlet, cap. Bonnani, in the 106th chapter (!) of his learned work on the cardinal's *berretta*, says this colour reminds the cardinal not only of his superior dignity, but of the martyrdom for which he must be ever prepared for the defence of the Church! A somewhat better-known author, Petrarch, in a letter to the Bishop of Sabina, speaks of certain cardinals who, 'being not only mortal, but well-nigh moribund, are rendered oblivious of their mortality by a little bit of red cloth!'"

Surely Mr. Trollope does not wish us to believe that Petrarch lived after Paul II. (*ob.* 1471).

He tells us again (p. 69) that "the last instance of the election of an absent cardinal was that of Florenz the Fleming as Adrian VI. in 1552." In a list of Popes (p. 81) Adrian VI.'s family-name is put down as "Boyers." Now, Adrian VI. was one of the few Popes who retained his original name on becoming Pope. He was known as Hadrian of Utrecht. His family name is unknown, but the family of *Dedel* lays claim to him. His father's name was Florus or Florentius, and according to Flemish usage he would be called Adrian Floriszoon. But neither for "Florenz" nor "Boyers" is there any authority.

Mr. Trollope's book is written neither with the dignity nor the carefulness which his subject deserved. M. CREIGHTON.

Manual of Social Science; being a Condensation of the "Principles of Social Science" of H. C. Carey, LL.D. By Kate McKean. (Philadelphia: H. C. Baird, 1870.)

Social Science and National Economy. By Robert Ellis Thompson, M.A. (Philadelphia: Porter & Coates, 1875.)

LITTLE as the works of Henry Carey are known in England, they have been translated, with all the honour due to a master, into German and Italian by writers of repute. Dühring and Ferrara hold that Bastiat when he agrees with Carey is a borrower, and when he differs is in the wrong and in America, besides the respect

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always accorded to a thinker who gives a background of substantial theory to the spontaneous conclusions of popular inclination or prejudice, he has also the undoubted distinction of inspiring the sincere opinions of a school of speculative disciples, of whose works the two named above may serve as a specimen. Unluckily, the very opinions which most Americans are glad to have defended by a serious writer on serious abstract grounds are those which English readers find it most difficult to consider seriously at all, and which have, indeed, been discredited in this country, not only by their substance, but also by the mental calibre of their few defenders. To obtain due recognition for what is valuable in Mr. Carey's principles of social and political economy, we should have to separate them to an extent which he would repudiate himself from the application which he suggests for them. His work is not that of a mere special pleader retained for the cause of Protection and inflation; but neither are his conclusions concerning custom-dues and currency the result of simple inference from his main principles. On the one hand his theory is built up by ordinary and honest, if not always infallible, mental processes; on the other, certain spontaneous feelings called forth by the contemplation of particular facts are transformed, by a familiar act of mental alchemy, into an intuition of the natural properties and qualities of the facts, which intuition is then fearlessly used as material for further reasoning.

The general ideas with which the writer starts cluster round his definition of value, which was certainly original at the date of publication (1837). The usefulness of natural objects is co-extensive with the degree to which man appropriates them for the satisfaction of his desires; their value is co-extensive with the difficulty which he finds in so appropriating them—or, if the course of civilisation has begun this work of appropriation, with the difficulty which the individual or the community finds in completing it under the actual circumstances. In other words, the measure of value of any commodity is not the cost at which, historically, it was produced, but the *cost of reproduction*; not, however (as our authors seem sometimes inadvertently to imply), the cost at which men with their present powers and resources could go over all the steps of its production from the beginning to the end, but the cost at which they can now produce it with the help of all the facilities which they have inherited, amounting, in fact, to an equivalent of more than half the actual amount of labour requisite.

It follows from this definition that value continues to decline with the accumulation of wealth, and that power over nature which comes from the union of wealth and knowledge. The natural value of commodities falls as they can be more easily and unlaboriously provided, so that with the advance of civilisation the products of industry continue to approach more and more to the honourable depreciation of such natural goods as have never had a commercial value—sunshine and air. This is a pretty and innocent paradox, which no one would feel called on to dispute but for the cumbrous superstructure which it is expected to support. It has long been a practical puzzle to students how high prices—or universal dearness—can be a sign of commercial prosperity—or abundance—and English economists are to some extent open to the charge, which Mr. Carey brings against their science, of treating economical questions exclusively from the standpoint of the trader, as if a society could consist exclusively of sellers, or purchasers with a view to re-sale. And his observation that industrial progress does result (as the novice naturally concludes it should) in producing cheap *values* may remove one difficulty in the way of a clear realisation of the facts to be reduced to law.

But we come to less secure ground in his next generalisation, that the tendency of progress is to equalise the price of raw and manufactured goods; carried away by his conviction that the English school is wrong on every point, he does not make it clear whether the rise of price for raw materials betokens an increase of value consequent on an increasing difficulty in procuring them, or is only comparative, their positive value remaining the same, while their purchasing power, measured in finished commodities, increases with the greater abundance and cheapness of the latter. We might infer the former to be the case from the author's favourite argument against Ricardo's theory of rent, which, unfortunately, is at least as wide of general historical truth as that famous theory itself. He seizes every opportunity of repeating the simple statement that Ricardo's theory is the exact reverse of fact, and that, instead of first settling on rich lands, and afterwards on those that are less productive, the settlers in a virgin country begin with the poor soils, and only succeed in bringing the more fertile ones into cultivation when they have already made some progress in arts and organisation. But the time for such compendious statements is rather past. We know that in many of the richest districts of the United States, as in the tropical climate of South America, natural vegetation is so dense that a handful of primitive colonists would be powerless to clear the ground for crops or dwellings; but the first civilised settlements of the Old World seem to have been in rich, open plains or river valleys, that—without the assistance of any economical law, but in the orderly course of geographical distribution—happened to be free from unmanageable forest growths. No competent writer at the present day would attempt to propound a formula to include the practice of all the settlements that have been made in distant ages under the most diverse material conditions by men of distinct race and various customs. A poor district that is accessible will be settled before a richer one that is out of reach; a barren hill that is defensible will be preferred to a fertile plain subject to hostile raids; and when a territory including lands of every quality has been brought into occupation, the conditions under which the nominal owner of any portion shall concede its use to a subordinate cultivator will depend altogether upon the pre-existing custom respecting the tenure of land and the social and political status of the new landlord and tenant. Every probability is against uniformity in the early stages of agrarian development, but it is curious to find a circumstantial confirmation of Ricardo's view in Hindoo law.* On the other hand, a curious lawsuit between two communes in the Basque country seems to show that when communal and family ownership subsist together among a population of villagers, the first land to pay rent is the least valuable part of the communal property, landless men finding it worth their while to pay more as tenants for the right of private occupancy than the gross value of the communal privileges.

All the discussion of "Ricardo-Malthusianism," however, comes in rather by the way, and the main argument that the value of raw materials and finished products tends towards a level certainly holds good of civilised and progressive communities if it is carefully limited to them. Thus of course extensive manufactures increase the demand for raw materials, and it is a sign of progress when raw materials rise in price in consequence of a large demand; but it is the reverse of progress for the price to rise in consequence of a deficient supply, and to suppose that a country can be permanently benefited by the rise of prices produced by a voluntary limitation of supply is like nailing the weather glass to "Set Fair" before taking a walk in the rain. From this point onwards, Mr. Carey and his disciples write and think rather as practical politicians, attached to a protective tariff, than as dispassionate expounders of a social and economical ideal. Mr. Carey denounces as part and parcel of the doctrine of Free Trade the indefensible policy of England in Protectionist days, when the manufactures of Ireland were proscribed, and English statesmen were as much afraid of colonial industry as the lower class of English manufacturers are now; and he makes the orthodox theory responsible for such acts of private commercial war as the conspiracy of manufacturers to stifle a young rival (colonial or otherwise) by selling persistently at a loss till the rival is driven from the field. A higher tone of commercial morality would condemn such sharp practice, and it would scarcely be a breach of principle for a colonial Free-Trade government, if a healthy native industry were made the object of such an attack, to give it legal protection against the enemy. But there is all the difference in the world between such an exceptional (and temporary) measure of defence and a set policy to modify the results of legitimate trade competition. The secret of Mr. Carey's anxiety to associate ideas of prosperity with high prices for wheat and cotton is that those

* "Of cattle, of gems, of gold and silver [added each year to the capital stock], a fiftieth part may be taken by the king; of *grain an eighth part, a sixth or a twelfth* [*according to the difference of the soil and the labour necessary to cultivate it*]."

The part in brackets, added to the text of Manu from the gloss of Culluca, shows the *rationale* of the existing practice, according to which the king, as general landlord, regulated his demands for a land-tax, which was the equivalent of rent, by the practical ability of the farmer to pay—*i.e.*, by the extent of the surplus produce, though this was ascertained by direct assessment rather than competition.

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are the staple products of the South and Western States, and that if the price of the raw material is too high to allow the English manufacturer to buy, spin, weave, and re-export the cloth at a profit, he will neither buy nor export, and America will have to make its own calico.

The Free-Trader of course asks why this is considered to be a gain if the value (in Carey's sense) of the American calico is higher than that of English—*i.e.*, if more labour has to be expended in producing the calico where the cotton grows than some thousand miles off. Our author replies:—first, we save the "tax of transportation"—the cost of conveying cotton and calico to and from the envied "workshop of the world"—secondly, we encourage agriculture by encouraging manufactures, because a manufacturing population requires to be fed, and town sewage is a good manure; and, lastly, by causing agriculture and manufactures to flourish side by side, we secure our national independence, because any country that depends upon a neighbour, either for food or manufactures, is *pro tanto* enslaved to the power that can supply its wants. The first of these reasons has no weight, because, *ex hypothesi*, the cost of transport is included in the price charged by the old manufacturing country and found lower than the cost of native production in those cases where the natives demand protection. The second argument only amounts to saying that national prosperity is good for that part of the nation which supplies the prime necessaries of life to the rest, as well as for all other classes; but the question at issue is whether any given nation at a given moment is most likely to prosper by devoting all its energies to improved agriculture and stock-keeping, or by dividing them between agriculture and manufactures. And this is a point that can by no means be decided *a priori*; nearly every country passes through a period of transition when the appearance, and even the reality, of progress is accompanied by an increase of toil or privation among those whose labour results in the advances we praise. And we can scarcely call the sacrifices so made superfluous, since without them the results would either not be attained at all or would be attained later. The first colonists in an unexplored country die of disease and want, while their descendants live easily and grow rich; the first inventor of a new machine starves obscurely, while a few years later scores of imitative patentees amass large fortunes; the enterprising adventurer who seeks to acclimatise a new industry most likely ends in bankruptcy because labourers are slow at unaccustomed work and buyers few in an unaccustomed market, but the next comer enters *gratis* into the fruit of the bankrupt's work of preparation, and the industry may thrive after the first generation. Now, if the advocates of protection were clear-sighted and candid enough to confess that the first attempts at manufactures, like the first attempts at cultivation, are carried on at a loss, it would be open to patriotic economists to say that this present loss should be shared by the whole community, in view of the future national advantages, instead of being allowed to fall solely on a few private individuals guilty of no crime save over-ardent hopes and daring enterprise. In other words, just before manufacturing industry becomes naturally profitable it should be made artificially practicable (instead of naturally ruinous) by a protective duty or tax distributing the loss among the body of consumers. But such a tax, if imposed too soon, or maintained too long, becomes a burden on the community, not for the benefit of its own immediate future, but for the present advantage of a small class engaged in the protected trade. The third or nationalist argument is, if not the most plausible, perhaps the one most practically effective; Mr. Carey sometimes concedes, for the sake of argument, that Free Trade may be the most economical policy from the cosmopolitan standpoint, but he maintains at the same time that, as a matter of social and political expediency, nations should accept the extra cost of self-supportingness, and limit their foreign trade to the exchange of commodities that really cannot be produced at home. He is just as anxious that England should grow its own corn as that America should make its own knives and axes, and he is consistently hostile to *le grand commerce* which ignores race and annihilates distance, because he wishes industry to be decentralised, and every county to contain, equally with the whole State, representatives of every form of useful labour. There is but a step from his praises of Colbert to a recommendation of *octrois*. But though he wishes commerce to be local, he has no prejudice against the development of manufactures on a scale inconsistent with any but the widest trade. He argues that the farmer and the shoemaker should live within easy reach of each other's wares, but, supposing the most economical way of making shoes is in a factory large enough to shoe the inhabitants of all the Western States put together, he fails to make it clear who is to be benefited by the farmers' paying extra for having their shoes made in their own village or country-town. No sinister interest is served by the concentration of force for production which necessitates a similar concentration for distribution; and, if two vast organisations can do the necessary work as efficaciously as, and with less labour than, a thousand smaller engines, it seems metaphysical to prefer the clumsier simplicity of primitive machinery to the delicately-balanced works of the highest civilisation.

On the whole it cannot be said that Mr. Carey's arguments are likely to make converts to Protection, but something would be gained if they could be maturely digested by every existing Protectionist, for the other side would then be driven, by an irresistible demand, to supply its expositions with two ingredients in which, as a rule, they fall behind the works of the American economist—attachment to a few moderately moral postulates, and a clear mental realisation of the chief facts with which economical science is concerned.

The latter merit is less prominent in the author's theories respecting currency and banking than in his view of the relations of trade and industry. He is as eager for "free trade in money" as he is averse to "free trade in corn," and he does not pause to consider that, as Mr. Bagehot has since observed, the usefulness of cheap corn and cheap money is exactly of the same kind; a country is well off when everyone has as much food as he wants to eat, and as much money as he wants to transact his bargains; but the amount of money reasonably required for the latter purpose depends on the extent of the trade, as that of corn depends on the number of the population. If commodities and coin accumulate together they go to swell the hoard of national capital; but if the currency is stationary while commodities increase, all those who live by assisting the circulation of capital are hampered in their operations. Mr. Carey and his disciples ask why, if money is wanted, the banks should not supply as much money as is asked for; but it by no means follows that the speculative trader who asks for money for his own purposes really *wants* the money, in the sense of having a profitable purpose to put it to; still less does it follow that the trade of supplying such dealers with the means of carrying on their business will prove most profitable to those who refuse to supply unwise or dishonest demands. A demand for money, in modern parlance, always means a demand for the use of other people's money for purposes which may or may not be substantially remunerative; but if such borrowed money is constantly changing hands, a good many fortunes may be made out of its transfer before direct experience shows the whole speculation to be unsound. Private banks cannot at the same time play providence to the whole trade of a country, and consult the private interests of their own promoters; and perhaps it is from their experience of the lengths to which competition may go that the systematic advocates of Free Trade are not as a rule averse to State protection in what concerns the currency. Mr. Carey has not given his attention to the complication of a large class of economical problems by their having, so to speak, to deal with matter in three dimensions. Time is an essential element in highly-developed trade, because credit, without which modern industry is inconceivable, substitutes the idea of a man's *constructive* wealth for his actual present possessions, so that commercial panics do not necessarily imply any objective material loss—simply a decay of mutual confidence, which leads everyone to refuse everyone else time enough to discharge their liabilities. Mr. Bagehot contends that the banking reserve of the country (*i.e.*, with us that of the Bank of England) should be sufficient to meet all such accelerated claims for as long a period as the panic can reasonably be expected to last; while Mr. Carey would simply have the Bank Act of 1844 repealed, so that without additional reserve the demand might be met by a special issue of notes; and, of course, if the additional notes are called in after the crisis, and have never exceeded the limits of a reserve, the bank has simply pledged its credit, or constructive ability to pay, instead of its cash or actual payment. But in a severe panic men are hardly calm enough to see that the difference between the two sureties is infinitesimal, or rather their anxiety is so intense that an infinitesimal

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difference turns the scale between confidence and despair.

After all, the chief merit of Mr. Carey's writings is that they represent, faithfully and ingeniously, the processes and results of the "logic of feeling" in a domain where human feeling counts for so much that it is scarcely scientific to assume, as writers of the English school are apt to do, that their reasoning may exclude all data except such as are rationally defensible.

EDITH SIMCOX.

MRS. GREEN'S LAST CALENDAR.

Calendar of State Papers, Domestic Series, 1650, *preserved in the State Paper Department of Her Majesty's Public Record Office.* Edited by Mary Anne Everett Green, Author of "The Lives of the Princesses of England," &c. Rolls Series. (London: Longmans & Co., 1876.)

IN this volume Mrs. Green continues her calendaring of the documents of the period of the Commonwealth. In the documents themselves she advances from February 16, 1649-50—the beginning of the second official year of the Republican government—to December 31, 1650; but in her prefixed Table of the Attendances of the members of the Council of State she goes on to February 12, 1650-1, so as to make the record of attendances complete for the whole of the second official year. As in the previous volume, the main thread of the calendared matter consists of the minutes of the proceedings of the Council of State in their almost daily sittings at Whitehall; but there are accompanying abstracts of letters and various papers of business, with appended tables of recognisances, warrants, passes, militia commissions, &c. Mrs. Green's accuracy in her work is as conspicuous in the present volume as in its predecessor; nor is it less obvious that hers is that kind of accuracy in which extensive and minute historical knowledge already acquired had to concur with mere careful reading of the documents that came into her hands. She herself seems to feel, however, that the present volume, from the very nature of the documents on which she had to spend her labour, may seem less rich in interest than the last. Hence, the brevity of her Preface; which she explains by saying that "the prefatory remarks" to her former volume "are applicable in many points to the present," and that, therefore, only a brief preliminary indication of some special portions of the contents of the present volume has seemed necessary. To those who remember that her former preface contained a sketch of the state and foreign relations of England at the commencement of the Commonwealth, with an account of the forms and constitution of the new Council of State, and who know how little was changed in these respects in the second year of the Commonwealth, the explanation will seem quite sufficient. Indeed, it may be doubted whether the Calendars for the Commonwealth period as a whole will rival, for what is usually called "richness" or "picturesqueness" of revelation, those of the reign of Charles I., as far as to the meeting of the Long Parliament—the very conditions of that despotic time, including the secret activity of Laud, Windebank, and the rest, having brought into the custody of the State Paper Office many private letters and other miscellaneous papers of kinds which afterwards ceased to be sought for or systematically preserved at the centre. Not the less will these Calendars of the Commonwealth be a mine of information for real students of English history. On any adequate inspection into even the present volume, at whatever point, the dry bones in it will be seen to stir.

The prefixed Table of Attendances at the Council of State is very instructive. The total number of meetings of the Council through this second year of the Commonwealth was 295. At every one of these President Bradshaw was duly present. Of the rest of the Council the most regular in attendance were Dennis Bond, Sir Henry Vane, Sir Henry Mildmay, Cornelius Holland, and Thomas Challoner; next to whom in order of frequency of attendance were Colonel Purefoy, Sir William Armyne, Sir William Masham, Thomas Scott, William Heveningham, Sir William Constable, Colonel John Jones, Anthony Stapley, and Viscount Lisle; while among those whose attendances were fewest one notes Bulstrode Whitlocke, Chief Justice St. John, Philip Skippon, Sir Arthur Hasilrig, Cromwell, and Lord Fairfax. Cromwell was present only twenty times, Fairfax only eighteen. The rarity of Cromwell's attendances is easily accounted for. During the first half of the year he was away in Ireland, and during the last half he was in Scotland; and it was only in his passage through London from the one country to the other, in the month of June, 1650, that he could take part in the deliberations of the governing body of the Republic which he had originated, and of which he was all the while the real chief. During that month, while preparing for his expedition into Scotland after his subjugation of Ireland, he *was* very regularly at the Council board. Absence from London on military or other duty may account also for the rare attendance of some of the other men of mark—*e.g.* Hasilrig—but the case of Fairfax is more peculiar. His heart had never been thoroughly with the Commonwealth; his attendances at the Council during the first year had been but occasional; from February to June in the second year they had dwindled to about one a week, or even one in a month; and in this last month they ceased altogether. Disapproving of the invasion of Scotland, he had recoiled from the proposal that he should retain even the nominal dignity of Commander-in-Chief in connexion with that enterprise, and had insisted that it should be transferred to Cromwell; and so, at the very time when Cromwell, now nominally as well as actually the military head of the Commonwealth, marched north to put down the Scottish rising for Charles II., Fairfax retired into private life, and was ranked among the active Commonwealth's-men no more. It is probable that the cause of the frequent absence of some others of the members of Council from the Council-board was a minor form of that weakening of faith in the cause of the Republic which had thus manifested itself in Fairfax. Yet Mrs. Green informs us that the average attendance at the Council through the second year was 18·3 out of the total body of 41, whereas in the former year it had been but 13·6; and in this fact, as in others, she finds evidence that the Government of the Commonwealth "was attaining more solidity and consistency." Cromwell's successes had to do with this phenomenon. It depended a good deal on the news that came from him of his doings, first in Ireland and then in Scotland, whether the spirits of his colleagues in Westminster rose or fell, and so whether some of them showed their faces in the Council-room at Whitehall or kept away from it.

There is plenty of proof that the antagonism to the Commonwealth within England itself was still most dense and obstinate. For example, Richard Bradshaw, writing from Chester to President Bradshaw on March 2, 1649–50, gives this account of the small success which "The Engagement"—*i.e.* the promise to be true to the new Commonwealth as established—had yet met with in that city:—

"I had hoped to give you a numerous account of the subscribers to the Engagement within this city; but, there being none here specially commanded to take subscriptions since the passing of the Act, and to give you the whole truth, there is not one Justice of Peace, Mayor, Recorder, or other, except Mr. Alderney and myself, that either have taken the Engagement or given countenance to them that have. The Commonalty, who are chiefly led by the example of their governors, have not yet subscribed; but some few excise officers and half a score of the best affected have, before Mr. Alderney and myself. The reason of the people's backwardness is chiefly the frequent deterring arguments from the pulpits; whence the rigid Presbyterians shake the minds of men, setting the Engagement directly in opposition to the Covenant, charging Covenant-breaking and perjury upon all that have subscribed, and labouring to render them odious to the people."

Thus resisted at home, the Commonwealth was in even worse repute abroad. The leading foreign Powers still held aloof or were openly hostile; the assassination of Ascham, the envoy of the Commonwealth to the Court of Spain, added to that of Dorislaus at the Hague in the previous year, seemed to imply the resolute determination of the Royalist refugees abroad to prevent the residence of any agent of the Republic at any foreign capital, and even the sympathy of foreign Governments with these refugees in their acts of revenge; it was only doubtful whether the refugees might not succeed in their further great design of inducing the foreign Powers, or some of them, into a league against the "English Parricides," to take the form of an invasion of England on behalf of Charles II. The *Defensio Regia* of Salmasius, advocating such a league, and holding up the English Commonwealth and its leaders to the execration of the Continent, had appeared, and was in circulation. On February 18, 1649–50, the Council of State instructed the Commissioners of Customs as follows, with reference to that famous publication:—

"Several copies of a book printed at Leyden, written by Salmasius, but without his name, and entitled *Defensio Regia,* full of virulency and

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bitterness against this Commonwealth, are sent from Holland to several booksellers here: we desire you to give order to all your subordinate officers for discovery and seizure of those books, that they may be disposed of according to law, and that the importers may be proceeded against."

As the book was in Latin, it was calculated to do more harm on the Continent than in England itself, where, though it was impossible to prevent the importation of stray copies, the vigilance of the Council prevented any attempt at an English translation; and a better idea as to the mode of dealing with the book had occurred to the Council when they commissioned their Secretary for Foreign Tongues, Mr. Milton, to write an answer to it, also in Latin, for exportation to the countries where its mischief was immediate. "Mr. Milton to print the treatise which he has written in answer to a late book written by Salmasius against the proceedings of the Commonwealth," is Mrs. Green's report of one of the minutes of Council at their meeting of December 23, 1650; and it fixes the date at which the *Pro Populo Anglicano Defensio* was ready for the press.

The real struggle of the Commonwealth, however, in the latter half of 1650, was in Scotland. In June, just after the failure of Montrose's Royalist attempt in the North of Scotland, and the execution of that hero in Edinburgh, Charles II. himself was in Scotland, as a Covenanted and Presbyterian King, under the severe discipline of Argyle and the Scottish clergy, disowning the dead Montrose and all those actions of Montrose which he had secretly authorised or commanded, comporting himself as he best could in circumstances which would have compelled a better man to hypocrisy, and finding some consolation for his hard durance under the tutelage of the Presbyterian leaders in the enthusiasm of the Scottish people for his cause, and in the hope that on the tide of that enthusiasm he might be soon carried out of Scotland altogether to take possession of his easier throne in England. It was to stop that chance that Cromwell had marched north. For a time the issue was doubtful; but on September 3, 1650, there was the battle of Dunbar, making Cromwell master of the south of Scotland, and driving Charles II., with his Scottish counsellors and the beaten wrecks of the Scottish army, into the mid-counties and the north. It is with such facts, and with the minute details of such facts, that the documents in the latter half of the present volume bring us face to face. We are left in the winter of 1650–1, when one of the matters in discussion was what should be done with the Scottish prisoners taken at Dunbar.

A most ample, and, as far as we have tested it, most exact, Index greatly facilitates the quest after this or that person, or the details of this or that transaction, in the body of the book. David Masson.

The editor of the *Bolton Weekly Journal* has discovered an entry in the parochial register of Farnworth, near Prescot, of the baptism of the future Archbishop Bancroft, on September 12, 1541. It has been usually supposed that he was born at Farnworth in the parish of Deane.

Rambles and Studies in Greece. By J. P. Mahaffy, Author of "Prolegomena to Ancient History," "Kant's Philosophy for English Readers," "Social Life in Greece," &c. (London: Macmillan & Co., 1876.)

This volume contains, in a lively and popular form, the impressions of a tour made in Greece in the early summer of 1875. Prof. Mahaffy speaks in his preface of the "many splendid and thorough works which have been written about modern Greece and its antiquities," and says that the purpose of his own "small and insignificant book" will be attained if it "persuades even a few to study the monuments in Greece for themselves, or, at least, to turn to the splendid literature on the subject." Prof. Mahaffy might, perhaps, with advantage, in the sequel have taken more pains to introduce his readers to the sources of information which he here in general terms mentions. His literary references are few and usually vague. He quotes thus, "A Greek writer says somewhere," and discusses thus, "I do not agree with the Germans," or "with the critics"—as if all Germans, or all critics, agreed with one another. Prof. Mahaffy seems to erect this method of dealing with authorities into something like a principle:—

"It is far better," he tells us (p. 224), "to say something definite and easily understood than to collect in a footnote a series of references, and say 'for the influence of the Delphic Oracle and its history *cf.* Bekker's *Anecdota*, or Creuzer's *Symbolik*,' or a host of other books which nobody has beside him, and which in any case nobody cares to consult. I think scholars are to blame in putting forth what they know in such a form as to repel and disgust the average reader."

It is possible, one might plead, to conciliate the average reader—possible to say something definite and easily understood, and even to say it pleasantly—and at the same time to give the student the opportunity, if he wishes, of verifying and following out what one says.

Prof. Mahaffy visited Athens, and made several excursions in Attica; rode through a part of Boeotia; up from the Corinthian Gulf to Delphi; and round from Corinth to Nauplia by Tiryns, Mycenae, and Argos; without penetrating to less frequented parts of the country, such as Thessaly, Euboea, or the central or western parts of the Peloponnesus. Our author's observation, though it is not in every instance accurate, is fresh and vivid. He shows a real appreciation of the glories of Greek landscape; a healthy delight in the rough and smooth of Greek travelling, that mixture in which the rough has still too large and too annoying a part; and an eager and just desire that the country should be better known. His language has both force and ease, and his descriptions of a sunset from Sunium, of a ride by Lake Copais, of the view on the shores of the Bay of Argos—all those parts of his book, indeed, which come properly under the head of "Rambles"—are very pleasant and very spirited reading.

But Prof. Mahaffy's book is not one of travel and description merely. "After all," he observes, "the reflections upon a journey ought to be more valuable than its mere description." Speculating (p. 95) on the part which Pericles may have taken in helping or advising Phidias, Prof. Mahaffy says:—

"I do not fancy that Greek statesmen in those days studied everything else in the world beside statecraft, and were known as antiquarians, and linguists, and *connoisseurs* in china and paintings, and theologians, and novelists—in fact, everything under the sun. This many-sidedness, as they now call it, which the Greeks called πολυπραγμοσύνη, and thought to be meddlesomeness, was not likely to infect Pericles."

This sally against many-sidedness amuses us from a writer whose own versatile powers have in previous works both exposed Thucydides and confuted Mr. Mill, and the range of whose exegesis has extended from the *Critique of Pure Reason* to the inscribed records of Egypt and Babylonia. We will not press the consideration that a Greek of the days of Pericles could not be an antiquarian and would not be a linguist, and that china and novels were not then invented. Next let us hear Prof. Mahaffy generalise on the history of culture:—

"The Romans, who borrowed without assimilating, are always asserting their originality; the Greeks, who borrowed more and better, because they made what they borrowed their own, never cared to do so."

What facts can we think of to support this large assertion? Did Lucretius borrow and not assimilate the doctrines of Democritus and Epicurus? Did Horace borrow and not assimilate the metres of Sappho and Alcaeus? Did Ovid borrow and not assimilate the themes of Callimachus and Nicander? I should have thought that the happiest powers of assimilation, and the most reverential acknowledgment of what they owed their masters, were among the great characteristics of Roman culture. Did the Athenians, on the other hand, never vaunt their title of *Autochthones*? Was it not the special claim of Attica to have been for all mankind the mother of laws, of fruits, and of arts? If Prof. Mahaffy is not unfrequently, as we seem to find him in the above, entertaining at the cost of sense, and comprehensive at the cost of fact, he is still more often, I think, emphatic at the cost of consistency; stating one view of a case strongly on one page, and qualifying it by an equally strong and sweeping statement of the opposite view on another.

However much we may be inclined to forgive to the high spirits and hearty confidence with which our author in these pages disposes of every question, historical, political, social, literary, artistic, as it occurs to him, yet we naturally look, in those parts of his book at any rate which seem to answer to the description of "Studies," for more strictness of thought and writing. Prof. Mahaffy devotes several entire chapters, besides occasional discussions, to questions of art and archaeology. His attitude in regard to these studies may be inferred from the following extracts:—

"In the last century, many private persons—many noblemen of wealth and culture—possessed remarkable collections of antiquities. These have almost all been swallowed up by what is called the 'nation.'"

The truth is that, since the purchase of the Towneley marbles in 1805, not one private collection of ancient sculpture in England has ever become the property of the nation.

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Has Prof. Mahaffy never heard of Wilton and Holkham and Ince Blundell and Lansdowne House, and the dozen other great houses in England in which such collections lie to this day dispersed? Continuing in the same unguarded way, Prof. Mahaffy writes:—

"The tendency, at least of later years, has been in England to swallow up all lesser and all private collections in the great national museum in London, which has accordingly become so enormous and so bewildering that no one, I may boldly say, can profit by it except the trained specialist, who goes in with his eyes shut, and will not open them till he has arrived at the special class of objects he intends to examine."

Again,

"There is a very large number of German books on both these lost arts of the Greeks—books full of learning, and deeply interesting to the special student. But their exceeding dryness and minute detail make them quite unfit for general readers."

Now, the study of Greek art and antiquities, like every other study, has its discipline, and cannot be pursued without trouble. Museums afford the collected and classified materials for the study, and the usefulness of a museum is almost exactly in proportion to the number and the richness of the different treasures it offers for study and comparison. Books and journals afford the aids to the study—most of them, certainly, being in German, and many of them dull. But with these materials and these aids any educated person can pursue the study to good purpose if he will take the trouble; he can acquire the necessary knowledge of facts and monuments, and the necessary precision of eye and taste. The traveller who goes to Greece without having first taken this trouble may both enjoy much and learn much on his travels, but he will not be a fit guide in matters of art and archaeology. Prof. Mahaffy abounds in remarks like the following:—

"The Apollo Belvedere, the Capitoline Venus, the Dying Gladiator—these are what we have been always taught to regard as the greatest wonders of Greek glyptic art; and those who have accustomed themselves to this rich and sensuous beauty will not easily see the greatness and the perfection of the chaste art of Phidias."

"The rich and sensuous beauty of the Dying Gladiator"!—when the essential character of the so-called Dying Gladiator and the school to which it belongs is vigorous realism, the vigorous and literal rendering of ethnic types and expression of physical predicaments. "Glyptic," too!—when so familiar an authority as Smith's Dictionary has long ago condemned the use of that word for the art of sculpture in general as improper. In a vein still more elementary, our author laments that the statues at Athens have not undergone "certain obvious restorations of tips of noses and other extremities;" speaks of mutilated statues being "restored into perfection;" and thinks it necessary to argue against the idea that the Greeks, in tinting their sculpture and architecture, gave proof of "wretched bad taste." In connexion with an account of the character of archaic vase-painting, which will certainly be in great part new to the "specialist," he quotes a famous passage of Keats which was inspired not by vase-painting, nor by anything at all analogous to the paintings on vases, but by a work of art of quite a different character, the relief of a Bacchanalian subject on a marble urn. Our author undertakes (pp. 62–65) to sketch the development of Athenian art from its archaic stage in Marathonian days towards its maturity in the days of Pericles. He rightly enough illustrates the former stage with a cut of the archaic tinted funeral monument preserved in the Theseum; only he says, twice over, that this monument is "inscribed as the work of Aristion;" whereas it is inscribed as the work of Aristocles, ἔργον Ἀριστόκλεος, Aristion being the name of the warrior it commemorates. And he adds, concerning it and the other somewhat analogous funeral monument at Orchomenus, that "any impartial observer will see in these figures strong traces of Assyrian style"—"if they were found among professedly Assyrian reliefs they would excite no surprise;" whereas the only likeness of these figures to Assyrian art is that they are in flat relief, and in some points conventionally treated. What they really force upon the eye and mind is nothing so much as the profound difference between the Oriental genius and the genius of Greek art even in its dawn.

Seeing the works of ancient art in this way, and with no perception of those finer differences which are the essence of the matter, Prof. Mahaffy has been content to illustrate the next stage of sculpture by two examples from Naples, which (as he fairly warns his readers) do not in fact belong to early art at all, but to the "pre-Raphaelite" or archaistic creations of late art among the Romans. This is not only useless; it is really as misleading as if a historian of painting were to illustrate the progress from Giotto to Raphael with a picture by Holman Hunt. If Prof. Mahaffy was to go to Naples for his examples, why did he not choose the two which would have been properly to his purpose—I mean the funeral stêlê, like that at Orchomenus only a little more advanced, formerly known as *Ulysses*; and the restored Farnese group, which is in all probability a copy of the memorial figures of Harmodius and Aristogiton set up by the sculptors Kritios and Nesiotes in 476 B.C.?

Prof. Mahaffy (pp. 43–44) repeats and speculates upon the story current the year before last, to the effect that some cases of lost Elgin marbles were still lying at the bottom of the sea off Cerigo. He might easily have satisfied himself that this story had been properly enquired into and proved a mare's nest. Of the seventeen cases which went to the bottom with the ship *Mentor*, the recovery and re-shipping of sixteen is proved by existing documents; that all were recovered and re-shipped was stated in 1816 both by Lord Elgin himself and by Mr. W. R. Hamilton; and, if this was not enough, the Greek Government, in the autumn of 1875, had the spot searched by divers, who reported positively that no cases were there. Again, Prof. Mahaffy discusses the small terra-cotta figures discovered at various sites in Greece within the last few years: showing in a foot-note that he has only discovered since he came home that similar figures are to be found in the British Museum. If he had enquired with any care either in London, Paris, or Berlin, his account of these interesting things would have been less confused; he would have been aware of differences of type, style, and treatment between those found at different sites, *e.g.*, at Tanagra, at Megara, at Corinth; and he would not have insisted with so much emphasis on a contrast, which certainly does not exist, between the spirit of these works and the spirit of later Greek art in general. If he had enquired with any care on the spot, he would not have said that "those in the market can never be obtained for less than from 40*l.* to 80*l.*," when the price asked for them at Athens during the last two years has varied, according to quality, from about 2*l.* to as much as 400*l.*, the average for fair examples being 10*l.* or 15*l.* Neither, considering some well-known sophistications practised at Athens in this and other kinds of antiquities, would he have said "genuine antiquities seem to me so common in Greece that imitations are hardly worth manufacturing." Neither, again, would he have spoken of Heydemann's catalogue as if it were the only one of the antiquities at the museums at Athens, or as "useless." Heydemann's work refers only to certain minor collections; it is indispensable to the student, and very far indeed from useless, even during the confusion arising from the transfer of the various scattered museums to the new Patissia Museum. But more indispensable still is Kekulé's catalogue of the Theseum collections, which our author does not mention. Prof. Mahaffy is "tempted" in another place to "digress," and speak of the Argive school of art, "inasmuch as it seems hardly to have received sufficient attention from the *dilettanti* who study these matters." This is one of many forms of speech by which Prof. Mahaffy often makes it hard for us to tell what he means, or whether he means, in strictness, anything; but if his meaning is that what we know about the school of Argos has not been carefully examined, and the importance of the school insisted on, by critics and historians, he is wrong. Let him turn, for instance, to Conze's *Beiträge*, and learn what has been conjectured concerning the relations, to that school, of several extant sculptures, and among them of the Apollo discovered in the Theatre of Dionysus—perhaps the most important statue at Athens, and one which Prof. Mahaffy overlooks.

From a popular book of travels we have no right to ask for information about art and archaeology; but if such information is offered us, we have a right to ask that it shall be sound as far as it goes. I have quoted, and quoted in no spirit of carping, enough to show that almost every sentence which Prof. Mahaffy writes on art or archaeology is of a nature to call for blunt correction. The subject is among those for which it is most urgently desirable, in this country, that new workers should be enlisted. One of the blots upon our national culture has been the neglect of classical art and classical antiquities in the circle of our school and university studies. To complete and vivify that circle nothing is more needed than the recognition and pursuit of these studies; and it is a need of which we are beginning to be aware. Every scholar

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in the country would welcome an attempt by another scholar to interest people in this fruitful and neglected study, and welcome it all the more the more vivacious were its form, the wider the number of readers it were likely to attract. But it is hard to see what a book like this can do. Prof. Mahaffy's studies are not sound as far as they go; and inexact statement, inapt illustration, and random criticism are good neither to awaken the public nor to put the beginner in the way.

SIDNEY COLVIN.

NEW NOVELS.

The Shadow of the Sword. A Romance. By Robert Buchanan. In Three Volumes. (London: R. Bentley & Son, 1876.)

Rosine. By Major Whyte-Melville. (London: Chapman & Hall, 1877.)

Storm-driven. By Mary Healy. In Three Volumes. (London: Sampson Low & Co., 1876.)

The Duchess of Rosemary Lane. By B. L. Farjeon. In Three Volumes. (London: Tinsley Brothers, 1876.)

MR. ROBERT BUCHANAN has made an exceedingly important contribution to recent literature of fiction in the *Shadow of the Sword.* He himself calls it a Romance; but except one passage where the hero sees the battle of Leipzig by a sort of mirage in the clouds, and another where he stands with a knife over Napoleon asleep on the night before Waterloo—both of which passages might have been omitted with advantage—there is little to take it out of the range of a Novel. The plot is laid in Brittany, and probably from the resemblance of that coast to that of the Channel Islands one is irresistibly reminded of *Les Travailleurs de la Mer*, and not only the *Shadow of the Sword*, but the Shadow of M. Victor Hugo seems to hang over the book. The imitation is, however, evidently unconscious, and never for a moment servile. The character of Rohan Gwenfern is most powerfully and consistently drawn. A hater of war at a time when martial glory was the vital essence of a Frenchman, loathing Napoleon when by the common people he was looked up to as more than saint, he refuses to present himself for conscription, and flees for his life from cave to cave of the rocks. It is artistically described how even then he cannot escape from the shedding of blood of which he has such a horror, and the memory of this, in conjunction with his privations extending over many months, reduces him, when at last his wanderings are over and peace comes to France with the detention of the Emperor at St. Helena, almost to the level of a harmless madman. Quite as graphically drawn is the patient tenderness of Marcelle, who makes allowance for the faults of her lover while herself a worshipper of Napoleon, and who with her own hand draws the fatal number at the conscription, that the imputation of cowardice may not rest upon Rohan. Best of all is Uncle Ewen, in whom breathed all the spirit of the Old Guard, and to whom a belief in the "Little Corporal" was almost life. Braving it out to the last, his strength seems to go from him and he keeps to his house after the abdication at Fontainebleau; but blossoms out again in a short-lived glory during the eventful Hundred Days. The report of the victory of Ligny is the last news that reaches him, and he dies with a shout of "Vive l'Empereur" on his lips. The story is full of dramatic points, as when Rohan comes upon the blackened statue of the Caesar at the entrance of the Roman Aqueduct: but in speaking of "All Saints' Eve" the author is surely in error; the "Night of the Dead" is the evening, not the eve, of All Saints; that is, after midnight on the morning of All Souls' Day.

In *Rosine* Major Whyte-Melville has added another to the pictures of the French Revolution, covering much the same portion of it as the first half of the *Tale of Two Cities.* The scenes are vividly drawn, but the characters do not interest us. Rosine, the heroine, is little more than a lay figure, and the centre round whom the story revolves is, of course, the Queen. While quite agreeing with the author as to the dignified and noble bearing with which Marie Antoinette met the storm, when all attempts to stem the torrent were useless—for "nothing in life became her like the leaving of it"—still we must demur to his retrospective glance, which gives her too much credit for statesmanship; and mere lightheartedness will hardly account for the state of the Court of Versailles. The book has the double advantage of being in one volume and nicely got up. The illustrations are of unequal merit, but that of Rosine with Pierre in the hut is decidedly the best.

Although written by one of themselves, *Storm-driven* gives no very flattering picture of Americans, among whom the scene is exclusively laid, first at "Lakeville," and then in Paris. The conduct of the heroine is decidedly open to misconstruction; nor are we charmed with another young lady, who "gives her sage opinion with that frankness peculiar to Americans of her sex and age" (16). In short, the book fails to command sympathy, though calamities are showered upon the heroine with no sparing hand. We should think the author could do much better if she tried. We gather that in America what we call "Low Church" goes by the name of "the low religion."

It would appear from the long list of books of which Mr. Farjeon is the author that he has not time to write a connected story; at least, *The Duchess of Rosemary Lane* consists of disjointed fragments. The prologue is divided into four parts, and the story into two more. Some of the scenes may be very true to life, but they are uncommonly unpleasant reading—for example, that between the drunken husband and the nagging wife, in the course of which the child embraces her father, and inhaling the odour of gin exclaims, "Oh, shouldn't I like some to drink! I can only smell it now." For the Duchess herself it is impossible to have any feeling but contempt, for she has no merit save beauty, and treats her protectors with the basest ingratitude.

F. M. ALLEYNE.

CURRENT LITERATURE.

A Treatise on Waters and Springs. By B. Palissy. Translated by E. E. Willett. (Brighton: W. J. Smith.) One may learn many a useful lesson, accompanied, it may be, by an occasional wholesome reproof, from the study of the little-known writings of Bernard Palissy. Not the least interesting and valuable of his essays or treatises has just been translated into English by E. E. Willett. This essay was entitled by Palissy "Des Eaux et Fontaines." It is a dialogue between Theory and Practice, and occupies about sixty pages in the edition of Palissy's works published in Paris in 1777 under the editorial care of MM. Faujas de St. Fond and Gobet. Originally this dialogue was, we believe, first printed and published in 1557. Many of the opinions of Palissy, and many of his explanations of natural phenomena seem, however, to belong to the nineteenth, not to the sixteenth, century. Some notion of the scope of the work before us, and of its anticipations of modern ideas and modern discoveries may be gathered from half-a-dozen passages selected without special trouble from a score which would have served the same purpose just as well. All springs and rivers, says Palissy, all wells and fountains derive their water through the evaporation of moisture continually going on "from the sea, the earth, and all damp things." "Water never ceases to rise and fall." "Water never ceases to work, generate, go and come."

"There are in several towns and villages bordering on the sea, wells both of fresh and salt water; by which we may clearly see that the wells of salt water are supplied by the sea, and the fresh water wells, which are close to those filled with salt water, and quite as near to the sea, are supplied by the drops of rain which come from an opposite direction."

And Palissy further expands and illustrates this explanation of the origin of wells and rivers, clearly showing that he understood the general circulation of meteoric water. "Théorique," who disputes Palissy's positions, cannot comprehend how the salt water of the sea can originate fresh water. But "Practique" argues that if the salt evaporated along with the water common salt could never be prepared; for "you must know that when the salt makers have put the salt water into their vessels in order to crystallise it by exposure to the sun and wind, it would never crystallise if the sun and wind did not evaporate the fresh water which is mingled with the salt." Palissy tells us how water is collected in porous strata of sand, and kept up or retained by lower strata, which are impervious; his original descriptions of water-collecting areas, of absorbent layers, and of retentive layers of clay or hard rock, scarcely admit of improvement. The saline matters and other impurities in drinking waters are recognised by Palissy. He tells us of many ways in which wells and ponds may get polluted, and describes how even natural springs do not necessarily furnish water good for drinking. For, says he, "the whole earth is full of different salts and minerals, and it is impossible that water, passing through the channels of the rocks and veins of the earth, should not bring with it some poisonous mineral or salt." "It is impossible that a stream of water can pass through the veins of the earth without taking with it some sort of salt, which, being dissolved in the water, is unknown and unrecognised by man; according as the salt is poisonous so will the water be." The internal changes in the earth brought about by movements within its rocky crust, and by the solvent action of water, did not escape the notice of Palissy. In one place he says that the internal changes going on in the earth through the mechanical and solvent action of water are quite as universal and quite as decided as those visible changes which take place on the surface, as in the growth of shrubs and trees. The saltness of the sea, says our author, is due mainly to rivers washing salt from

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the land, from its soils and rocks. Palissy suggests the construction of paved surfaces below the soil to act as collectors of rain-water. These should be planted with crops of different kinds, with grass and trees, should be duly inclined, and should be placed in connexion with filtering beds of sand: then the outflow of water should be received in a fountain. He devotes much space to the description of these artificial reservoirs, and to their special use in supplying good drinking-water where it is not naturally available. Some of the elements of his scheme remind one of inventions which we are apt to consider modern. It is right to add that the translator of Palissy's *Waters and Springs* has done justice to the original. The sense of the old French text is clearly given, without the importation of such modern modes of thought and expression as would mislead a reader anxious to know what Palissy meant. We cannot close this pamphlet without quoting from it an amusing little story about oysters:—

"It is a wonderful thing that oysters, having been brought ten or twelve leagues from the sea, know by instinct the hour when the tide is rising and approaching their beds, and so of their own accord open their shells to receive their food from the sea, as if they were still at home. But the crab, knowing well that they will have their doors open when the tide rises, keeps near the spot where they are; and when the oyster has opened its shells, the crab, in order to deceive it, takes up a small stone and puts it between the two shells so that they cannot close again, and he then makes a meal off the oyster. But some mice did not know why oysters have two shells; for, in many places distant from the sea, when the oyster became conscious of the hour of the returning tide and opened their shells, as I related above, then it has happened that some mice, finding the oysters open, tried to eat them. But the oyster, feeling the pain of the bite, immediately closed its shells; and by this means several mice were taken prisoners, for they had not put a stone between the two shells, as the crab had done."

We are afraid this pretty little tale will not bear critical scrutiny, but it affords a characteristic illustration of Palissy's lighter style.

IN a volume which few people will have any difficulty in reading, and which few but very special scholars can read without learning something that they did not know before, Mr. John Dennis has gathered together ten essays, most of which have appeared in one or other good magazine or newspaper. The title *Studies in English Literature* would seem to imply more of range or of connexion and sequence than actually exists in the volume; but if he forget the title the general reader will be well content with the essays. The Queen Anne time is the only time that is dwelt on with anything of comparative criticism; the essays on Pope, Prior, Steele, and Defoe throw some light each on the other, and have together, so far as they go, a unity which the rest of the book does not claim. The criticism is always both temperate and thoughtful, though occasionally somewhat obvious—that is, it is then somewhat too much of the criticism which is that only of the intelligent reader and does not rise to the level of the good writer. Of course the good writer makes such criticism too—he makes it for himself in his commoner moments; but he does not often record it. But this occasional obviousness can well be pardoned to an author who has so to speak read and written himself so well into the literary atmosphere of the men he criticises as Mr. Dennis has done. There is much justice of judgment in the book, and the appreciations of a delicate taste. Not to speak of his other themes, no one can know the Queen Anne men much better than Mr. Dennis. And in days when praise is lavished on such *vers de société* and occasional verses as alone can be furnished by our younger writers who deal in these things, we should be grateful to Mr. Dennis for recalling to us the perfect finish and high taste of such a man as Matthew Prior, from whom he quotes with genuine appreciation the exquisite poem "To a Child of Quality," certain admirable epigrams, and the delightful verses addressed to Chloe. Unlike some of our contemporary writers of *vers de société* a good deal praised in the papers, Prior *knew* the "Society" of which he wrote.

A Concise Dictionary of the Persian Language. By E. H. Palmer, Lord Almoner's Reader and Professor of Arabic, Cambridge. (Trübner.) In a modest preface prefixed to this pretty little volume Professor Palmer states that "this Dictionary is chiefly intended for the use of travellers and others in Persia, and will be found to contain all the words in use in colloquial Persian;" and, although we do not profess to understand the mysterious meaning hidden in that word "others," we have no doubt whatever that every traveller in Persia will find Professor Palmer's dictionary a very necessary and convenient part of his baggage. The work is, of course, little more than a compilation; but it seems to be well done, and its portable size forms a most agreeable contrast to the vast quarto of Johnson's *Dictionary*. In so small a compass it is impertinent to expect many significations to a word; but it seems to us that Mr. Palmer is at times unnecessarily "concise." In a pocket dictionary, however, this is a fault on the right side. The Arabic part of the work (for, though to the uninitiated the statement may sound strange, half Persian is Arabic) is less satisfactory than the Persian. It is a pity that the plurals are separated from their singulars—or, rather, that they are not given in both places. The commonest of words, *ibn*, "son," and its colloquial plural, *beni*, are separated by more than eighty columns; and to a person ignorant of the language there is no means of arriving at the plurals of most words except by turning over the pages and trusting to one's native luck: and this will not always serve, for often the plurals are not given at all. This is a serious fault, and one that should be speedily amended. Another thing to be deplored is that the type-founder evidently invented the type in which the work is printed expressly for persons whom Providence has gifted with unusually powerful eyesight. Not only is it minute, but often not properly "printed up," so that the weary eye searches in vain for a letter that is not visible; and badly joined, so as to leave white spaces between the letters. Much of this may be accounted for by the type being worn; but it is a considerable impediment to the constant use of the book, and will not, we hope, penetrate into the second edition. Notwithstanding these drawbacks—which may easily be remedied—Professor Palmer's *Concise Dictionary of the Persian Language* is an acquisition, and will be found useful and handy.

Table of the Foreign Mercantile Laws and Codes in Force in the Principal States of Europe and America. By Charles Lyon-Caen. Translated by Napoleon Argles. (Stevens and Haynes.) It would not be possible to compress into a pamphlet of three-and-twenty pages much information respecting the commercial codes and mercantile laws of the chief States of Europe and America, but M. Lyon-Caen's "table" at least puts the reader in the way of collecting such knowledge if he seeks it. For some unexplained reason Great Britain is not included.

Simple Lessons on Money. Chiefly Intended for the Use of Schools. By the Rev. T. E. Crallan. (Stanford.) This little tract does not treat of the principles of currency, as its title might lead an economist to suppose. It contains simply some homely and generally sensible suggestions respecting the use of money. But the author will delude his youthful readers if he persuades them that with proper prudence they will find their money "grow like potatoes, thirty-fold, forty-fold, or an hundred-fold," as he affirms is the case with the money of all people in trades and professions who are wise, skilful, and industrious. We should not counsel young people entering business to look for anything like such enormous profits.

Immediate Preparation and Early Resumption. By Robert Treat Paine, jun. (Boston: A. Williams and Co.) This tract, addressed to the President of the United States, urges that an opportunity is now offered of resuming specie payments in the United States, under a combination of favourable circumstances which have not occurred before since the Civil War, and may not occur again. The writer advocates a gold standard; the five-dollar coin to contain the same weight of pure gold as the English sovereign. The plan would require a considerable increase in the supply of gold in the States, but Mr. Paine believes that the hoards of gold in Europe are now so ample that the amount required can be easily procured. That is a point on which we will not venture an opinion; we will only observe that such an increase in the demand for gold would tend to widen the divergence of the relative values of silver and gold from their former par. Mr. Paine's tract is worth attention, but it will not give satisfaction, we should think, to M. Cernuschi and the advocates of a bi-metallic currency.

An Unrequited Love; an Episode in the Life of Beethoven. (From the Diary of a Young Lady.) By Ludwig Nohl, translated by Annie Wood. (Bentley.) Herr Nohl's book will be welcome to everyone who is curious to learn what a young lady's diary is really like. We have both laughed at it and felt with poor Fräulein Fanny in her trouble because the great Beethoven would not fall in love with her. She was the daughter of a Spaniard with an Italian wife, who kept a school in Vienna, to which Beethoven sent the unmanageable boy of whom he was the guardian. Fanny's utterances may be accepted as genuine, and her love as real. Her expositions of the meaning of Beethoven's music are substantially true, and by no means the amazing dreams which they may appear to some. The whole sentiment of the diary is intensely German. The translation is exceedingly careless. "Sharp" is continually put for "major," and "flat" for "minor;" *e.g.*, p. 110 we read—"The sonata in F flat, Op. 57, shews *as does* the Apassionata that it was," &c. The sonata in question is that in F minor, Op. 57, and is identical with the *Appassionata* (not *Apassionata*) with which it is compared. Similar mistakes will be found on pp. 28, 37, 40, 235, &c. The German extracts heading chapters are also more than once inaccurately printed so as to make nonsense.

Tales of our Great Families. By Edward Walford, M.A. In Two Volumes. (Hurst & Blackett.) To very young readers, doubtless, much of the matter in these volumes will be both novel and interesting; but, writing on behalf of the reading public generally, we may safely say that few publications of recent date have smaller claims for support on the ground of newness of subject or of treatment.

NOTES AND NEWS.

RANKE's long-expected work on the Prussian Chancellor Hardenberg has just been published in Leipzig. On the Prince's death, in 1822, his literary remains were deposited in the Prussian Archives, where, according to his instructions, they were to be kept unopened for fifty years. As the due time approached, the papers were opened by Prince Bismarck, who handed them over to Ranke, with a request for a report on their value, and his opinion as to the form and limits of an eventual publication. Ranke found an autograph memoir by Hardenberg on the affairs of 1803–7, which is now printed *in extenso*, filling vols. ii. and iii. of the new work. Fifty years ago German was as good as a dead language except at home, so that the Chancellor wished his biography to appear in French, and the necessary work was undertaken by Schöll, who executed it on a colossal scale. Schöll, however, had only dealt with Hardenberg's career during the period 1794–

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1813; his narrative turned out to be "horribly stuffed" with official documents. He gave to Hardenberg's Liberalism a varnish corresponding with his own Conservative sentiments; his work had not received the finishing touches, and some of it had been superseded by published books. Looking to these and to other circumstances, Ranke decided not to print Schöll's voluminous MS., but to take it as the groundwork of a new historical biography of Hardenberg, which should reach from the Chancellor's youth down to the War of Liberation, inclusive. This forms vols. i. and iv. of the *Memoirs*. We shall return to this interesting work, whose preparation seems an extraordinary feat for a man old enough to remember having heard as a child the news of the battle of Marengo.

THE parish church of St. Michael's at Bath is the fortunate possessor of what are probably the oldest churchwardens'-accounts in the country. The earliest of them bears the date 1349, and they are continued to the middle of the reign of Elizabeth. Not only do they throw a good deal of light upon the topography of Bath and its neighbourhood in the Middle Ages, but they are also full of curious details relating to church furniture and ceremonies. The existence of these interesting documents has long been known, and some portions of them were copied for legal purposes nearly a century ago, but the first thorough examination of them has recently been made by the Rev. Prebendary Pearson.

THE Royal Irish Academy is about to publish a series of autotype copies of Ogham inscriptions. The work will be edited by Dr. Samuel Ferguson. The first fasciculus will soon appear. The inscriptions, being generally on both sides of a solid angle, cannot be photographed direct from the stones. The copies about to be published by the Academy are photographed from plastic matrices capable of being sufficiently flattened to present both faces of the sculptured *arris* in one plane.

ON Wednesday and Thursday last week, Messrs. Sotheby, Wilkinson and Hodge sold a collection of autographs and documents, chiefly of literary interest. Foremost among them was the Visiting-Book of Robert Burns, containing several hundred signatures of his numerous friends and admirers, mingled with occasional pieces of original poetry; it was bought by Lord Houghton for 25*l.* 4*s.* Many letters of Burns were also sold, the highest price fetched for one—"Sylvander to Clarinda"—being 9*l.* 15*s.*; another—"Clarinda to Sylvander"—7*l.* 15*s.*; two others, 5*l.* 9*s.* 6*d.* and 4*l.* 8*s.* Letters of T. Bewick, the engraver, seem to be still much sought after, for the two in this collection sold for 3*l.* and 3*l.* 10*s*; a letter of Burke to Garrick, 1*l.* 5*s.*; many others of Burke from 2*l.* 6*s.* downwards; Thomas Campbell to Northcote, in which he says, "the infernal Hazlitt shall never more be permitted to write for the *New Monthly*, 1*l.* 10*s.*; W. Cowper, 2*l.* 10*s.*; Gainsborough to Ozias Humphrey, refusing to lend his landscapes to copy, 5*l.* 10*s.*; D. Garrick, 2*l.* 18*s.*; Warren Hastings, 1*l.* 4*s.*; Hogg, the Ettrick Shepherd, 1*l.* 13*s.*; Charles Lamb, 2*l.* 15*s.* and 3*l.* 3*s.*; Mendelssohn, 2*l.* 11*s.*; a long and very peremptory letter of Sir Joshua Reynolds declining a proposal to engrave a portrait of Mrs. Siddons, 9*l.* 9*s.*; another, 2*l.* 11*s.*; Shelley, 3*l.* 15*s.* and 4*l.* 15*s.*; Mrs. Siddons to Sir Joshua Reynolds, 3*l.* 15*s.*; J. M. W. Turner to Eastlake, and two other notes of Turner, 6*l.*; Horace Walpole, 1*l.* 2*s.*; John Wesley, 1*l.* 19*s.* and 2*l.* 2*s.*; notes of John Wilkes, 2*l.* 2*s.*; Wordsworth, 2*l.*; Edw. Young, 2*l.* 12*s.*, 2*l.* 3*s.*, 2*l.* 10*s.* and 3*l.* 3*s.*; Crabbe, 1*l.* 18*s.*; a gossiping letter of four pages from Samuel Rogers to Lady Holland, 9*l.*; others from the same to the same, 3*l.* 16*s.*, 2*l.* 11*s.* and 2*l.* 10*s.*; Southey, 1*l.* 7*s.* and 1*l.* 6*s.*; T. Campbell to Lord Holland, 5*l.* 10*s.*; two letters full of interest from Leigh Hunt, one to Lady Holland, the other to Lord Holland, fetched 16 gs. and 15 gs. respectively; Macaulay to Lady Holland, 2*l.* 4*s.*, 1*l.* 18*s.* and 1*l.* 16*s.*; Lord Lytton to Lady Holland, 2*l.*; Tom Moore to the same, 1*l.* 5*s.*, 18*s.*, &c.; Byron, from Newstead, 1811, 7*l.* 5*s.*; Shelley to the bookseller Stockdale, 1810, 12*l.* 15*s.*; Jeffrey, 3*l.* 15*s.*; Charles Dickens, four pages written in 1841, 3*l.* 15*s.*; Watt, the engineer, 1*l.* 4*s.*; Sir John Soane, 1*l.* 2*s.*; Sir Thomas Lawrence to Lady Holland, 5*l.*; others to the same, 3*l.* 10*s.* and 3*l.*; Sir Philip Francis to the same, 1805, 5*l.*; Lord Moira, 2*l.*; Dr. Jenner, 1*l.* 2*s.*; Mrs. Siddons, hoping to see her correspondent at the representation of the *Provoked Husband*, for seats to see which comedy she is almost torn to pieces, 9*l.* 10*s.*; Sir Walter Scott to W. Macdonald, 3*l.* and 2*l.* 5*s.*—the first of these was written in 1817 to clear himself from the imputation of having trespassed on an unpublished drama, sent to Mr. Colman, of the Haymarket, about the year 1805. A beautifully-chased gold locket, inclosing a lock of Byron's hair when a young man, and another after his death, with his arms, crest and other ornamentations, sold for 19*l.* 10*s.* Among the miscellaneous lots were a letter of Washington to Lord Buchan, 1793, with a curious endorsement, 3*l.* 4*s.*; one of the Earl of Chatham to Henry Flood, 2*l.* 6*s.*; and several letters of the Empress Eugénie, realising from 4*l.* 10*s.* downwards.

THE following Manuscripts also, in addition to those enumerated by us last week, have been purchased for the Manuscript Department in the British Museum:—Cimarosa, for the use of Prince Augustus of England, eighteenth century, four vols.; Fragment of an account of jewels for the King, 1623; Grammatica Hebraea in Epitomen redacta, a Richardo Busbeio, S.T.P., end of seventeenth century; Register of Correspondence, Surveys, Estimates, &c., of John Pitt, Surveyor of Woods and Forests, 1757–1791, five vols.; "An attempt towards an improv'd version and metrical arrangement of the Book of Psalmes. By the Rev. W. Bull." Copied by Mr. Thornton to Ps. 108. End of eighteenth century; Letters of Lord Nelson, with plan of attack on the flotilla at Boulogne, 1801, letters of Lord Gardner, Sir J. Moore, &c.; Federigo Grisone, Libro degl'ordini di cavalcare, Turin, 1551; Pietro Pisano, Camaldense, Hybleo, opercula nuova qual tratta d'amore e d'altri morali ditti, sixteenth century; Note-book for Sermons of John Chamberlayne, of Trinity College, Oxford, 1659, in cipher; Political Poems, communicated to the *Morning Post* and *The Age* newspapers, 1830-1846, in two volumes; Collections for a History of the Channel Islands, by Clarence Hopper, two vols.

MR. JOHN HARRIS has forwarded to us a large consignment of pamphlets (Trübner and Co.) which contain a hazy presentation of a scheme of doctrine which might have been impressive if worked out by a writer *en rapport* with the intellectual movement of the day. Its chief features seem to be that God is the sun of the rational universe, the King of all spirits, and the Father of the faithful, who receive the adoption of sons. These ideas have been independently realised, and have led the writer to some new corollaries. He invites our special attention to "Christmas Eve and New Year's Day," one of the most confused of the series.

MESSRS. GEORGE BELL AND SONS will publish immediately *The Country of Balochistan: its Geography, Topography, Ethnology, and History*, by A. W. Hughes; and a new edition, revised and continued to the year 1870, of Dr. Dyer's *History of Modern Europe*.

BJÖRNSTJERNE BJÖRNSON has lately finished, and proposes soon to publish, a new novel of peasant life, named *Magnhild*, after the heroine.

A JOURNAL in the Finnish language, entitled *Amerikan Suomalainen Lehti*, has just been started in the United States, for the use of the Finnish colonists in Wisconsin. It is edited by Dr. Muikku.

WE have received, through Messrs. Nutt, the first volume of a new edition of Wace's *Roman de Rou*, by Dr. H. Andresen (Heilbronn: Henninger). We reserve our criticism till the appearance of the second and concluding volume; merely remarking that the great importance of this Old French poem—which contains the well-known account of the battle of Hastings—and the extreme badness of the original edition (by Pluquet), render the present careful one most acceptable to historians and philologists, and, indeed, to all English readers who care to learn something for themselves of the Normans and the Conquest as viewed by a Norman subject of the King of England.

A NEW Quarterly is projected in America, to serve the same purpose as the *Fortnightly* and *Contemporary* in England. It will be called the *Radical Review*, and will make the solution of the Labour Question one of its principal objects. The publisher is Mr. Benj. R. Tucker, of Bedford, Mass.

MR. SERJEANT COX'S treatise on *The Principles of Punishment as Applied in the Administration of the Criminal Law by Judges and Magistrates* is passing through the press, and will appear shortly.

WE have to lament the death of Count Louis Passerini, the accomplished and learned Prefect of the National Library in the Uffizi, Florence, which took place on Saturday the 13th inst., at his residence in the Via de' Bardi. The literary life of this ripe scholar was dedicated to the study of the history of Florence and of its ancient families. He was distinguished for his laborious and patient habits of enquiry, the clearness of his judgment, his love of truth, and his calm impartiality. While unwearied in his researches he was fortunate in his literary discoveries, and gave them to the world in works which will preserve his name. His death will be regretted by foreign residents in Florence as well as by natives. His ready courtesy towards enquirers, the liberality with which he communicated information from his rich stores of knowledge, and the attentions which he paid to visitors to the Magliabecchian and Palatine Libraries will long be gratefully remembered. It may be mentioned that the famous altar-picture, *The Descent from the Cross*, by Daniel da Volterra, in SS. Trinità, Rome, is the property of the Counts Passerini.

THE freedom of the city of Florence has been conferred by the municipality on the Baron Alfred de Reumont, in recognition of his literary merits and especially his publications on the history of Tuscany and of Italy. The diploma, written upon the finest English vellum, has been illuminated with extraordinary taste and skill by the artist Eduardo Reggiani; it is signed by the Syndic of Florence, the Secretary of the Municipality, and the oldest member of the Council for himself and his colleagues.

ON Wednesday, January 17, died at Valenciennes M. Léon Dumont, one of the most distinguished among younger contemporary philosophers in France. He was brought up in Catholicism, and remained attached to the creed of his childhood till the age of twenty-six or twenty-seven, after which he gradually gave it up, and became one of the most fervent disciples of the English psychological and evolutionist school. His work on *La Sensibilité* in the International Scientific Library, and his articles in the *Revue Scientifique* and the *Revue Philosophique*, had gained him a well-deserved reputation. He was only forty years of age.

M. PAUL DE RÉMUSAT has just published a posthumous work by his father, M. Charles de Rémusat. It is a drama in prose entitled *Abélard* (Lévy). The author had devoted two important volumes to the study of the life and works of Abelard.

THE complete works of Edgar Quinet are about to be published by subscription, beginning with

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ro volumes of correspondence. MM. Germer-aillière are the publishers.

THE first volume of the Cartulary of Cluny is just appeared in the Collection of unpublished documents relating to the history of France published by the Ministry of Public Instruction.

THE Academy of Inscriptions has just published the twenty-third volume of the Collection f French historians, containing the unpublished Chronicle of Princat; and the second part of the Collection of the Arab historians of the Crusades, ontaining Ibn al Athir's history of the Atabeks.

THE Assyrian and Egyptian classes which were nstituted by the Society of Biblical Archaeology ave commenced their third session. On January , the session was opened with a lecture by Mr. V. St. C. Boscawen, on the Assyrian language. Ir. Boscawen, who is now conducting the Assyian class in the place of Mr. Sayce, intends iving a series of twelve lectures on the Assyrian scriptions. In these lectures various portions of e inscriptions will be taken and analysed, and e grammar and structure of the language explained. A text-book for the use of the students being prepared by the lecturer, and will soon be ssued. At the opening Assyrian lecture there ere nineteen students present, several of whom ad attended the former courses of lectures by Ir. Sayce. The lectures on the Egyptian lanuage and literature, which are held on alternate aturdays with the Assyrian, will be given by Ir. P. Le Page Renouf, who intends to give a eries of analytical and critical lectures on the *Ritual of the Dead*. The first of these lectures as given on Saturday, January 13, and was ttended by a fair number of students. The lecires are given free of charge from five to six on aturdays, at the rooms of the Society, 33 Bloomsury Street, W.C., and tickets may be had on pplication to W. R. Cooper, Esq., 5 Richmond rove, Barnsbury, N.

THE *Revue Historique* is for the future to appear i-monthly instead of quarterly, but slightly reuced in size. The editors promise an extension f their critical articles, and also of the surveys f the progress of historical literature in other ountries. The January number contains an article y M. Fustel de Coulanges on the power of the arolingian kings in legislation. From a survey f the documents bearing on the legislation of the nth century he concludes that the legislative ower was entirely in the hands of the king, and ough relics of the old liberties of the people still mained, they were of no practical moment. M. ermain contributes also an interesting article on The Students at the University of Montpellier the Sixteenth Century." It is founded upon a *iber Procuratoris Studiosorum* which is among e archives at Montpellier. This book contains e records of the proctors, who were annually ected by the students themselves to superintend eir morals and protect their interests. The period ustrated by this record extends from 1526 to 1535, d has an additional interest as comprising the years hich Rabelais spent at Montpellier. Signor Villari ves the first instalment of a valuable series of tters, written from Paris by Sismondi to his other at Pescia in the year 1815. They give a aphic account of the state of things in Paris, d also illustrate the historical and political dgments of Sismondi himself.

THE National Library at Florence has recently ceived some important acquisitions. The Marese Gino Capponi bequeathed a rich treasure of 5 historical MSS. Count Piero Guicciardini queathed a unique collection of 6,000 volumes ative to the history of the Reformation. Moreer, the library has purchased a fine collection of e books and rare editions, nearly 15,000 volumes, ich belonged to Signor G. Nencini.

THE following Parliamentary Papers have lately n published:—Further Correspondence relating the Affairs of South Africa (price 1*s.*); Return of Railway Accidents and Casualties during Months of July, August, and September, 1876 (price 1*s.*); Reports of Committee of Enquiry on Mr. Dillon's Invention for simplifying the System of Registry of Deeds, Ireland (price 6*d.*); Return of the Rates of Import Duties levied in European Countries and the United States upon the Produce and Manufactures of the United Kingdom (price 1*s.* 2*d.*); General Digest of Endowed Charities for the County of Montgomery (price 4*d.*); Ditto for Denbigh (price 4*d.*); Ditto for Merioneth (price 3*d.*); Returns relating to Poor Rates and Pauperism (price 3*d.*); Ditto, Return B. (price 7*d.*); Commercial Report by H.M.'s Consul-General in Siam for 1875 (price 1*d.*); Return of the Building Societies incorporated under the Building Societies Acts, 1874 and 1875 (price 4*d.*); Accounts relating to Trade and Navigation of the United Kingdom for each month during 1876 (price 6*d.*).

NOTES OF TRAVEL.

THE twentieth volume of the *Smithsonian Contributions to Knowledge* (Washington, 1876) is a grand accession to physical geography and meteorology. It contains the late Dr. Henry Coffin's very extensive tables of the winds observed at almost every meteorological station over the globe, completed and reduced to the form of monthly charts by Selden Jennings Coffin, with a full and masterly discussion of the observations and of the laws of atmospheric circulation, by Dr. Alexander Woeikof, late secretary of the Meteorological Committee of the Imperial Geographical Society of Russia.

AT a meeting of the Russian Geographical Society on November 17 last, a notice of the important scientific work which has been accomplished by Captain Pevtsow in his journey from Zaisan through Dzungaria to Guchen was read. Captain Pevtsow has determined seven astronomical positions on this line, and has ascertained the elevation of fifteen summits of the Thian Shan, besides the level of the snow-line in this part of the range. A herbarium of about 1,000 plants, a considerable ornithological collection, and plans of the towns of Bulun-tokhoï and of Guchen, are other results of the journey.

A PRELIMINARY Report of the explorations in the western United States under the direction of Prof. F. V. Hayden during 1876 has newly reached us. The work of the past season was a continuation of the labours of the three preceding years, finishing the entire mountainous portion of Colorado, with a belt of fifteen miles in width of northern New Mexico, and a belt of twenty-five miles in breadth of eastern Utah. Six sheets of the Physical Atlas are now ready to be issued from the press, each of these embracing an area of over 11,500 square miles, or a total of 70,000 square miles. The areas of exploration in 1876 lay in the interior of the continent, far from settlements, and among the hostile bands of the Ute Indians, the point of departure having been Cheyenne in Wyoming territory. One of the most notable features of the year's work was the ascent by the primary triangulation party, in charge of A. D. Wilson, of the Blanca peak, the principal summit of the Sierra Blanca group. After long and arduous climbing the summit was gained, and from this point a magnificent view, embracing the greater portion of Colorado and New Mexico, was spread out before them. This peak is not only the highest in the Sierra Blanca group, but as far as is known at present is the highest in Colorado, and perhaps of the whole of the United States, its height by barometric readings and by triangulation having been found to be 14,464 feet. But there are about fifty peaks within the limits of Colorado which exceed 14,000 feet above the sea level, making it a difficult matter to determine precisely which is the highest. Another division surveyed in the district of the Rio Grande, a third along the White River into Utah territory, and a fourth explored the great cañon of the Yampah or Bear River.

"The work of the past season shows very clearly the harmonious relations of the various groups of strata over vast areas of the United States, and that, although there may be a thickening or a thinning-out of beds at various points, they can all be correlated from the Missouri river to the Sierra Nevada basin. The fact, also, that there is no physical or palaeontological break in these groups over large areas from the Cretaceous to the Middle Tertiary, is fully established. The transition from marine to brackish-water forms of life commences at the close of the Cretaceous epoch, and, without any line of separation that can be detected, continues on upward until only purely fresh-water forms are to be found."

WE have received from Basle a valuable addition to the study of the topography of Jerusalem by Dr. Carl Zimmermann, consisting of large ground-plans and hill-sketches of the Holy City according to the Ordnance Survey by Captain Wilson and the researches of Captain Warren and Herr Schick; a sheet exhibiting the hilly site in profile or section; and, lastly, a sheet of sixteen small plans showing at a glance the various proposed restorations of the Temple; the whole accompanied by an explanatory monograph. All these latter sixteen plans turn on two points only: they either follow Williams and adopt the traditional view, or they follow Fergusson and rely upon theory. All of these, however, as well as a seventeenth plan recently proposed by the American Society, will have to be considerably modified by Captain Warren's later discoveries, and particularly by the rock-levels as ascertained by him; for the latter, if correct, show that Fergusson's Temple must have been built in a hole. As we shall have occasion later on to notice Captain Warren's book at length, we will not enter into a detailed discussion of the question here. M. Clermont-Ganneau has made some discoveries which have a most important bearing on the subject, and which will shortly be rendered available for the public. M. Ganneau has also found that the so-called Tomb of Joseph in the Holy Sepulchre Church is at least undoubtedly a Jewish tomb, and corresponds in every particular, as to *loculi*, chamber under chamber, &c., with those which are indisputably known to be Jewish. This is of course a collateral argument on the side of the adherents of tradition. Dr. Zimmermann's work is a very useful and timely production, and, as it sets forth in an easily-accessible form all the results and conclusions hitherto arrived at, will facilitate the intelligent perusal of the accounts of later researches. Messrs. Maclehose, of Glasgow, have also printed, for private circulation, *Contributions towards an Index of Passages bearing upon the Topography of Jerusalem from Writings prior to the Eleventh Century*, compiled by Mr. M'Grigor, of Glasgow. This is a work of great value, and will have an early notice in our columns.

WE are informed that Col. C. E. Gordon, who is about to return to Egypt in consequence of an urgent summons from the Khedive, has presented to the Royal Geographical Society the most valuable original maps which he brought home with him from Equatorial Africa, and that he has also promised to communicate to the society a paper which cannot fail to be of the greatest interest, not only to geographers, but to the public at large.

FROM the *Indépendant de Saigon* we learn that Dr. Harmond left on December 4 on a second tour of scientific and archaeological exploration in Upper Cambodia and Laos. He travels without any European companion, and his intention is, after leaving Samboc, to traverse the formidable rapids of the Meikong, to enter Laos, and, passing through Annam, to come out into Tonquin.

WE hear that Mr. Richard Frewen, who has already travelled over many parts of the world, intends starting almost immediately on an exploring expedition in the interior of South-Western

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Africa, and that he hopes to reach parts where Europeans have never set foot before.

THE Société de Géographie d'Anvers, the establishment of which was recently noticed in our columns, offers for competition during the present year two prizes of 500 francs each, one founded by the Baron van de Werve et de Schilde, and the other by the council of the Society. The following is the subject appointed for the former:—

"Faire l'histoire d'un voyageur belge appartenant, par sa famille et sa naissance, à la province d'Anvers, et qui, par ses travaux et ses découvertes, a contribué au progrès de la géographie.—Les concurrents sont libres de faire choix du personnage dont ils écriront la biographie; on se borne à appeler leur attention sur Pierre van den Broecke, né à Anvers vers 1580; Jean-Baptiste Grammaye, né à Anvers vers le fin du XVIe siècle; Jacques-André Cobbe, né à Anvers le 21 Mars 1682; François-Balthasar Solvyns, né à Anvers le 6 Juillet 1760."

The competitors for the other prize are required "Décrire l'archipel des Açores (Vlaamsche Eilanden ou Iles Terçeire), et faire l'histoire de sa colonisation au point de vue Belge." The essays, in French or Flemish, must be sent in by December 31, 1877, and it may be mentioned that the author of the prize-essay will receive a silver-gilt medal in addition to the pecuniary reward.

WE have reason to believe that several Italian exploring expeditions will almost immediately endeavour to make their way into Central Africa by the valley of the Congo. Scientific instruments have already been purchased for them in London through the agency of the Italian Embassy.

MR. C. F. STEMLER, of Amsterdam, has just published, in quarto, a work entitled *Plan van den Onderzoekingstocht in Midden-Sumatra*, by J. Schouw Santvoort. The volume contains a map and a sketch, or more properly a route-map, of a journey from Moco-Moco to Pengkalan Jambee, including a visit to the large lake in Korinchi, by Mr. Barnes in 1818.

WE hear that Captain H. C. Marsh, of the Bengal Cavalry, is contemplating a tour of exploration among the passes of the Himalayas.

THE Amsterdam correspondent of the *London and China Express* states that the majority of the members of the Dutch Expedition to Sumatra were to start on January 13. The amount subscribed for this geographical expedition is sufficient to enable the members to remain in the island for a year. The leaders of the expedition are Messrs. J. Schouw Santvoort (author of the work mentioned above) and D. D. Veth.

BESIDES the papers, &c., read at the first two meetings of the present session, the just published number of the *Proceedings* of the Royal Geographical Society contains Major Robert Stuart's account of his ascent of Mount Ararat in 1856, from his hitherto unpublished private journal, which was communicated to the society by his sister-in-law, Miss Charlotte Cathcart.

REVIEWS AND MAGAZINES.

IN the *Quarterly Review* an article on "Wolsey and the Divorce of Henry VIII." does justice to the skill, industry, and ability with which, in his *Calendar of State Papers* of the reign of that monarch, Mr. Brewer has gathered up every available clue to that difficult and tangled history. The writer illustrates effectively the intimate alliance with the Papacy which characterised Wolsey's administration, and paved the way for separation after his disgrace; remarks upon Henry's rejection of Pope Clement's confidential counsel, that he should take the matter into his own hands of dismissing Katharine and marrying her rival, as the strangest incident in the history of the Divorce; and goes into the history of the loss of that most important document, the Papal decretal given to Campeggio. After stating Mr. Brewer's three alternative explanations of the origin of the Divorce, he espouses with great plausibility a fourth, to which Mr. Brewer shows no mercy, that Wolsey was at the bottom of it, and its author. Among his reasons for this belief are the weight of contemporary testimony, the strong conviction of Queen Katharine, and the half-admission of Wolsey himself to Kingston on his death-bed. Another paper of curious literary interest, an "Old Norse Mirror of Men and Manners," is based upon the *Speculum Regale*, or King's Mirror, a very early Scandinavian work, which goes far to disprove Dr. Todd's theory that Icelanders and Norsemen did but imitate and adapt the historic tales and bardic poems of Ireland. Its author cannot have been the spirited Norwegian King Swerrer, nor the Prince of *raconteurs historiques*, Snorri, but was probably a noble whose *habitat* was Halgoland, in the north of Norway, who had seen foreign Courts, and who wrote about 1190–96 A.D., a date at which "Speculums" (*e. g.*, *S. Stultorum*, by Nigel Wireker, and *S. Ecclesiae*, by Giraldus Cambrensis) were the fashion. In form it is a son's conference with his sire, with a view to rules of life and manners. The writer of the article sets before us proofs of the author's shrewd proverbial philosophy, and curious advance upon his generation in matters of physical science. While some lying marvels may have sprung from the perusal of Giraldus's *Topographia Hiberniae*, and perhaps the Irish Nennius, his account of the cause of earthquakes and eruptions proceeds on a glimpse of the physical law that heat and motion are identical. He held sensible views, too, as to Arctic expeditions. On the second part of the *King's Mirror* the reader will be tempted to linger by reason of its quaint but high-toned standard of Court life, a deference to women far in advance of that which they meet with from our own writer, Neckham, a century or so later, and an atmosphere of chivalry, as well as morality, wholesomer than that of our Chesterfield and Manners in far later times. No doubt, however, the *pièce de résistance* of the current *Quarterly* is that on the geographical and scientific results of the most recently returned Arctic Expedition. While the *Edinburgh* has devoted an article mainly to the Austro-Hungarian voyage in 1872–4, with merely a glance at our own in 1875, the *Quarterly Review*, glancing at earlier and foreign expeditions by the light of personal experience, devotes its chief matter to the fortunes of the *Alert* and *Discovery*, and to the adventures of the leaders and actors in an expedition which, if it did not compass reaching the North Pole, yet planted the British flag "several miles nearer it than the foot of man has trod before." The merit of this paper will doubtless to many consist in the scientific and geographical knowledge which it brings to bear; but it will find not a few general readers through the interest of the pages in which it graphically details the story of those sleighing parties whose heroism made this expedition rank "among those failures which are grander than success." Among other readable articles in the *Quarterly* are a candid and well-balanced critique of a French critic—M. Schérer—on Milton, and a very lively and amusing "Ramble Round the World," suggested by a new edition of Baron de Hubner's *Promenade autour du Monde*, and Lady Herbert of Lea's translation of the first edition. Both will repay perusal.

THE *Edinburgh Review* opens with a well-argued defence of the genuineness of the Fourth Gospel against the objections of the anonymous author of *Supernatural Religion*. Those who read the late Mr. Traherne Moggridge's *Harvesting Ants* in 1873 will find in a paper on "Forel's Ants of Switzerland" more about this branch of entomology from the writings of Pierre Huber, and his greater disciple, Auguste Forel, and the researches of Gould, Frederick Smith, and Sir John Lubbock. New light is thrown on the slave-capturing habits of one Swiss and one English tribe, the slave in each case being a "nigger," as well as on the mutual beneficial relations of the ant and the aphides, or plant-lice. Huber and Forel agree with Mr. Moggridge's belief that ants can lap up pulpy or sprouted food, though not gnaw unmacerated grain, and so afford a motive for storage. Sir John Lubbock's researches find the ant's social affection overestimated, and its sense of hearing dubious, but its smell unquestionable. To the lover of antiquities, a review in the *Edinburgh* of Mr. Wood's Discoveries at Ephesus will furnish succinct details of the early and later history of the great goddess—really an adopted barbaric deity—and of her temples, the first finished *circ.* 460, and burnt by Herostratus in 356 B.C., and the second, which was at once commenced but not completed till 323. Full particulars are given of an imperfect inscription found by Mr. Wood in his exploration of the Great Theatre, and of the peribolus wall which defined the Ephesian Artemision's sanctuary, the clue to his finding the temple itself, under twenty-two feet of soil, with which the friendly river-god long hid it from the spoiler. The details of the restoration of the Artemision given from Mr. Wood's work are worth a careful study. Among other articles in a generally attractive number we should select a chatty notice of Mr. Gairdner's edition of the Paston Letters, illustrating the life of our ancestors in the fifteenth century, and incidentally contrasting olden and nowaday Norfolk; and a seasonable account of the discoveries of the Austrian ship *Tegetthoff* within the Arctic Circle in 1872–4, which was, like the English expedition just returned, a success so far as it added to geographical knowledge and removed misconceptions, while failing to achieve the North-east passage.

The New York (bimonthly) *International Review* deals with a more limited number and range of subjects, one of its two Art articles being a valuable notice, by Prof. Ernst Curtius, of the Antiquities of Olympia in the Berlin Museum. A sonnet by the veteran William Cullen Bryant, on "The Dangers of Manhood," is graceful and sweet, though its pervading idea is one forestalled by the eccentric Stephen Hawker in his "Tamar Spring." The most distinctly literary article in the number is one on *Daniel Deronda*, which the author rates highly as a novel with a purpose and a personality; though he holds George Eliot to have lapsed "as a writer and artist by oscillating between two plots." He hits the truth in a remark that "Dictionaries of science and positivism ought not to be the necessary vestibule to a book meant for general reading." The criticisms of contemporary literature are various and intelligent.

THERE is an interesting article in the *Theological Review* on the recently-discovered MS. of Clement of Rome. The characteristics of this new Constantinopolitan MS. are carefully compared with those of the Alexandrine. The preference is, on the whole, given somewhat decidedly to the Constantinopolitan, but a difference is observed between the First and the (so-called) Second Epistle; in the latter the Alexandrine MS. seems not seldom to give the better text of the two. The other most noteworthy article is that by Dr. A. Réville on "The Legend of Peter." It has all the usual finish of Dr. Réville's style, and reads particularly well in its English dress. But we regret to find Dr. Réville's name associated with so much loose writing. In the first place (but with this we will not credit Dr. Réville) is the very unfortunate misprint, *presbyteres*. In the same paragraph the impression is distinctly conveyed, though it does not follow quite necessarily from the words, that bishop and presbyter remained undistinguished for 150 years—*i.e.*, we suppose till 180 A.D.; an assertion which no impartial critic could make. A little lower down the page there is a strange confusion of thought between "opinion" and "tradition." The identification of Nero with Antichrist, and the expectation of a speedy return of Christ

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the earth, are quoted as examples of the ɔocryphal character" of early traditions. It however, needless to say that a tradition as to at had happened in the past, and an opinion as what was about to happen in the future, are very different things. We had noticed eral flaws in the argument which would re- re more discussion than we can give to them, a word must be said about the way in which Réville deals with disputed books of the non. 1 Peter is placed unhesitatingly between 0–140 A.D., though certain quotations from it found in the extant Epistle of Polycarp, and ough Eusebius says that it was used both by pias and Polycarp. The Acts are set down ndly to 120–125 A.D.; and it is said to be vell known that the Gospel ascribed to John ntains many traces of composition at a date not lier than the middle of the second century." statement like this last is really indefensible. t a single recent writer of any eminence on Dr. ville's own side of the question—neither henkel nor Holtzmann, nor Keim nor Hilgen- l—goes down as late as this. And with son, for it was about this time that the Old tin translation of the Gospel was made with a t already markedly corrupt! We are not at concerned to defend the Legend of St. ter, but we are much concerned to defend the undness and thoroughness of criticism.

THE *British Quarterly* has an article of some ility, but written in a heated partisan style, on Priesthood in the Light of the New Testament," ring for its text the recent Congregational tures of Dr. Mellor. Strange to say, though writer is otherwise well informed, there is no erence throughout the article, either to Dr. ghtfoot's elaborate excursus in his edition of the ilippians, or to the classical work upon the sub- t from the High Anglican point of view by the e Mr. Haddan. Yet all that there is of value in article may be found with greater exactness of tement and more ample resources in Dr. Light- ot's excursus. Here, again, we find a statement newhat similar to Dr. Réville's, that episcopacy s not universally adopted "till towards the se of the second century," the only proof ad- nced for this being that according to the evidence Hippolytus, in a single instance at Rome, dis- oline was administered by the presbyters. Yet surely cannot be intended to infer from this her that there were no bishops at Rome before ctor, or that Victor himself was not a bishop. e writer does not seem to be very consistent th himself. In one place he puts aside the idence of Ignatius, but towards the end of his say he takes Ignatius as marking (as no doubt did mark) a distinct stage in the history of the piscopate. An article on the "Poetry of the d Testament" is subscribed with the initials . R. S., which seems to be sufficient guarantee r its excellence.

THE *London Quarterly Review* (No. xciv.) r this month contains, beside the inevitable ticles on "The Turkish Power" and the Arctic Heroes," a practical and suggestive paper "Roman Catholic Literature in China," and a ever critique on "George Eliot and Comtism," hich goes to show that in the works of the thor of *Adam Bede* the teaching of Comte in s general spirit, and, indeed, on many individual oints finds a supremely high artistic expression. he tone of the "Literary Notices" in this Re- ew deserves a word of commendation. Impartial stice is done to the ability of Dr. Martineau's *ours of Thought*, and to the solid orthodoxy and ministrative sagacity of Archdeacon Sinclair's *harges*; and yet, while the good is descried in e works of those who differ, there is no sign of sitation to find fault with defects in friends. hile the merits of Mr. Grosart's editions of errick, Herbert and Sir John Davies are justly criminated, the *London Quarterly* shows its pre- ence of truth to Grosart where it regrets the cum- ous obscurity of his "Memorial Introductions."

THE PHILADELPHIA CONFERENCE OF LIBRARIANS.

THE double second number of the *American Library Journal* devotes the whole of its space (more than a hundred pages) to a report of the Conference of Librarians at Philadelphia. The Conference was attended by 102 representatives of libraries in the United States; but only one stranger—Mr. Yates, of the Leeds Public Library—accepted the general invitation tendered to other countries. The science of library management has been so zealously and successfully cultivated in the States that this is a matter for much regret; had the governing bodies of large English libraries sent their chief officers to attend the Conference and inspect the various American systems, the expense incurred would probably have been more than compensated in most cases by the attainment of far higher efficiency. Mr. Justin Winsor, Superintendent of the great Boston Public Library, was elected President of the Conference, which held seven sittings, and discussed eleven papers presented to it, and now printed in the *Library Journal*.

The first of these, by Mr. W. F. Poole, of the Chicago Public Library, successfully combats "Some Popular Objections to Public Libraries"—that is, libraries supported by general taxation. It includes a sketch of the history of such libraries in England, and we learn from it that the United States possess 188 public libraries, of which Massachusetts, with a population only half that of Lancashire, supports 127.

Mr. James G. Barnwell, of the Philadelphia Mercantile Library, read an important paper on "A Universal Catalogue: its Necessity and Practicability," urging that a catalogue of all known books would be quickly accomplished by a proper subdivision of labour; that it would not fill more than thirty quarto volumes; and that it might be made to serve the purpose of a universal library catalogue, each library affixing a mark against the titles of those books in its own possession. The chronological catalogue "with a copious index of short references," as advocated by Mr. Barnwell, would, however, be far less useful than a classified catalogue with an alphabetical index, to which he offers one or two very weak objections. Such a classified catalogue would form an encyclopaedia of the literature of each separate subject, which no considerable library could dispense with, while societies and individuals would also buy the volumes relating to their own specialities. The Conference determined on discussing the subject in future numbers of the *Library Journal*, and, if an agreement be come to with regard to the details of the scheme, it is difficult to see how the American, or, indeed, the English Government could refuse to bear some portion of its expense. On this side of the Atlantic the same project has recently been broached by Mr. J. Ashton Cross, of the Middle Temple, in a pamphlet entitled *Notes of a Proposal to make a Universal Index to Literature*, giving the details of a far from crude scheme, and both he and Mr. E. C. Thomas, of Gray's Inn (each being an ex-librarian of the Oxford Union Society), have made some progress in collating the bibliographical materials already in existence.

Mr. C. Evans, of the Indianapolis Public Library, in a paper on "The Sizes of Printed Books," proposes, for general cataloguing purposes, to indicate the size of books in accordance with their outside measurement, and not by the number of folds which the printer has made in each sheet. The perplexities and inconsistencies of the present notation are pointed out, and, in the discussion which followed the paper, some new method was unanimously called for. A committee was appointed, which subsequently reported in favour of using the letter F (folio), Q (quarto), O (octavo), D (duodecimo), and S (16mo), or T (24mo), to indicate the outside height of a book. This report was adopted, together with the recommendation that a second committee should settle what heights (in centimètres) should be indicated by these letters. The scale of measurement will be published in the *Library Journal*, and it is to be hoped that English librarians will follow those of America in adopting such a rational and consistent notation. Other papers were read by Mr. C. A. Cutter, of the Boston Athenaeum, on "The Preservation of Pamphlets;" by Mr. T. H. Rogers, of the Warren County Library (Ill.), on "A Co-operative Index for Public Libraries;" by Mr. Reuben A. Guild, of Brown University, on "Bibliography as a Science;" by Mr. Lloyd P. Smith, of the Library Company of Philadelphia, on "The Qualifications of a Librarian;" by Mr. S. S. Green, of the Worcester Public Library, on "Personal Relations between Librarians and Readers;" by Dr. H. A. Homes, of New York State Library, on "Subject-Indexes for Popular Libraries;" by Mr. A. R. Spofford, Librarian of Congress, on "Copyright in its Relations to Libraries and Literature," and by the President on "Free Libraries and Readers"—all of which afford suggestions of interest.

Among the many other subjects discussed by the Conference may be noted that of binding; all present seemed to agree that leather bindings were extremely perishable, but nothing better was suggested. The various experience elicited proves that the real cause of destruction is heated air, drying up the oil in the binding; such air, of course, rises, and so, even in a library like that of the Boston Athenaeum, not lighted at all, the books in a gallery fall to pieces much sooner than those on the lower floor. One of the largest libraries in London, that of the London Institution, has conquered this difficulty by binding all its books in half buckram: the buckram can be obtained in at least four colours (a leather lettering-piece may or may not be put on), and is so very strong, neat, and cheap, that the rare use of it must be due to equally rare acquaintance with the material. Much may also be done to preserve leather bindings by lighting libraries with sunlights, which, properly constructed, are perfect ventilators.

Before breaking up, the Conference instituted a permanent "American Library Association," with Mr. Winsor as President, Messrs. Spofford, Poole, and Homes as Vice-Presidents, Mr. Melvil Dewey, of Amherst College Library, as Secretary and Treasurer, and the *American Library Journal* as an official organ. The unequivocal success of the Conference and its permanent results suggest the advisability of English librarians holding a similar meeting and establishing a similar organisation for mutual interchange of ideas.

EDWARD B. NICHOLSON.

SELECTED BOOKS.

General Literature.

CAMERON, Commander. Across Africa. Dalby, Isbister & Co. 32*s*.

LAFERRIÈRE, J. De Paris à Guatemala. Notes de voyages au Centre-Amérique, 1866–1875. Paris: Garnier.

LESSEPS, F. de. Lettres, journal et documents pour servir à l'histoire du canal de Suez (1859–1860). 3e Série. Paris: Didier.

NOHL, L. Beethoven. Nach den Schildergn. seiner Zeitgenossen. Stuttgart: Cotta. 6 M.

RAMBAUD, A. Français et Russes. Moscou et Sévastopol, 1812–1854. Paris: Berger-Levrault. 3 fr. 50 c.

REDGRAVE, S. Descriptive Catalogue of the Historical Collection of Water-Colour Paintings in the South Kensington Museum. Chapman & Hall. 21*s*.

WALLACE, Mackenzie D. Russia. Cassell, Petter & Galpin. 24*s*.

History.

CAMERA, M. Memorie storico-diplomatiche dell'antica città e ducato di Amalfi. Napoli: Detken & Rocholl.

GEFFCKEN, H. Church and State: their Relations historically developed. Trans. E. Fairfax Taylor. Longmans. 42*s*.

MONTALEMBERT, le comte de. Les Moines d'Occident. Tomes VI. et VII. Paris: Lecoffre. 16 fr.

SCHLUMBERGER, G. Les principautés franques du Levant, d'après les plus récentes découvertes de la numismatique. Paris: Leroux. 5 fr.

Physical Science.

DAVY, M. Météorologie générale: les mouvements de l'atmosphère et les variations du temps. Paris: Masson. 12 fr.

Philology.

GUYARD, Stanislas. Théorie nouvelle de la métrique arabe, précédée de considérations générales sur le rhythme naturel du langage. Paris: Leroux. 12 fr.

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HIRZEL, R. Untersuchungen zu Cicero's philosophischen Schriften. 1. Thl. De natura deorum. Leipzig: Hirzel. 5 M.

ROSNY, L. de. Essai sur le déchiffrement de l'écriture hiératique de l'Amérique centrale. 1re livr. Paris: Maisonneuve. 25 fr.

CORRESPONDENCE.

BABYLONIAN ANTIQUITIES.

London: Jan. 23, 1877.

In my former letter (ACADEMY, Dec. 16, 1876), on the new collection of antiquities from Babylon acquired by Mr. George Smith for the Trustees of the British Museum, I referred to the great light we might expect to gain from them on the chronology of the late Babylonian and Persian empires.

The tablets are the commercial papers or cheques and notes of a Babylonian banking firm, trading under the name of the founder *Egibi*. This firm appears from its close connexion with the Court to have been a sort of national Bank of Babylonia, and certainly its transactions were of a most extensive character. Having since my former letter been almost exclusively engaged in the examination of this important series of documents, I now endeavour to lay before you some of the results I have obtained from my investigations.

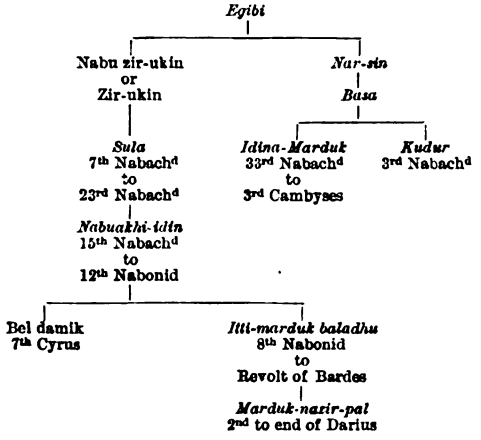
The principal point to ascertain at first was the order in which the various descendants of Egibi succeeded to the direction of the firm, and from examination of the documents the following genealogical succession is obtained.

Sula, son of *Zirukin*, son of *Egibi*, appears as contracting party in the 3rd year of Nebuchadnessar, and continues to be at the head of the firm until the 23rd year of that monarch. In the 15th year of this reign his son *Nabu-akhi-idin* is taken into the firm, and appears in company with his father as contracting party. *Nabu-akhi-idin*, on the death of *Sula*, his father, becomes the manager of the firm, and continues such until the 12th year of *Nabonidus*. In the 8th year of this latter king *Nabu-akhi-idin* takes into the firm his son *Itti-Marduk baladhu*, who appears together with his father until the 12th year, when he succeeds him as the proprietor.

Itti-Marduk baladhu continues at the head of the firm during the remainder of the reign of Nabonidus and through the following reigns of Cyrus and Cambyses, and dies, or is lost sight of, during the revolt of Bardes, the pseudo-Smerdis.

Marduk-nazir ablu (pal), a son of *Itti-marduk baladhu*, appears in the 2nd year of Darius as head of the firm, and continues as such during the remainder of the reign of that monarch.

Other members of the family are found as witnesses and contracting parties, thus forming additional checks by which to regulate the chronology. The family tree of the *Egibi* family as derived from the tablets is as follows:—



The tablets give us a complete succession of annual transactions, from the first of Nabuchadnessar to the thirty-fifth of Darius. There is one tablet dated in the fourth year of *Nabu-pal-uzur* (Nabopalassar); tablets dated in the reign of this monarch are very rare.

By means of a lunar eclipse mentioned by Claudius Ptolemaeus as taking place in the fifth year of *Nabopalassar*, we are enabled to fix the date of this year to B.C. 621; this gives B.C. 625 as the first year of this monarch. The method of dating the regnal years of the kings of Babylon was as follows: The first year of the king dated from the first Nisan, or New Year's Day, in his reign, the portion of the year from the death of his predecessor up to that date being styled "Sanat ris sarruti," "the year of the commencement of royalty." Among the tablets obtained by Mr. Smith there are found documents dated in this year of accession of nearly all the kings from *Nabuchadnessar* to *Cambyses*. The canon of Ptolemy gives twenty-one years for the reign of Nabopalassar; the twenty-first year of this king would be B.C. 605, and the year of accession of Nabuchadnessar the same. This would give B.C. 604 as the first year of Nabuchadnessar. From the canon of Ptolemy we get the following summation of years for the succeeding monarchs:—

Nabokolassar	43,	tablets giving	Nabu-kudur-uzur	43
Iluarodaur	2	„	Avil Marduk	2
Ningassolassar	4	„	Nergal-sar uzur	4
Nabonadius	17	„	Nabu naihid	17
Cyrus	9	„	Ku-ra-as	9
Cambyses	8	„	Kambuziya	8
Ptolemy	83		Tablets	83

That is, a period of eighty-three years from the first year of Nabuchadnessar to the first Darius, which gives us the year B.C. 521 as the first Darius.

Having fixed the first Darius as B.C. 521, we have the following:—

Eighth year of Cambyses and accession of Darius } B.C. 522
The first year of Darius . B.C. 521.

From our family tree of the Egibi family we find that the head of the firm during the last years of Cambyses was *Itti-marduk baladhu*. On examining the tablets of this period we find that from the eighth Cambyses, the last date in which is the twenty-third Nisan, we have an apparent gap up to the second year of Darius. Among the tablets were found a number bearing the date in the "*year of the commencement of royalty of Nabuchadnessar*, King of Babylon," and having as chief contracting party *Itti-marduk baladhu*. Now, it is clear that this cannot be the Nabuchadnessar, son of Nabopalassar. In the great trilingual inscription of Darius Hystaspis we read that a person named *Nidintābel* revolted against Darius on his accession, and said: "I am Nabuchadnessar, the son of Nabonidus." It is clear, therefore, that these tablets of the Egibi firm bear dates in the years of this false Nabuchadnessar, who revolted in B.C. 522. In addition to these tablets we find several bearing the dates of the "*first year of Barziya King of Babylon King of Nations*." From these it appears that the revolt of Bardes, the pseudo-Smerdis, which is referred to in the Behistun inscription, commenced in B.C. 522, the year of the death of Cambyses, and extended into the next year, B.C. 521, and thus bear date the "first year," B.C. 522 being the "year of his accession." These revolts fill up the year of accession, and the first of the years of the reign of Darius; and in his second year the chain of tablets again commences and continues in unbroken order for some time. The tablets continue up to the last month, Adar, of the sixth year, B.C. 517, when a break occurs, and there are no documents until the fifth month of the eighth year B.C. 516. The cause of this is seen at once when the Behistun inscription is appealed to. Then we read:—"When I was in Media and Persia a man named Arakhu, an Armenian, revolted against me, and said I am Nabuchadnessar, son of Nabonidus." In this place, therefore, from the beginning of B.C. 517 to the month Ab, B.C. 516, the revolt of Aracus took place, and the firm of Egibi were unable to transact any business owing to the revolt at Babylon.*

In the above notice of the chronological value of these important documents I have endeavoured to indicate some of the points which they elucidate on this important period of ancient history. I do not profess to be a chronologist in any sense of the word, and my only endeavour has been to call attention to the material which exists in the collection of the British Museum, and I leave the elaboration of its details to others more proficient in the chronological science than myself.

W. ST. C. BOSCAWEN.

ETRUSCAN LANGUAGE.

London: Jan. 20, 1877.

Mr. Taylor charges me with inaccuracy, and pretends, firstly, that I have failed in transcribing correctly a dozen lines from his letter to the *Athenaeum*; and, secondly, that I have misapprehended the plain meaning of the very sentence I have endeavoured to transcribe.

That my transcription of Mr. Taylor's words is, so to say, *photographically* exact may be easily seen by anyone having eyes to perceive, and if Mr. Taylor cannot, I am really very sorry for his own sake.

About the meaning of his sentence, I am very much afraid that, instead of my having misapprehended it, he has, on the contrary, misapprehended the nature of my charge against him. In fact, I did not reproach him with inaccuracy concerning what was or was not believed about the Etruscan three years ago, but I only refused, as I still entirely refuse, to admit his claims to priority in the opinion, which is also mine, that the Etruscan is not an Aryan language. That Mr. Taylor does claim such a priority appears very clearly not only from the general tone of his letter to the *Athenaeum*, which I did not think it necessary to quote *in extenso*, but also from the last sentence of my quotation from him—a sentence which, notwithstanding his great accuracy, Mr. Taylor has found it convenient to suppress, and which I find convenient, in spite of my great inaccuracy, to reproduce: "I think I may even go so far as to say that the only whisper of any possible Turanian affinities was contained in one short unnoticed sentence, hidden away in the bulky tomes of Mr. James Fergusson's *History of Architecture*."

L.-L. BONAPARTE.

ETRUSCAN BOLOGNA.

Queen's College, Oxford: January 23, 1877.

I must leave Captain Burton to the consequences of his chivalrous defence of "Romulus and his kin;" but I think I can show him that his primitive "Ascidian of a numeral" is one which will hardly be recognised among the genera and species of Glottology. The Latin *unus*, originally *oinos*, Gothic *ains*, German *eins*, shows no trace of anything but a vocalic beginning, and when we compare the Old Irish *oin* on the one side and the Greek *οἰνός* on the other, the probability is great that the nasal forms part of the root. At all events, I do not believe that the Sanskrit *éka* can be decomposed into *é* + *ka*, and the first element of the compound referred to the root which we have in the Zend *aêva*, Greek *οἶος*. As for *εἷς*, the feminine makes it pretty plain that we are dealing with the root *sama*, which is found in the Sanskrit *sam*, *sa-*, Greek *ἁ-* (as in *ἁραξ*, *ἀδελφός*), Latin *sim-* (as in *simplex*, *singuli*). Aeolic and Homeric Greek has dropped the initial consonant of *μία* in *ἴα*, from which a masculine dative *ἴῳ* (*Il.* vi., 422) has been formed by false analogy. I ought to have said that *mi* could not be "I" in any old Aryan language, at any rate not in any old Italiot language of the Aryan

* The contracting party to these tablets is Marduk-nazir-pal, son of Itti-marduk baladhu, who first appears in the second year of Darius.

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k. Corssen has tried to evade the difficulty upposing that *mi* is an accusative governed some transitive verb understood. But such pposition is the last refuge of despair. The riptions make it evident that *mi* must signify all events in some passages) not simply "I" "I am," though I believe that the substantive is really left unexpressed. *Mi* for "I am" is contrary to the genius of every Aryan guage of antiquity. A. H. SAYCE.

APPOINTMENTS FOR NEXT WEEK.

URDAY, Jan. 27.—3 P.M. Royal Institution: "On the Nature of Music: the Italian, French, and German Schools," by Ernst Pauer.
3 P.M. Saturday Popular Concert.
DAY, Jan. 29.—5 P.M. London Institution: "The Philosophy of Language," by E. B. Tylor.
8 P.M. Monday Popular Concert.
SDAY, Jan. 30.—3 P.M. Royal Institution: "On the Human Form: its Structure in Relation to its Contour," by Prof. A. H. Garrod.
7.45 P.M. Statistical: "The Economic Progress of New Zealand," by Archibald Hamilton.
8 P.M. Civil Engineers: "On the Combustion of Refuse Vegetable Substances in Steam Boilers," by J. Head.
NESDAY, Jan. 31.—8 P.M. Society of Arts: "Ventilation of Rooms," by Frank E. Thicke.
RSDAY, Feb. 1.—7 P.M. London Institution: "The Idea of Comedy," by G. Meredith.
8 P.M. Royal Albert Hall Choral Society.
8 P.M. Chemical: "On Kekule's and Ladenburg's Benzene Symbols," by Dr. H. E. Armstrong; "On the Formation of Coumarine, and of Cinnamic Acid and other analogous Acids, from the Aromatic Aldehydes," by W. H. Perkin.
8 P.M. Linnean: "Aspect of the Vegetation of Rodriguez," by I. Bailey Balfour; "On the Habits of Ants," by Sir John Lubbock, Bart.; "On the Rootstock of *Marattia fraxinea*," by J. Buchanan; "On Steere's Collection of Tropical Ferns," by Prof. Harrington.
8.30 P.M. Royal. Antiquaries.
DAY, Feb. 2.—8 P.M. Society of Arts: "Indian Tea Cultivation," by A. Burrell.
8 P.M. Philological: "On the Phonology of English Dialects," by A. J. Ellis.
9 P.M. Royal Institution: "On Vortex Motion," by Prof. Osborne Reynolds.

SCIENCE.

rests and Moisture; or, the Effects of Forests n Humidity of Climate. Compiled by John Croumbie Brown, LL.D. (Edinburgh: Oliver & Boyd, 1877.)

BOOK bearing on Forestry is, unfortuely for our practical good sense, someat of a rarity in England, for we have years depended so entirely on our ghbours for our timber, on our coal for fuel, and on our iron for our principal structive material, that the importance a country of a thoroughly scientific nagement of its growing timber has been ctically ignored. Accordingly, in the sent work, confessedly a compilation, of ich fully three-fourths is made up of tations from various sources, hardly a e is taken from an English work, and the forests of Canada and India form no mportant proportion of the woodland of globe. Hence, it comes that when offi- attention was at last directed by the ce of circumstances to the absolute essity of organising a scientific corps for management of Indian forests, we had send our students to the Forest Schools the Continent. There can hardly be a re apt illustration of the crying want for her scientific knowledge among what are inarily called the educated classes of the ntry. Mr. Marsh cites a saying of Dr. oker's which is very much to the nt:—"In the estimation of an average ton forests are of infinitely less importe than the game they shelter, and it is long since the wanton destruction of a ng tree was considered a venial offence compared with the snaring of a pheasant or a rabbit."

Dr. Brown was formerly Government Botanist at the Cape of Good Hope, and the present work is one of a series by the same author, bearing, in the first instance, on the Hydrology of South Africa, and on the influence of forests as affecting the supply of water to, and its discharge from, the land, of which two volumes have already appeared. Unfortunately, our author has not provided us with an index, and his table of contents, though reasonably full, is not easy of consultation, so that it is far from easy to turn up all the information on a given branch of the subject in the closely-printed pages of the work.

The chief authors cited are Marsh, *The Earth as Modified by Human Action*, Cézanne, especially in his sequel to the *Etudes sur les Torrents des hautes Alpes* by Surell, and Wex, the director of the Danube works at Vienna, whose warnings as to the gradual drying-up of rivers, and the simultaneous aggravation of the damage done by floods, have of late attracted so much attention beyond the limits of Austria, especially in Germany and Russia. We have, however, to find serious fault with Dr. Brown's practice of giving quotations without a reference to the page, and frequently without even a reference to the work, whence they are taken. With this qualification the work gives a most useful *résumé* of the extant information on its subject.

It consists of two parts: the first, which is very brief, relating to the phenomena of vegetation which affect the influence of forests on the humidity of a climate; the second relating to this influence itself in its various aspects. Thus, he treats first of the humidity (*a*) of the atmosphere, and (*b*) of the ground, as affected by the presence of wood. Then we come to the antagonism between forests and standing water, as shown by the power of growing trees to dry up marshes, owing to the great evaporating power existing in their foliage; while, on the other hand, marshes, if artificially produced by the stoppage of watercourses, have killed off all the timber in several districts.

The influence of forests on the moisture of extensive regions is illustrated by the climatal changes traceable to the disappearance of forests in many parts of the world, and the satisfactory results of the planting at Ascension are detailed at some length. In this connexion we may say that within the present week the fact has been brought to our notice that in one of our tropical colonies an extensive region has recently been rendered perfectly arid, and costly irrigation works have been executed, which, however, have not restored to the land one-millionth part of the water permitted to escape by the deliberate act of a Government official, who allowed the forest to be cleared!

The fifth and sixth chapters, constituting one-half of the work, relate to the effects of forests in determining the distribution of the rainfall of the globe.

ROBERT H. SCOTT.

Opuscula Philologica, ad Joannem Nicolaum Madvigium, per quinquaginta annos Universitatis Hauniensis decus, a discipulis missa. (Hauniae, 1876.)

THIS volume consists of essays on points of history and philology dedicated to Madvig by some of his pupils on the occasion of his entering the fiftieth year of his literary and educational life. The prefatory address is a modest and touching acknowledgment of the services which Madvig has rendered to classical scholarship and education from the day when, fifty years ago, he began his career as a scholar by the publication of his emendations in the philosophical works of Cicero. Of Madvig's contributions to Greek and Latin criticism it is superfluous to speak in these pages; but his pupils must be allowed to bear their testimony as to his qualities and work as a teacher:—

"Nos vero, quamvis magni aestimemus quae litteris consignata in publicum edidisti, tamen non minoris facimus, quae scholis et quotidiana institutione discipulos docuisti, quos ea religione semper instituisti, ut, cum omnia supervacanea abiiceres, tamen nihil, quod ad rem pertineret, omitteres, nihil non accurate examinares, nihil abditi vulneris latere patereris, et refutatis erroribus omnia plana redderes; et cum te exemplum haberemus imitationi propositum, tum magistrum habuimus summa cura et benevolentia studia nostra regentem et vel hortando et indulgendo vel castigando promoventem."

Ignorance of the Danish language has unfortunately precluded the present writer from forming any judgment on some—some, too, apparently of the most important—of these essays: C. W. Smith, "Om Dativ med Infinitiv im Oldslavisk;" L. F. A. Wimmer, "Dem såkaldte Jaellingekredsens runestene;" O. Siesbye, "Småting;" V. Thomsen's "Latin og Romansk," and the translations into Danish hexameters from Hesiod and Catullus, by Christensen Schmidt and Thor Lange. Among the remaining papers it seems to us that the most weighty and valuable is Sophus Bugge's article on Plautus ("Textkritiske Bemaerkninger til Plautus's Komedier"), from which even a reader ignorant of Danish may derive much profit. Not the least interesting part of this admirable paper is the suggested restoration of several old Latin words, such as *persolum* (*Menaechmi*, I. ii. 43), *auctuarium* for *auctarium* (*Mercator*, II. iv. 22), *Lucrio* for *Lurcio* in the *Miles Gloriosus*, *porculeam* for *porcellam* (*Miles*, IV. ii. 58), *essi* (passive infinitive of *edo*) for *esse* (*Mostellaria*, IV. ii. 43), and *anum* (=ring) for *manum* (*Stichus*, II. i. 40). These few instances, however, give a very inadequate notion of the general value of Bugge's article, which deserves the serious attention of Latin scholars. We may venture to express a hope that it may some day be offered to the public in Latin or German. Of the three other essays in classical criticism the longest is Gertz's "Emendationes Quintilianeae." These, of which we have examined a great number, are suggestive, but not often, to our mind, convincing. One of the most valuable of Gertz's remarks is perhaps the first, that in Quintilian, I. vii. 23, the right reading is "Quid, non Cato Censorius 'dicam' et 'faciam,' 'dicae' et 'faciae' scripsit?" and that the corrupt passage, IX. iv. 39, "Illa

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Censori Catonis 'diae hac eque' [so *A.* and *G.*] *m* littera in *e* mollita" should be accordingly corrected thus: "Illa Censori Catonis 'dicae' 'faciaeque,' *m* littera in *e* mollita." J. L. Ussing's remarks on the Rhetoric and Poetics of Aristotle, and J. K. Whitte's "Enarrationes, defensiones, emendationes aliquot locorum scriptorum Romanorum," do not offer any criticism of more than average merit. It may be observed that all the three essays last mentioned show very distinct traces of Madvig's influence and technical method. The only other papers written in Latin are R. Christensen's "De iure et condicione sociorum Atheniensium quaestio historica," and H. M. Gemze, "De colonis (agricolis) disputatio." Both are sensible, but the latter, in which the author traces the usages of the word *colonus*, seems to us the more original of the two.

H. Nettleship.

SCIENCE NOTES.

PHYSICS.

Motions produced in Mercury by Electricity.—In the spring of 1875, the attention of the late Sir Charles Wheatstone was directed to the discovery of Erman (1809), that a globule of mercury in contact with an electrolytic liquid within a tube of small calibre moved forward when a current of electricity was passed through it. Sir C. Wheatstone patented a form of telegraph receiving-instrument depending on this principle. Mr. Robert Sabine has been making some interesting experiments in connexion with this instrument (*Phil. Mag. Suppl.*, December, 1876), and has been led to assign to the experiment cited above, and to others of a similar nature, an explanation different from that which has been usually accepted. This explanation is based on the observed fact that a mercurial surface, when exposed to the influence of air or of water, consists of mercurous oxide, and not of metallic mercury, that the electro-positive condition of a mercury surface is greatly dependent upon its state of oxidation, that the expansion or contraction of such a surface is always attended with a corresponding alteration of its electro-positiveness; and, finally, that the motion of mercury electrodes under water (pure or acidulated) are principally due to the reduction of superficial oxide. An ordinary U tube had mercury poured into the bend, to about an inch up each limb; acid water covered the mercury surfaces, and platinum wires, connected with a galvanometer, were inserted in the water. When the tube was tilted, the needle of the galvanometer showed a deflection, whose direction was reversed when the tube was tilted the opposite way. The electricity thus produced was due to the advancing surface of the mercury becoming brighter—unoxidised portions breaking through to the front—and, consequently, more electro-positive than the receding surface, which became duller. In his paper on the connexion between capillary and electrical phenomena (*Phil. Mag.* [iv.] xlvii. p. 281), M. Lippmann ascribed the electricity, which he observed to be disengaged when a mercury surface in acid water advances in a capillary tube, to a change in its capillary constant. Mr. Sabine considers that the electricity in question may be accounted for by different states of oxidation of the advancing and receding surfaces. When a current of electricity is passed through a horizontal tube containing water or dilute sulphuric acid, with a globule of mercury in the centre, the globule is seen to move in the direction of the current. This arrangement constitutes, in fact, practically Lippmann's capillary electrometer, and its action is explained by its author as being due to a change of the surface-tension of the mercury at its two ends, where oxygen and hydrogen are respectively evolved. According to Mr. Sabine capillarity has very little to do with the phenomenon, which is to be ascribed to the chemical changes taking place in the mercury globule. At the deoxidised end its atomic volume diminishes, but increases at the oxidised end, where, in consequence, a relative expansion takes place. Circulation of the mercury particles ensues, and if the tube be horizontal the globule marches with the current. A number of experiments are adduced in favour of this view. Mr. Sabine, however, probably depreciates too much the effect of capillarity.

The Galvanic Expansion of Metallic Wires.—Edlund found that when a current of electricity is passed though a metallic wire an elongation of the wire takes place, independently of that produced by the heating effect of the current. In the wires with which he experimented, the galvanic expansion varied from 6·5 to 2·8 per cent. of that due to the heating of the wire by the current. Streintz carried out a series of experiments on the same subject, which led him not only to confirm Edlund's conclusion, that there is a galvanic lengthening of a wire through which a current passes, distinct from the thermal lengthening, but to assert that it is very much greater than Edlund had found it, being in the case of iron as much as 27 per cent. of the thermal expansion. M. Exner, in a paper in *Poggendorff's Annalen* (Ergänzungsband vii. p. 431), describes his own experiments in this subject, which appear to have been conducted with great care and thoroughness, and gave very consistent results. The metals operated on were copper, platinum, iron, steel, and brass, the wires being in all cases both annealed and hard-drawn, and the galvanic expansion was found never to exceed 2·2 per cent. of that caused by the elevation of temperature. Streintz's numbers are thus shown to be far too high. To prevent the heating of his wires, M. Exner enclosed them in glass tubes, through which was maintained a running stream of pure cold water. One would have expected that the intensity of the current would be thereby affected, since a portion of it would traverse the liquid instead of the wire, but it was found that, so long as the water was pure, the galvanometer reading was the same whether the tube was full of water or empty.

A New Electric Repulsion and its Application to the Theory of Comets.—When the finger or a conductor of any kind is brought near to the luminous column produced in a Geissler's tube, we observe an attraction, which is explained by the known laws of electric induction. MM. Reitlinger and D'Urbanitsky (*Comptes Rendus*, tom. lxxxiii. p. 1014) observe that this attraction is converted into a repulsion when the rarefaction of the gas in the tube is pushed beyond a certain limit. In operating upon a number of gases, they found between pressures of 8 mm. and 2 mm. the known attraction. In continuing the exhaustion a neutral point was reached, at which there was neither attraction nor repulsion, after which the same gases exhibited a repulsion as pronounced as was the attraction. It may be observed at a distance of six centimètres, but does not manifest itself when an insulator instead of a conductor is approached. The authors apply this observation to explain the repulsion of comets' tails by the sun.

The Laws of the Passage of Electricity through Gases.—A paper by M. G. Wiedemann on this subject is published in *Pogg. Annal.* clviii. p. 35. An abstract of it will be found in the December number of the *Journal de Physique*. The apparatus employed by M. Wiedemann was a Holtz machine, one of the conductors of which was in connexion with the earth. The other communicated with one of the electrodes between which the discharge took place, the other electrode being connected with the earth by a circuit of which a galvanometer formed a part. Without going into the facts observed by M. Wiedemann, we may state some of the conclusions which he drew from them:—The discharge, or rather the series of discharges, taking place between the two electrodes cannot be assimilated to an electric current; the more or less rarefied air or vapours offer no resistance in the electrodynamic sense of this word. A certain charge is necessary on each electrode before discharge can take place. This limit attained, the gaseous molecules are driven far from the electrodes, carrying with them the electricity with which they are charged. The differences noticed by observers in the luminous appearances at the two electrodes, as also the differences in the intensity and number of discharges between two electrodes of different forms, when the direction of the current is reversed, are attributed by M. Wiedemann to the fundamental fact that the positive discharge only commences when the potential of the positive electrode has attained a value superior to that for which the negative discharge takes place.

BOTANY.

Roses of the Old World.—The *Bulletin de la Société Royale de Botanique de Belgique*, vol. xv. part 2, contains the greater part of an enumeration of the Roses of the Old World, by Déséglise. It is elaborated on the same principle as the author's enumeration of the roses of the centre of France, noticed in our Botanical Notes about three months ago. Although this includes all the known forms of the Old World, it is more specially devoted to the elucidation of those found in France and England, and it will, therefore, be of great service to that section of British botanists who have the time and inclination to discriminate slightly different forms. The total number of "species" enumerated is upwards of four hundred, so none but a specialist can hope to know anything about them beyond the generic name.

Course of the Sap in Plants.—At the last meeting of the Scientific Committee of the Royal Horticultural Society, Mr. Andrew Murray read a paper combating the theory of a descending current of sap at any period or under any circumstances. He maintained that absolutely no proof whatever has hitherto been adduced of a descent of sap. Nor would he admit of an assimilating process in the leaves and a transference of food thus prepared to where growth is taking place, or where, under certain conditions, growth would take place. His view he believes to be supported by the results of experiments conducted by Mr. Herbert Spencer (Linnean Society's *Transactions*, vol. xxv.), and since repeated and extended by Prof. W. R. McNab. It is essentially this, that the ascending sap deposits the wood as it rises, and the surplus water returns to the atmosphere through the leaves. Mr. Murray concluded with an appeal for a reinvestigation of the subject.

The Genetic Connexion of the Mosses with the Vascular Cryptogams and Phanerogams.—In the *Botanische Zeitung*, Dr. Kienitz-Gerloff has a paper on this subject, based upon embryological researches. The writer does not attempt a genealogical tree, but contents himself with pointing out what he holds to be the course of development. The building up of the embryo of the *Hepaticae* comes nearest to that of the *Riceieae*, especially of *Sphaerocarpus*, and perhaps also *Riella*; in *Filices*, *Equisetaceae*, and *Rhizocarpeae* it approaches that of the *Marchantiaceae*; in *Selaginella* and the *Phanerogamia* the analogies are with the *Jungermannieae*. Respecting the descent of monocotyledons and dicotyledons from one common stem, or two different ones, the author does not venture to give an opinion. Nor does he think that the origin of phanerogams can be traced to any other source than the higher vascular cryptogams. The analogies existing between the embryo of phanerogams and the *Jungermannieae* he would explain as a reversion.

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The first Cell-divisions of the Embryo of Capsella Bursa-pastoris.—Recently we gave Famintzin's conclusions respecting the "embryonic membranes" of plants. His investigations supplemented those of Haustein, whom he bore out in the view that three distinct kinds of tissue are distinguishable in an early stage of the phanerogamic embryo, each developing during the whole life of the plant its own kind only. Famintzin asserted, too, that the vegetable embryo was similar, and behaved in the same manner as the animal embryo. A prize essay by Max Westermaier, crowned by the University of Munich, has been published in the Regensburg *Flora*. Haustein's theory is mildly criticised, and the writer declares him to be in error in some of his figures. The most important point of difference is in the early cell-divisions. Haustein describes the primary cell of the embryo of *Capsella* as first dividing longitudinally into two, and then transversely, thus forming four quarter spheres. Each of these divides tangentially, making four inner and four outer cells. Westermaier found that the primary cell was first divided by two crossing perpendicular walls into four long quadrants, and in the next step each of these was divided by a transverse wall, making altogether eight cells in two storeys. Tangential walls forming outer and inner cells appeared in the lower layer first; but these cells were not invariably divided in this manner. Westermaier also disputes the early differentiation of the inner tissue into periblem and plerome.

Protoplasm.—Dr. E. Strasburger has published a tract entitled *Studien über Protoplasma*, in which, as he informs us in a prefatorial note, he treats of the structural phenomena observed in living protoplasm, of the skin-layer, of some of the differentiating products of protoplasm, and of the molecular structure of the protoplasm. Interspersed in the text are the results of some researches on vegetable spermatozoids; and he concludes with some observations on the formation of the cellulose membrane. Protoplasm he regards as a body of highly complicated structure, and the skin-layer alone is capable of producing the cellulose membrane. By artificial means, Dr. Strasburger succeeded in causing swarm-spores of *Vaucheria sessilis* to form three more or less perfect membranes one over the other. By the aid of osmic acid the structure of the skin-layer of *Vaucheria sessilis* with its superficial hairs was beautifully revealed. The skin-layer is seen to be radially pierced by numerous denser stavelets, from each of which a hair proceeds. These researches are illustrated by figures of the swarm-spores of *Vaucheria sessilis* in various stages, spermatozoids of *Equisetum arvense*, plasmodium branches of *Aethalium septicum*, macrospores of *Azolla*, &c.

Vegetable Digestion.—Prof. E. Morren of Liége, in a communication to the Royal Academy of Belgium, fully examines all the evidence bearing upon vegetable digestion, of which, it may be observed, he is an ardent supporter. He treats more particularly of the *rôle* of ferments in the nutrition of plants. It is indubitably proved, he states, that certain plants have the power of attracting, retaining, killing, dissolving, and absorbing insects, and even higher animals. Moreover, digestion is not exclusively confined to carnivorous plants, but it is common to them all, and appears to be the necessary condition to assimilation. He endeavours to show that the presence of the same organic products in plants and animals is easily explained when we recognise the fact that nutrition is similar in the two kingdoms. Formic acid, for instance, is found in ants, and in the hairs of the sting-nettle; butyric acid in sweat and in the pulp of tamarinds; palmic acid in animal fats and in palm sugar; oxalic acid in the renal secretion, and in almost all plants. The protoplasm again offers the same essential characters in plants and animals, suffers the same reactions, the same movements, and the same contractility. Basing his argument upon these and other data, Prof. Morren finds nothing remarkable in a similarity of functions; and the facts that have been brought to light concerning "carnivorous plants" may be regarded, apart from the peculiar structure of the plants, as particular cases in a general rule.

How to Designate Spiral Curves in Aestivation, &c.—Absolute uniformity in the use of all the terms employed in descriptive botany cannot be expected, but when a word sometimes means one thing and sometimes the very reverse, it is desirable that botanists should agree in which sense it is to be applied, and all follow one rule. With regard to the use of the terms dextrorse and sinistrorse, as describing the direction of the growth of a twining plant or the overlapping of petals, some writers imagine themselves in the centre of the spire, while others take their position outside. Consequently, unless it is actually stated in which sense these terms are used, the reader is left in doubt. At a late meeting of the Botanical Society of France, M. A. De Candolle advocated Linnaeus's rule, as given in the 1751 edition of his *Philosophia Botanica*, "Sinistrorsum, hoc est quod respicit sinistrum, si ponas te ipsum in centro constitutum. Dextrorsum itaque contrarium." Many eminent botanists, including the De Candolles, have followed this rule; but in this country the majority of botanists, we believe, describe the spires as dextrorse or sinistrorse as seen from the outside. Thus Darwin in his paper on twining plants, and Bentham and Hooker in their *Genera Plantarum*.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(*Tuesday, January* 2.)

S. BIRCH, Esq., LL.D., D.C.L., President, in the Chair. The following paper was read:—"The Mammalia of the Assyrian Sculptures." (Part II.—Wild Mammalia.) By the Rev. W. Houghton. Beginning with the order Quadrumana, Mr. Houghton said that two species were represented. He referred to the absurdly human appearance of the monkeys of the sculptures, the face being that of a man with a fringe of whiskers round it neatly trimmed; but one figure more true to nature indicates the species of monkey, viz., *Presbyter entellus*, the Hoonuman of India, or some closely allied species. There was also another species, the *Macacus silenus*. The Assyrian word for monkey was *u-du-mu*, the same as the Hebrew word *Adam*, "a man;" compare our "anthropoid ape." Of the order *Ferae* there are mentioned the lion, the hyena (in Accadian *Lig-bar-ra*, "striped dog"); the bear, *Ursus syriacus*, especially as being of various colours, and the leopard. Other wild animals were the hare, *Lepus sinaiticus ka-zin-na*, "face of the desert"; the wild bull, which was clearly a *Bos* and not a *Bubalus*, most probably *Bos primigenius* of the tertiary period; the wild goat, *Capra sinaitica*, the Asiatic steinboc or ibex; the wild sheep (*Caprovis orientalis*); the wild deer, *Cervus mesopotamicus*, and other species, *Cervus elaphus* and *Cervus Maral*, or Persian deer; the gazelle, *G. dorcas*; the wild ass, *Equus hemippus*; the elephant, *Elephas indicus*; the rhinoceros, or, as it is called on the black obelisk of Shalmaneser, "the ox from the river Saceya;" and the wild boar, *Sus scrofa*.

ROYAL ASTRONOMICAL SOCIETY.—(*Friday, January* 12.)

DR. HUGGINS, President, in the Chair. Abstracts of a paper, by Mr. Knott, giving the results of some 2,000 observations of upwards of eighty double stars, made between 1860 and 1873, and of a memoir by Prof. Harkness, of Washington, on the theory of the horizontal photoheliograph, were read by the secretary, Mr. Dunkin; and were followed by a paper by Mr. Hind on the orbit of *a* Centauri, in which the recent observations of this interesting binary star, made by Lord Lindsay at the Mauritius in 1874, were incorporated with former results.—Mr. Brett gave an explanation of the effect of specular reflexion from the surface of Venus, pointing out that such reflexion, combined with refraction through the atmosphere, would give rise to a ring of light round the planet at transit over the sun's disk, the remarkable circumstance being that this ring would be brighter than the sun itself, a fact which he illustrated by an optical contrivance, in which the ring of light reflected from a glass-bulb filled with mercury (representing the polished surface of Venus, surrounded by an atmosphere of glass) was seen intensely bright against the background of the flame of the lamp. Mr. Brett considered that this theory would explain the dazzlingly bright ring of light seen round Venus (even when on the sun) by many observers at the late transit, and he suggested that observers in 1882 should look for the image of the earth as seen by specular reflexion in the centre of the black disc of the planet. An interesting discussion followed the reading of this paper.—After this Dr. Wentworth Erck described an arrangement consisting of a combination of a Barlow concave lens, with a plane unsilvered glass reflector, which he had found very effective in moderating the intense light and heat of the sun.—Among the papers announced were:—"Observations of the Conjunction of Venus and λ Geminorum," by Mr. Plummer; "Shooting Stars," by Mr. Denning; "Observations of Double Stars," by the late Prof. Mitchell, communicated by Mr. Cleveland Abbe; "Occultations and Phenomena observed at Greenwich Observatory; and an Ephemeris of the Satellites of Uranus," by Mr. Marth.

ZOOLOGICAL SOCIETY OF LONDON.—(*Tuesday, January* 16.)

PROF. NEWTON, F.R.S., V.P., in the Chair. Captain H. W. Feilden exhibited and made remarks on some of the birds collected by him in the Arctic regions during the recent North Polar Exhibition. Sixteen species were enumerated as having been met with on the shores of the Polar Basin, and north of 82° N.L., but some of these only occurred as stragglers.—The Rev. Canon Tristram exhibited and made remarks on a specimen of a rare terrestrial dormouse (*Eliomys melanurus*), obtained by him in Southern Palestine, where it is found in desert places.—Mr. P. L. Sclater exhibited and called attention to a collection of mammals, birds, reptiles, fishes, and insects, which had been made by the Rev. George Brown during his recent residence in Duke of York Island, and during excursions to the neighbouring islands of New Britain and New Ireland.—Prof. A. H. Garrod read a note on a variety of the domestic swine in the society's collection, and pointed out that the presence of rudiments of a supplementary digit between the third and fourth digit might be the cause of the consolidation of the hoof observable in this variety.—Communications were read from Mr. Henry Durnford, containing notices of the habits of some small mammals obtained in the neighbourhood of Buenos Ayres; from Mr. Gerard Krefft, containing notes on a young living cassowary (*Casuarius australis*), which had been obtained from North Australia, and was destined for the society's collection; and from Mr. G. French Angas, containing a description of a new species of helix, from South Australia, which he proposed to call *Helix* (*Rhagada*) *kooringensis*. A second paper by Mr. Angas contained the description of two genera and twenty species of marine shells, from different localities on the coast of New South Wales.

METEOROLOGICAL SOCIETY.—(*Wednesday, January* 17.)

ANNUAL general meeting. H. S. Eaton, Esq., M.A., President, in the Chair. The Council in their Report to the Fellows, expressed their satisfaction at the progress of the society during the year. The first point on which they thought there was reason for congratulation was the publication in their *Journal* of the daily observations taken at Hawes and Strathfield Lurgiss, and of the monthly abstracts of the observations at thirteen other stations. The increase in the number of Fellows was considered worthy of special reference, as it is an indication not only of the vitality of the society, but also of the advance which meteorology is now making among the professional and general public. They also referred with much satisfaction to the enlargement of the quarterly *Journal*, as well as to the printing of the catalogue of the library, and of the list of Fellows, which have both been issued during the year. They drew special attention to the Report of Mr. Symons on the new stations which have been inspected and brought into relation with the society. The financial position, notwithstanding the large outlays during the year, was

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very good. The Report also contained the very interesting discussion by the Rev. T. A. Preston of the observations on natural periodical phenomena.—The officers and council were then elected for the ensuing year.

Chemical Society.—(*Thursday, January* 18.)

Prof. Odling, F.R.S., Vice-President, in the Chair. After the usual business the secretary read a paper by Dr. Jäger "On some Derivatives of Dithymyltrichlorethane," a substance produced on adding a mixture of sulphuric and acetic acids to a mixture of thymol and chloral. By heating this compound with zinc dust it yields dithymylethane and dithymylethine.—Mr. Kingzett then read a preliminary notice by Dr. Hake and himself "On some New Reactions in Organic Chemistry and their Ultimate Bearings," showing that the colour reaction known as the "Pettenkofer reaction," produced by the action of sulphuric acid on sugar and cholic acid, extended to many other substances, some of which did not require the admixture of sugar to produce the colour. This was followed by a paper "On Dinitroso-orcin and Dinitro-orcin," by Dr. J. Stenhouse and Mr. C. E. Groves, in which the methods of preparation and properties of these compounds were fully described. The last communication was "On High Melting-points, with Special Reference to those of Metallic Salts, Part III."

Royal Society.—(*Thursday, January* 18.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read:—"Note on the Changes of the Fixed Corpuscles of the Cornea in the Process of Inflammation," by G. F. Dowdeswell; "On the Residual Change of the Leyden Jar. II. Dielectric Properties of various Glasses," by Dr. Hopkinson; "Second Paper on the Forms assumed by Drops of Water falling vertically on a horizontal Plate," by A. M. Worthington; "Preliminary Note on the Development of Organisms in Organic Infusions," by Dr. Tyndall.

Society of Antiquaries.—(*Thursday, January* 18.)

F. Ouvry, Esq., President, in the Chair. Mr. Micklethwaite read an account of some wall-paintings at Kempley Church, Gloucestershire, and exhibited some drawings of them made by Mr. Middleton, of Cheltenham. The chancel and nave of the church are Early Norman, while the tower at the west end and the windows were added in the fifteenth century. The whole of the ceiling and wall-surface of the chancel was originally painted at the time the church was built—the end of the eleventh century. In the centre of the ceiling, with his feet towards the east, is the figure of our Lord, seated on a rainbow, with the globe as his footstool. His head is surrounded by a cruciform nimbus, and on his left knee is a book, with the letters I. H. S. On each side of his feet are six-winged seraphs holding scrolls; and above them the four evangelical beasts. Near our Lord's head are represented the sun and moon—the latter being a crescent with a human face in it. Next to them come two seven-branched candlesticks, and then two seraphs holding books and flags. Beyond these seraphs are the figures of St. Peter and of a woman crowned but without nimbus, holding a book in her hand. This figure does not seem to represent a saint, but is probably the portrait of the foundress or principal benefactress of the church. The composition agrees in most points with Durandus's description of a Majesty. The paintings on the side walls consist of the twelve apostles in niches. St. Peter holds a key, but there are no other distinctive emblems. There are also two figures attired as pilgrims, who may be contributors to the church; and a bishop wearing a chasuble of a peculiar shape, it being much shorter in front than usual.—Mr. C. S. Perceval read a paper on "The Seals used for Bonds made before the Mayors or Chief Officers of the Principal Towns in England, in accordance with the Statute of Acton Burnell," and exhibited impressions of a considerable number of these seals.—The society of Past Overseers of the Parishes of St. Margaret and St. John the Evangelist exhibited a tobacco-box which has belonged to their society for more than a century and a half. The original box, which is made of horn, was bought by Mr. Monk in 1713, at Horn Fair, and given by him to the society. Each overseer keeps it during his term of office, and is bound to return it with some additional ornament. The result of this rule is that the horn box is entirely covered with silver, and is the innermost of a nest of silver boxes, which are engraved with the names of the overseers, with portraits of celebrated persons, and representations of important events. A description of the box was published some time ago with engravings of all the plates.

Physical Society.—(*Saturday, January* 20.)

Prof. G. C. Foster, President, in the Chair. Dr. Huggins exhibited an enlarged view of a photograph of the spectrum of the star α Lyrae, which he has recently taken in a manner similar to that in which the spectrum of Sirius has already been obtained.—Mr. W. C. Roberts read a paper on "The Artificial Production of Columnar Structure." He found as the result of experiment that when certain masses of clay and sand are heated to about 1300° C. they contract to about the same amount as a basalt does in passing from the molten to the solid state, and that beautiful columnar forms are produced. He had hoped, by accumulating a number of specimens, to be able to establish a relation between the strains at the point of rupture and the dimensions of the hexagons, but in the small masses employed the strains were so numerous that it was impossible to apportion their influences.—Prof. Guthrie showed an arrangement which he has recently devised in the hope of making the mercurial as sensitive as the water barometer; and a number of thin india-rubber balloons filled with water, which he has arranged with a view to illustrate the nature of jellies. By weighing at intervals one of these india-rubber bags, he has found that evaporation takes place from its surface. He is also examining a bag filled with salt water and immersed in water, in order to ascertain whether salt as well as water is capable of traversing the septum. Prof. Guthrie exhibited a large series of Chladni's rings rendered permanent on cardboard by pressure, in contact with the plate which had been caused to vibrate, in a copying-press. The sand and lycopodium were caused to adhere firmly by dilute gum.

Royal Society.—(*Thursday, January* 25.)

The following papers were read:—"Description of the Living and Extinct Land Tortoises. Parts III. and IV. The Tortoises of Aldabra Group and Massarenes," by Dr. Günther; "On Certain Definite Integrals," by W. H. L. Russell.

FINE ART.

EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY.

(*Fourth Notice.—Early schools of Germany and the Low Countries.*)

According to the tradition of these exhibitions, it is in the fourth room that students have to look for the works of Gothic and early Renaissance art. These are not necessarily the most impressive or admirable parts of the exhibition, but for those who have curiosity for historical problems, and for those who have special sympathy with the human genius at that attractive stage when its means of expression are still unequal to what it desires to express, they are the most interesting parts. If the examples of the accomplished and mature Renaissance in the third, the great room, perhaps fall short this year of their usual standard, the examples of art not yet perfectly mature or accomplished in the fourth room are both better and more numerous than usual. The chief contributors are Lord Methuen, the Rev. J. Fuller Russell, Mr. F. Austen, and Mr. W. Graham. With reference to the collections of some of these liberal owners, the student has not the usual helps to work with; Lord Methuen's collection at Corsham having received but meagre notice from Dr. Waagen in his *Supplement*, and having been overlooked, apparently, by Messrs. Crowe and Cavalcaselle; while the collections of Mr. Graham and Mr. Austen are of too recent formation to have come under the notice of these authorities.

In the works of the early Northern schools particularly, we have never had so good a show. The exhibition brings to light at least one Netherlandish and one German picture which are of first-rate historical importance, and the existence of which has been unknown to the authors of recent catalogues and biographies.

Taking the Low Countries first, we have in Mr. Fuller Russell's diptych (107) an example of rich colour and jewelled finish, which Dr. Waagen in his time accepted with enthusiasm for the work of Hans Memling himself, and of which Messrs. Crowe and Cavalcaselle say with more reserve that "there are many heads which might confirm the correctness of this view; but the treatment generally is more like that of a pupil of Memling than that of Memling himself." As between master and pupils we have no claim to decide. That the piece is of Memling's immediate inspiration is undeniable; and there could hardly be a more precious piece of work than this scene of the Crucifixion, set, after his manner, in a wide landscape, and after his manner at once animated and devout in an extreme degree. The composition is less happy in the other wing, where the princess kneels in a landscape worshiping the Queen of Heaven, and John the Baptist stands behind her; the chief interest here is one of portrait and costume. A small *Burial of Christ*, lent by Sir Henry Thompson (165), is ascribed to the same hand, but falls short of the same exquisite workmanship. In Hans Memling we have the last perfection of painting in the hands of the religious craftsmen of Flanders, before Flemish painting was touched with the spirit of the Italian Renaissance. The Renaissance has an obvious share in the picture—or, rather, the wreck of a picture—lent by Lord Methuen, and called "*Christ before Pontius Pilate*, by Lucas van Leyden" (141). The scene passes in the roofed forecourt of a great palace of classical architecture. Soldiers and servants stand about their seated master, under a lofty vestibule of which the ceiling is richly coffered, and the pilasters panelled with arabesque ornaments and surmounted with fanciful capitals; in the open sides of the vestibule, through which we look into the distance, wreaths are hung aloft. These features have led some to suppose that the work was of Southern—or, as one writer more precisely put it, of "Paduan"—origin. On the contrary, they are but features of Southern art which the art of the North absorbed in the first years of the sixteenth century. The arabesques and ornaments themselves are entirely in the taste of those which the Northern engravers of this age were accustomed to design. The shaved poodle dancing in on his hind legs, like the well-known shaved poodles of Dürer, would, again, be alone conclusive for the North; so would the square canopy over the throne, with its heavy curtains twisted and hung up—a feature repeated from the days of Martin Schongauer in German and Flemish engravings without number, and in these, so far as I know, alone. So would the style of the tall building in the street—late Flemish Gothic—which we see through the vestibule and beyond the groups of actors. Not that these technical proofs from accessories are needed; for the personages themselves—these firmly-standing figures and serious rugged countenances, these frank individual types of little beauty and much sincerity—could only be the work of one school. Nay, they can only be the work of one hand. Lucas van Leyden is the only artist who loved thus to dispose a crowd of accessory figures on various planes in an ample space, or who was capable of just this masterly simple draughtsmanship, or whose art, after it was touched with influences from Italy, retained this unaffected expression of individual human character. The Italian influence led Lucas himself, in the last years of his life, into affectation; but the spirit of this picture is exactly the spirit of Lucas in the engravings of his

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best years, 1512–1520. Its attribution is, I think, beyond dispute. The mistake is in the description of its subject, which cannot possibly be a scene from the Passion of Christ. There is a rule and a convention in these things. In representations of the Passion we see Christ first led bound before Annas or Caiaphas; then scourged, then crowned with thorns, at both of these scenes Pilate sometimes assisting; then presented to the Jews by Pilate, who asks "Whom will ye that I release unto you?" and when the Jews answer "Barabbas," has water poured out by a servant and washes his hands before the people. Pilate is regularly represented wearing a turban and a wand of office. The aged seated figure here can be neither high priest nor Roman governor; round the crown of his wide-brimmed blue hat is a golden diadem, the unmistakeable sign that he is a king. He might be David, or Solomon, or Pharaoh, or Augustus. From his neck hang chains and insignia, and with his right hand he grasps his sceptre, leaning forward eagerly to listen to the tale of the personage standing in front of him. How could this other personage—this beardless figure in flowered and flowing drapery, this youth who looks almost like a woman, not bound, not touched by the guards about him, but freely speaking and gesticulating—ever have been taken for the figure of the captive Christ? It is clearly a different history which is here set before us, a history not of the New Testament but of the Old. The king on his throne, surrounded by captains, councillors, and women of the household, is clearly, I think, Pharaoh; the figure standing before Pharaoh in the flowered robe and long hair is Joseph, when they brought him hastily out of the dungeon, and he shaved himself and changed his raiment, and came in unto Pharaoh to be the interpreter of his dream. If proof is needed, look in at the first-floor window of the background, where the history of Joseph and Potiphar's wife can still, though indistinctly, be made out. The picture has been painted on very fine canvas or linen, in a *tempera* which is of different body for the flesh parts and for the draperies. At first sight it looks like a sketch that has never been finished; but this appearance—in the figure portions at any rate, if not in the architecture—is due not to want of finish, but to decay. We can follow the outlines of the figures, drawn everywhere with a free and most masterly stroke of the moist brush, and every here and there a bold *pentimento*. The draperies, admirably designed and elaborately patterned, are nearly lost in some parts, and fairly preserved in others; in the flesh parts the canvas is almost bare, yet the modellings and expressions make themselves perfectly felt, though they can no longer be distinctly traced. Now, it so happens that we have the distinct witness of an old Dutch authority, Karel van Mander, to the fact that Lucas painted several pictures in water-colour, and among them a series of the history of Joseph, which Van Mander had himself seen at the house of a brewer at Delft; the more the pity, adds he, that the damp of the climate has already in his time greatly injured them (*Het Schilderboeck*, fol. 186. Amsterdam, 1618). I do not know the history of the Corsham collection, but may we not surmise that we have here one of the very pictures mentioned by Van Mander? It is not at all against my view of this work that its composition is quite different from that of Lucas in his engraving of the same subject (Bartsch 23), nor that we find in it a face taken straight from the face of one of the captains in Dürer's early engraving of the *Landsknechts* (B. 88), and a figure which reminds us strongly of the figure of a guard in Dürer's woodcut (B. 9). Just so, in his great engraved composition of the *Ecce Homo* (B. 71) Lucas has adapted from Dürer's print (B. 85) the figures of a Turk with a woman and child. The young man leaning on the back of Pharaoh's chair, and resting his cheek on his hand, suggests another curious question. The attitude and expression are almost identical with that of the famous piece in the Louvre known, but not allowed by critics, as the *Portrait of Raphael by himself*. Whose ever it is, had that delightful Italian work found its way to the Low Countries in the days of Lucas van Leyden, and suggested to him this taking motive?

I have dwelt long on a picture of which the interest is very great, but which is interesting only for the special student. To turn to what speaks more for itself, and more to everybody—the Mabuse, from the same collection, is a perfect example of the Italo-Flemish, the transitional, stage of Northern art between its native sincerity of the fifteenth century and its imported affectations of the sixteenth. The breaks and angles of these draperies, this pleasant colour somewhat over-smooth, the rich transparency of the shadows—these things are an inheritance, not wholly spoilt, from the Van Eycks; the would-be grace and mannered softness of the heads are but a damaged importation from Italy. From this school there comes one more interesting thing without specific attribution—the portraits of Jeanne la Folle and her two children. To Flanders, also, and by no means to Albert Dürer or his school or country, should be assigned the interesting and admirably preserved picture lent by the Queen (173), of two bishops kneeling in front of the enthroned Virgin.

From Dürer's country—from the cities of Franconia and Bavaria—we have a few rare things. The large and crowded composition of the *Crucifixion* (163), the property of Mr. Fuller Russell, was bought, according to Waagen, out of the great collection of genuine and spurious Dürer illustrations formed by Campe in Nuremberg. It seems a typical example, in excellent preservation, from the workshop of Dürer's master, Wohlgemuth; Dürer's own monogram on a stone in the foreground being without doubt a late addition. The town of Nuremberg is represented in the background: in the foreground we see the mourning Magdalen kneeling in rich apparel at the foot of the Cross, the Virgin and St. John on one side, a group of evil-visaged scoffers, Jews and Roman soldiers, on the other. The old German coarseness of feeling, the indifference to blood and the study of degradation, makes this piece as repulsive as those of its class generally are; its redeeming qualities are strenuous energy, and a glow and richness of various colour which proves that in this point at least, though not in excellence of composition or staidness of expression, the craftsmen of Upper Germany had profited well by the example of the Flemings. Still greater force and excellence of colour occur in the work of a master who is hardly ever seen out of his own country, and rarely even there—the engraver, painter, and architect of Ratisbon, Albrecht Altdorfer. Next to the Leyden above discussed, this picture of *Jesus taking Leave of his Mother* (144) is for historical students of Northern art the treasure and the rarity of the room. In Altdorfer's woodcut series of the *Life of Christ*, there is a cut of the same subject, but quite differently composed. His hand, however, is unmistakeable here, not only in the *naïf* drawing and expression of the figures, which because of their sincere invention you cannot laugh at, although they are many heads too high, and although the fainting Virgin presents absurdly to the spectator the flat soles of her enormous shoes. It is still more unmistakeable in the types of the diminutive kneeling donors in the corner—a father and mother in black telling their beads, and five ugly little ones in green. It is most unmistakeable of all in the landscape. Altdorfer, a contemporary of Dürer, studied landscape for its own sake even more frankly than Dürer himself, and was the first master who published etchings of landscape without figures. He has a peculiar delight in pine-trees, and in one of his prints will have, even on Calvary, a pine-grove, in the midst of which his crosses are reared. And he has a peculiar delight in heavy mosses, and the pendant growths which trail from rocks or ruined architecture. The backgrounds of his figure-prints are full of hints of these things. The background of this picture shows them worked out on a great scale. The distant landscape of hill and valley is painted with not a little poetry of feeling and much fullness of detail; on the left of the picture shrubs grow and trailers hang in the arches of a ruined aqueduct; on the right two great fir-trees are studied with all the force and all the exactness of modern landscape principles.

The art of Augsburg may or may not be represented by the picture, *Portrait of a Surgeon*, attributed to Hans Burckmair (161); the bearded student in brown stands before his shelf of medical books; but the handling is not characteristic enough to fix the attribution. Of the four portraits ascribed to Holbein, it is probable that none are by his hand; three at least bear dates subsequent to the year 1543, which has been fixed beyond dispute as the year of his death. These three must therefore count, as the work of weaker or stronger followers of Holbein in England, with the small and excellent *Portrait of a Lady* lent by Mr. Graham (166), and with Lucas de Heere's *Portrait of Queen Mary* (171) lent by the Society of Antiquaries, into whose possession it came, I believe, from Mr. Kerrich of Cambridge. This portrait with the small pale face and thin lips, the uneasy glance and ringed white fingers held stiffly, has been much injured and restored, but is of first-rate historical interest. If the visitor would realise a contrast in character, in manners, and in art, let him turn from this anxious presence, this sour ostentation of dignity, this withered queen in her stiff cage of gold and pearl embroidery, and stand before another queen, the French Queen of England painted three generations later by Vandyck, and see the rich youthful blood, the mignon rings of hair about the blooming face, the shimmer of the dainty white boddice with its single lace of rose-colour, the single bracelet that hangs on the delicate left arm, the grace of the dimpled right hand that toys carelessly with the jewels of the crown.

SIDNEY COLVIN.

ANTIQUITIES DISCOVERED IN ITALY.

Rome: December 17, 1876.

Although a good many antiquities have been discovered lately, few are of any great interest. The fact is that, owing to previous discoveries being so rich, we have become fastidious, and scarcely appreciate what in itself is really important. On the site of ancient Industria, near Turin, many objects, together with fragments of inscriptions of Gordianus Pius, have been discovered; excavations having been made under the direction of the learned Professor A. Fabretti, who has examined the hitherto unexplored lands belonging to Count Morra di Lavriana. The Government has encouraged these works, of which a complete account will soon be published in the acts of the Archaeological Society of Turin. In Milan, near the Torre di Carrobbio, remains of buildings attributed to Maximilianus Erculeus have been opened out, as well as the ruins of a bridge supposed to have been connected with the Porta Ticinese of the time of the Romans.

Some bronze vases, of no artistic value, and a few imperial coins of the Lower Empire, which were found amid the ruins of ancient buildings in the village of Romprezagno, in the municipality of Tornato, province of Cremona, attracted the attention of some archaeologists, who believe they have found traces of ancient Bebriacum, recorded by Tacitus (*Hist.* ii. 42, 44, iii. 15), which, according to a very recent publication of Ferrari's, should be sought for not far from Seniga, while some place it in other parts of the province.

Fragments of inscriptions have been discovered in the necropolis of Concordia, near Postogruaro,

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where the tombs already known amount to one hundred and eighty-five, which have been illustrated by the intelligent engineer Signor Dario Bertolini, who in the last inscriptions has found new attributes of the superior officers of the manufactory of arms of Concordia Sagittaria. Fifteen new sepulchres have been opened during the last month in the excavations carried on in the public gardens at Bologna, into which extends the very ancient necropolis first discovered by the engineer Antonio Zannoni, who has lately commenced the publication of his monograph upon the discoveries at the Certosa.

Remains of great value for the history of the place, which appear to have belonged to a Roman thermal establishment, have been found in the parochial orchard of Santa Elisabetta in Perugia, where a mosaic pavement has been cleared of earth and found to represent Orpheus taming the wild beasts by the music of his lyre. In some portions of this mosaic which had been damaged a marble slab had been placed to save it from further ruin, and on it there are funeral inscriptions of Annia Quartilla, a name already known from previous discoveries.

In Orvieto the researches in the Volsinian necropolis in the lower part of the town, in the street Crocifisso-del-tufo, have been continued, new tombs opened on the estate of Signore Orsini, and other antiquities excavated at the Campo della Fiera, where some sacred edifice apparently existed. The explorations made by the brothers Marzi and those undertaken by the municipality in the Tarquinian necropolis near Corneto have been continued, and bronze mirrors and vases, terra-cotta jars, and other objects, have been found as before.

The excavations recommenced in ancient Tarquinia at the expense of a private society, and superintended by a Government official, have disclosed walls of the Roman era, built upon others of more ancient date; among them fragments of marble statues and utterly illegible bronze coins have been collected. It is most desirable that the attention of Government should be directed to the works undertaken in the beginning of the present year, and that by preventing the walls from being covered up much should be preserved which is quite invaluable for the topographical knowledge of this most important city.

In Rome valuable discoveries have been made during the construction of the large sewer which will convey the drainage of the Colosseum to the Tiber; for here new portions of the ancient road and other remains of outworks of the Circus in that part where they joined the Palatine buildings have been met with. Precious mosaics, representing the seasons, may be seen on the tiles used to cover a drain near what was called the Auditorium of the gardens of Maecenas at the Esquiline, where also fragments of a statue of Rome, which had been broken up and used as building material in the Middle Ages, were found. The same lot has befallen a Faun of rosso antico, which was found built into the wall of the Cesnian portico recently demolished at the Lateran basilica. At the Monte della Giustizia, near the railway station, a fresh portion of the wall of Servius has been freed from earth, and it may truly be called the best-preserved relic of that ancient circumvallation which has reached us; in the neighbourhood some sepulchral inscriptions were found. Other inscriptions, together with Christian ones belonging to the catacomb of S. Ciriaco, have been found in the public cemetery of Campo Verano. But by far the most important discovery has been that of three extremely ancient sarcophagi in the lowest stratum of clay on the slope of the Quirinal, near the church of Sta. Caterina di Siena, and close to the place where the most ancient circuit of the town walls reappears below Palazzo Antonelli, by which the position of the ancient cemetery outside one of the primitive gates can be ascertained, and the gate may well be supposed to be the Porta Fontinalis, from the numerous springs and as pointed out by tradition.

The Instituto di Corrispondenza Archeologica in October completed the excavations at Monte Cavo, on which Prof. Michele Stefano de' Rossi lectured at the reopening of the Instituto, showing how much knowledge has been obtained of the topography of the Temple of Jupiter Latialis.

An Oscan inscription has been found in Campo Petrara, near Curti, a territory of ancient Capua, and other tombs have been examined not far from Sta. Maria di Capua Vetere, in which some valuable vases have been found.

In Pompei the excavation of the "Insula 14, Regio IV." has been continued, during which a discovery worthy of detailed account was made. Near a house richly decorated with very good paintings, in the Atrium as well as in the rooms communicating with the peristyle, a small house was discovered, together with a shop, near which some Pompeian wit had scratched the humorous *graffito*: "C. HADIVS VENTRIO | EQVES NATVS ROMANV SINTER | BETA ET BRASSICA." Beside this comes a tavern, in which there is a curious representation of the customs of private life, of careless execution, and with speaking figures—that is to say, beside each figure are written the words he is saying. On the north side there is a band of whitewash, divided by red stripes into four compartments, of which each contains a group of figures. The first represents a love-scene; the second, two figures sitting, while a woman coming forward offers them drink in a chalice. In the third there are two men, one young the other older, sitting on a bench, and bearing on their knees a board with a quantity of dice of different colours on it. The younger man, raising the dice-box with his right hand, says "EXSI" (*sic*)—that is, "I am out"—which leads one to suppose he has just thrown the dice and declares he has won. The other, again, pointing to the dice, disputes the fact, saying, "NON TRIA DVAS EST" ("You have not made three points, but two"). It seems that from words they come to blows, for in the next picture the same figures are seen standing up in the act of attacking each other, each one contending that he is right, for the young man declares he has made three, and not two, points, hence was the first to win (EGO FVI), while the other, with a very coarse expression, in his turn says, "EGO FVI." Hearing the noise, the master of the tavern rushes up and turns them both out, saying, "ITIS FORAS RIXSATIS" (*sic*)—that is, "Go and fight outside."

With regard to the Pompeian excavations, I must add that in the beginning of October, on the slopes of Vesuvius, at two kilomètres from the city, a villa was discovered buried below ashes and *lapilli*. Up to now portions of a room have been opened in which there is a prodigious quantity of amphorae, from which it appears to have been an *officina vinaria*, or place where wine was made. Skeletons of horses and other animals were collected, and traces of machinery were recognised in the impressions left in the stratum of ashes above the *lapilli*. FELICE BARNABEI.

NOTES ON ART AND ARCHAEOLOGY.

THE admirers of M. Legros' works will be glad to hear that he is contemplating a new portrait of Cardinal Manning. The etching of the same subject, on which we said a few words three weeks ago, although excellent in many respects as a work of art, is not in the opinion of many a really good likeness: so that a new attempt to render this remarkably refined and subtle face will be welcomed.

PROF. CURTIUS is at present publishing a series of letters on the discoveries at Olympia, in the columns of the *Cologne Gazette*.

MR. C. T. NEWTON, of the British Museum, will start next month for Athens, accompanied by Mr. Percy Gardner, of the Department of Coins. They will examine the objects recently excavated by Dr. Schliemann at Mycenae, with the view of preparing an official Report upon them. Mr. Gardner has arranged to forward us one or two letters from the spot, which will no doubt be highly interesting to our readers.

AT a general assembly of the Royal Academy, held on Wednesday evening, Messrs. Walter W. Ouless, Peter Graham, and Marcus Stone were elected Associates.

THE first meeting for the season of the Archaeological Institute will be held on Friday next, February 2, when some examples of ecclesiastical embroidery, &c., will be exhibited, and papers read. The delay in commencing the session has arisen from the long illness and lamented death of the late hon. secretary, Mr. Joseph Burtt.

THE British Museum has lately acquired a Latin inscription on marble, being a *senatus consultum* granting the petition of a certain corporation (corpus neon=νέων) of Cyzicus to be confirmed in their rights. It is signed as usual by seven witnesses, beginning with the Emperor Hadrian. This inscription was found at Cyzicus, and was published by M. Perrot in the *Revue Archéologique*, 1876, pp. 350-3, but incorrectly on some points. It has just been republished by Mommsen in the *Ephemeris Epigraphica* of the Archaeological Institute at Rome.

THE doors of the church of Notre Dame are about to be replaced by new ones, having fallen to pieces from old age. They are masterpieces of ancient sculpture, and will, it is said, be placed in one of the national museums. The new ones are of oak with iron mountings, and the carvings are exact copies of the old doors.

THE *château* of the Counts Ilinsky, at Somanow (government of Volhynia) was destroyed last month by fire. This magnificent residence contained furniture of the times of Catherine II. and Paul I., besides a fine collection of pictures by Italian masters, statues, and other works of art.

AN important work by the early Flemish painter, Hugo Van der Goës, was sold at the Hôtel Drouot last week. This picture, which represents the mystic marriage of St. Catherine, is asserted to have been painted during Van der Goës' stay in Italy as a commission from the Marchese Giustiniani, in whose family it has remained ever since—so that, according to the catalogue, there can be "no doubt of the authenticity of this *chef d'œuvre* of the old school of Bruges." This would undoubtedly be a valuable discovery if it could be proved, for hitherto only one authentic picture by this master is admitted by critics. This one painting, mentioned by Vasari, was painted for Tommaso Portinari, the agent for the Medici in Bruges, and is still preserved in S. Maria Nuova in Florence; but this fact does not prove that Van der Goës went to Italy to paint it. On the contrary, we know that Portinari was at Bruges on the occasion of the marriage of Margaret of York and Charles of Burgundy in 1468, and it seems probable that his commission was given and executed by Van der Goës in Bruges about this time. It is possible, of course, that this master may have visited Italy at some period, and have received a commission there from the Marchese Giustiniani, but there is no record of such a visit in the hitherto accepted accounts of his life.

THE French Academy has voted a sum of 4,000 fr. for the erection of a monument to its late sculptor Perraud.

THE works at the Hôtel de Ville in Paris are being carried on, according to the *Chronique des Arts*, with the greatest activity. Already the walls have been built up to the first storey, and, as only granite is used in the construction of the lower parts, a much greater amount of labour has to be expended upon these than will be necessary

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or the upper portions, for which a softer stone will be used that can more easily be worked. The architects deem it possible to preserve the vaulting of the ancient Salle de Saint-Jean, which they hope to restore entirely after the original pattern. The entire work of reconstruction will, it is affirmed, be finished by the end of this year; and, as the reconstruction of the Tuileries has also been agreed upon, Paris, it may be hoped, will have effaced all outward marks of her disasters of 1870-71 by the time she holds her great Exhibition in 1878.

A QUESTION concerning the Flemish engraver Abraham de Bruyn, as to whether he ever himself worked as a goldsmith, is mooted in the last number of the *Kunst-Kronik*. He is known to have executed a good many designs for goldsmiths' work, and Nagler (*Monogramm*, p. 233) supposes that these may have been for his own use; but nothing is decidedly known on the subject. At the Munich Exhibition, however, there was exhibited a beautiful silver statuette, representing St. George and the Dragon, which curiously agrees in motive and treatment with several of De Bruyn's designs. Of course, it is possible that this may have been executed by some goldsmith who simply copied De Bruyn's work; but it seems more likely, as it is not copied from any one design, but is composed, so to speak, from several, that it is the work of the master himself. The statuette (No. 1,034 of Munich Catalogue) is stated to be in the possession of Herr Hauptmann von Kretschmar, of Dresden.

THE Pope has recently presented a fine painting by Murillo to the Vatican Gallery.

A COMMISSION has already been appointed for the organisation of a festival on the occasion of the fourth centenary of the birth of Raphael, which occurs on March 28, 1883. It is proposed that a monument shall be erected in honour of the great painter of Urbino, in his native town, and Signor Riccardo, an Italian artist, has generously headed the list of subscriptions for this purpose with one for 100*l*.

THE death is announced of Timoléon Charles de Neff, one of the principal painters of Russia. De Neff was born in 1805, at Korkulla, in Esthonia. He studied first at Dresden, and afterwards at Rome, but in 1826 returned and settled in St. Petersburg, where he soon rose into notice. In 1832 he was appointed painter to the Russian Court, his portraits of the Royal Family having previously gained him imperial favour. He was a member of the Russian Academy, and has enjoyed a pension ever since 1839. It is perhaps significant that in all the papers that announce his death his position is spoken of more than his works, which seem to have consisted chiefly of portraits of the leaders of Russian society.

THERE was a slight error at page 60 of our last number. The late Mr. William Pinkerton, who collected "Hincks' Series," was a well-known literary man and antiquary, but not "the well-known editor of voyages."

THE STAGE.

"PYGMALION AND GALATEA."

THE story of Galatea was a theme too delicate for the talent of Mr. Gilbert. It wanted poetical thought, whether in form of prose or poetry, and Mr. Gilbert gave it prosaic thought in carefully measured verse. A Galatea whose first observation of the facts of life has reference to the fleshly nature of her sculptor's hands—"How soft and warm!"—who deems Chrysos, the fat art-patron, less of a man than Pygmalion, because, among other things, he has not so quickly developed Pygmalion's habit to sit with "arm around my waist," and of whom one jealous wife remarks to the other, "So she can kiss," and then gets answer, prompt and significant, "Yes, I'll be bound she can"—a Galatea, we say, so conceived and written about lacks something of the first necessity. Mrs. Kendal, the actress in the original performance, gave her that something—the unsullied freshness of spirit, the *naïve* and humorous joy in life. But now that Mrs. Kendal is no longer in the performance—now that the part has fallen into the hands of a hard-working young actress (Miss Marion Terry), who can interpret gently, intelligently, but who at present can scarcely create—we feel what nothing but the reading of the piece could otherwise have convinced us of: how much this something is that is lacking, and how it is far away from the craftsman's work which Mr. Gilbert has been able to give us.

The *naïveté* which one used to see in Galatea was lent her by Mrs. Kendal, and what Mr. Gilbert probably thought was the display of innocence in his heroine was the display of ignorance, and little besides. Galatea, not unlike most beings who appear in the world subject even to the usual laws of creation, came into existence ignorant of geography, and Mr. Gilbert was careful to give her an elementary lesson while she was yet in Pygmalion's studio. The simple facts set forth in her geography lesson appear within her grasp, but she fails to realise as easily those considerations of morality which it becomes needful to impress upon her in presence of two offended wives, and her departure from a world in which the conditions of life are somewhat baffling to her solves the question of what is to become of her satisfactorily enough in a rough and ready way. Pure women, indeed, have lived, but Mr. Gilbert somewhat forgets that fact in his final banishment of Galatea. The end, though pathetic for once, is over-bitter. It is a good thing, but might have been led up to with more serious art. A poet would have insisted more upon the value and charm of the innocence with which we are to credit Galatea. Mr. Gilbert has insisted very much upon its difficulty. With him life can hardly be led with Galatea's innocence. Galatea's simplicity stops the way.

Mr. Gilbert has thought about his subject, but has thought about it from the outside. Thus the piece has enough of ingenious inventions and devices, such as that the chill of after-sunset shall frighten Galatea—shall make her fear that the time has come, unawares, for shrinking again into stone—such, again, as that her pity for animals slain in sport shall seem ludicrous and exaggerated to those with whom their chase is an every-day affair. But of real dramatic sympathy with whatever is at the bottom of a character meant to be as *naïve* as Miranda, and as exquisite as Perdita, we see little sign. The virtues of the author's Galatea are mostly negative. She knows nothing but instinctive feelings, and they are only bad lessons which life can teach her. Let her be taken away. There is no harm at least in the cold marble. That, as far as we can see, is the moral of it.

No one who writes in so late a day as ours is likely to be wholly original in conception. No one who writes with the rapidity of Mr. Gilbert is likely to redeem the lack of novelty of thought by especial novelty or happiness in expression. It is nothing against *Pygmalion and Galatea* to say that the best part of *Dan'l Druce* would never have been written but for *Silas Marner*—that Mr. Gilbert when he parted company from George Eliot sank at once from the poetry of high fiction to the prose of the uninspired playwright. Nor is it anything against the mythological comedy to remember that *Broken Hearts* owed its existence to the possibility of combining a faded dream of Miranda with a vigorous reproduction of a worthier Caliban. But it is fair, nevertheless, that these things should be recalled when there is question of considering Mr. Gilbert's faculty as a serious talent. A talent, and a strong one, undoubtedly it is, but its limits are reached somewhat early when it essays to be poetical. Again, though the reproduction of stray thoughts and humours may be more incidental and unavoidable now and then to the writer than the reproduction of large conceptions which have taken final form, and with which in that form—in the *Tempest* say, or *Silas Marner*—the world is familiar, still Mr. Gilbert on the frequent repetition of his comedy would do well to remove from it a passage which by this time he must be convinced is not in any true sense his own. Pygmalion, says Galatea (to do her the justice of making the whole quotation), "Pygmalion was the result of long experience: the individual who modelled *you* was a beginner." Hamlet thought, long ago, that "some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably."

The borrowed conceit, the stale fancy, the laborious simplicity of expression, the useful trick of the playwright in place of the thought of the poet—these things, the failures or mistakes of a clever man aiming too high, are things, alas! which tend to be more apparent now that the piece is no longer supported by Mrs. Kendal in a performance that did really merit to be called a creation, and now that Pygmalion himself has waxed hard and wholly prosaic in the hands of an actor (Mr. Harcourt) of various talent ill-fitted for his new task. Cynisca, however, has gained immeasurably by change of interpreters since the play was first produced: though the great step from bad to good was made on the occasion of the play's first revival three or four years since, when Miss Roselle represented the not wholly uninjured wife with admirable expression of sincere feeling, rising once at least to passion. An actress of Miss Hodson's intelligence was bound to follow the same line in the main: she could not revert to the mode of treatment which, before either of these artists took up the part, had displayed Cynisca as quite simply a shrew. Indeed, Miss Hodson is almost inclined to err on the side of gentleness. Mr. Buckstone still retains the part of Chrysos, the collector who buys without knowledge, and in that part he is able to hit off some characteristic features of Manchester picture-buying as it was possibly wont to be conducted some twenty years ago. He is able also to enunciate worldly and carnal maxims with that shrewd twang at the end of his sentence so entirely expressive of the unregenerate relish of substantial and material things. FREDERICK WEDMORE.

A NEW piece of Mr. Gilbert's, adapted, it is said, from the *Réveillon*, will be brought out next Saturday at the Criterion Theatre, which for pieces of this kind has probably the strongest company in London.

THE Opéra Comique brings out a new burlesque by Mr. Byron to-night.

THE benefit and final appearance of Mr. John Parry will take place on February 7 at the Gaiety Theatre. A brilliant list of performers has been put forth for the occasion.

MILMAN'S *Fazio* was not only played at the Lyceum last Saturday afternoon, but has been played each evening this week. To no one else at the theatre but to Mrs. Crowe could the part of Bianca fall—Bianca, the wronged wife, who wreaks upon her husband a terrible vengeance. The play is full of declamatory passages in which Mrs. Crowe is deemed to succeed, as well as in the great situations which more than the declamatory passages keep the play on the stage, or rather have prevented it, thus far, from wholly leaving it. A piece now brought out with a view to not more than seven performances, while it may well indeed demand careful rehearsing, can hardly expect a very chosen cast of performers. The members of the general company at the Lyceum acquitted themselves just respectably; but to do entire justice to a play that is the work of a scholar, if not of a dramatic genius, other treatment is requisite.

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M. SARDOU'S *Fernande* has been revived at the Gymnase for the last performances, for the present, of Mdme. Pasca. It is quite true that the piece had originally a success comparable with that of *Nos Intimes* or of the *Famille Benoiton*, but nothing is more likely than that it should outlive at least the last-named comedy, the interest of which was sought in the pourtrayal of a state of society that has already very much passed away. Not, indeed, as the critics have already pointed out, that M. Sardou's *Fernande* is itself a comedy that will have permanent life, but a strong dramatic interest binds together the otherwise too various scenes, of which one is funny and the next even a little too serious. Mdme. Pasca's acting is not thought to have improved. Her long stays in Russia have done nothing to correct a habit formed even before she left Paris, that of exaggerating whatever was wild and untameable in the character she had to present. Some London playgoers will remember having seen her two or three summers ago in Belot's *L'Article 47*, in which one of her greatest stage-effects was obtained by the slow and steady glare as of a wild animal. She carries that, more or less, into most of her parts. But at the same time she possesses the singularly rare quality of looking while upon the stage a woman of the world. The art, though rare, has not departed with Mdme. Arnould-Plessy, and its display by Pasca has recalled to a *feuilletoniste* a trait which struck Pascal in an author he liked. "Il plaisait pardessus tout parcequ'on croyait, en le lisant, avoir affaire à un auteur, et *que l'on rencontrait un homme.*" Mdme. Pasca, in her better moments, is worthy of similar homage. She presents the woman instead of the actress. The other parts in *Fernande* are held by the actors who had them at the beginning; and Landrol has neither gained nor lost within the last seven or eight years. Pujol has gained in the grave authority of his voice, and Mdlle. Antonine, while acquiring years, has acquired experience.

A COMEDY by M. Fuchs, called *Auteur et Comédiens*, has been brought out at the Théâtre de la Tour d'Auvergne, though why this theatre should have been selected for the performance of a new comedy, if any other could be got, is likely to remain a mystery. We were there last year. The place has but one door, by which the actors, the stall seat-holders, and the ruder playgoers go in together; the audience, indeed, in great part consists of the friends, whether wealthy or impecunious, of those displaying their early talents on the boards. And it is rarely that the playhouse witnesses the production of any original work.

MUSIC.

THE Popular Concerts at St. James's Hall during the past week have been of the usual excellence; but only one novelty has been brought forward. This was an interesting sonata for violoncello by an old Italian composer, whose name is variously given as Antoniotti and Antoniotto, who was born near Milan in 1692, and died in 1776. The sonata in question, which, like many similar works, has been unearthed and was performed on Saturday by Signor Piatti, is one of a set of twelve written for violoncello or viola da gamba, and published in Holland in the year 1736. The other works given at this concert were Mendelssohn's string quintett in B flat, Op. 87, the *andante scherzando* of which was, as usual, encored; Beethoven's "Adieu, Absence, and Return" sonata, and the same composer's piano trio in D, Op. 70, No. 1. On Monday evening the programme included Beethoven's "Rasumouffsky" quartett in F; his thirty-two variations in C minor, for piano solo; his sonata in D, Op. 12, No. 1; and Mendelssohn's variations in D for piano and violoncello. At both concerts Herr Straus was the leader and Mlle. Krebs the pianist.

AT the Opéra Comique, Paris, Boieldieu's three-act opera *La Fête du Village Voisin* has been revived. The work was well received, but it excited no great enthusiasm.

A LAWSUIT of some interest is pending between Mdme. Marie Sass and M. Vizentini, the director of the Théâtre Lyrique, Paris. The lady was engaged some five months since to play *Lucrèce Borgia*; the contract stipulated that a forfeit of 20,000 francs should be paid if the engagement were not carried out. M. Victor Hugo having refused to allow his drama to be converted into an opera libretto, and the old French adaptation, entitled *Nizza de Grenade*, having been found unsuitable for representation, the director has been obliged to give up his enterprise. Thereupon Mdme. Sass has claimed the payment of the forfeit, which M. Vizentini declines, pleading in excuse that the cause was beyond his own control. The case has been argued before the Tribunal of Commerce, and judgment was deferred for a fortnight.

PIETRO ROMANI, a professor of singing at Florence, has just died in that town at the age of eighty years. He was an intimate friend of Rossini, and is said to have assisted him in the orchestration of some of his operas.

AT Lindenau, near Leipzig, Dr. Wilhelm Hofmeister died on the 12th inst. He was a partner in the well-known music-publishing house of Friedrich Hofmeister, and, although he took an active share in the business of the firm, he was also a distinguished botanist, and until his death director of the Botanical Garden at Tübingen.

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SATURDAY, FEBRUARY 3, 1877.
No. 248, *New Series.*

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LITERATURE.

GALILEO AND THE INQUISITION.

Galileo e l'Inquisizione. Da Mgr. Marino Marini. (Roma, 1850.)

Galilée, son procès, sa condamnation, d'après des documents inédits. Par H. de l'Epinois. [*Revue des Questions Historiques*; Juillet, 1867.] (Paris.)

Der Inquisitionsprocess des Galileo Galilei. Von Dr. Emil Wohlwill. (Berlin, 1870.)

Il Processo Galileo riveduto sopra documenti di nuova fonte. Dal Prof. Silvestro Gherardi. [*Rivista Europea*; anno 1, vol. III.] (Firenze, 1870.)

Galileo Galilei und die Römische Curie. Von Karl von Gebler. (Stuttgart, 1876.)

. *Copernico e le vicende del sistema Copernicano in Italia nella secunda metà del secolo XVI. e nella prima del secolo XVII.* (Roma, 1876.) II. *Il Processo originale di Galileo Galilei pubblicato per la prima volta.* Dal Prof. Domenico Berti. (Roma, 1876.)

(*First Notice.*)

VIDELY as writers of opposite theological ympathies must necessarily differ in the eelings with which they regard the spectacle f Astronomy recanting on its knees, in the erson of Galileo, before Theology repreented by the Cardinals of the Inquisition, e best historians who have treated this bject have yet until quite recently been nanimous in holding that the tribunal had clear legal right to punish the Italian ilosopher for the course he pursued. The ening of fresh sources of documentary idence within the last decade has, hower, led to the promulgation of a very differt doctrine —viz., that a spurious document bricated expressly in order to secure a conction was the means which alone rendered e condemnation of Galileo legally sustainle. According to the writers who advote this view, the prisoner was entitled to unconditional acquittal, and the court is nvicted of having, in perhaps the most lebrated case ever brought before it, flicted a cruel wrong on the ground of an rocious fraud.

I propose in this article to indicate the ain points on which the issue thus raised rns; to sketch the progress of the question wn to the present time; and to endeavour estimate the value of some recent contriions towards its elucidation. The facts the case as to which there is no dispute ll first be stated.

The great work of Copernicus, *De Revoluibus Orbium Coelestium*, which laid the ndation of heliocentric astronomy, appeared in 1543. Galileo's outspoken advocacy of the new doctrine, powerfully aided by his telescopic discoveries, fell in the interval from 1611 to 1616. On February 19 of the latter year the Inquisition called a meeting of its consulting theologians, and desired their judgment on the two following propositions: 1. The sun is the centre of the world and altogether stationary. 2. The earth is not the centre of the world nor stationary, but moves bodily with a diurnal motion. The meeting resulted in the first proposition being unanimously pronounced "false and absurd in philosophy, and formally heretical," and the second declared to "deserve the like censure in philosophy, and as regards theological truth to be at the least erroneous in faith." On February 25, Cardinal Bellarmine, at that time the leading member of the Holy Office, was commissioned by the Pope to summon Galileo to his presence, and "admonish him to abandon the opinion" embodied in the above-stated propositions. In the event of Galileo's refusing to obey, the Commissary-General of the Holy Office was instructed to deliver to him, in the presence of a notary and witnesses, a formal injunction "to abstain from teaching or defending this kind of doctrine and opinion, or from treating of it," with the alternatives of acquiescence or imprisonment. The interview between Bellarmine and Galileo took place on the following day, February 26; what was its result will be seen in the sequel. A week later, March 5, 1616, appeared the famous decree of the Index-Congregation, which ordered the great work of Copernicus to be withdrawn from circulation until certain corrections should be made in its text under the superintendence of the Congregation. These corrections, which only appeared after a delay of four years, had the effect of reducing all Copernicus's direct assertions of heliocentricism to the language of mere hypothesis. The alterations were insignificant in number, and left the long chain of reasoning which runs through the work untouched in a single essential link. Under this transparent disguise the treatise of Copernicus reappeared with the sanction of the Index. Early in 1632 came the event which led straight to the trial and condemnation of Galileo, the publication of his *Dialogue on the Ptolemaic and Copernican Systems.* The court delivered its final judgment on June 22, 1633, and copies of the sentence and of Galileo's abjuration were by its order transmitted in every direction to Inquisitors and Papal Nuncios in order to serve as a warning to all persons, and in particular to all professors of philosophy and mathematics, "so that, knowing in what manner the said Galileo had been dealt with, they might comprehend the gravity of the error committed by him, and thus avoid both it and the penalties which they would bring upon themselves by its commission."*

An examination into the essential nature of the charge on which the accused was convicted leads at once to the central question in dispute between the new and old historians of the trial. The court asserted, in the summary of the case contained in the published sentence, that on February 26, 1616, their commissary delivered to Galileo the injunction with which he had been instructed to intervene on the occurrence of a particular contingency—viz. the refusal of Galileo to obey the previous admonition of Bellarmine; that the injunction contained an order not to defend the condemned opinion in any manner whatever, either by word of mouth or in writing; and that Galileo had promised to obey it. The Judges of the Inquisition, assuming these three statements to represent actual facts, were perfectly right in regarding Galileo's *Dialogue* as a glaring violation of the inhibitory order of the court, and fully justified in punishing so gross a contempt of its authority.

Everything, then, turns on this question—*Was, or was not, the commissary's inhibition actually delivered to Galileo?* The old school of historians, including men certainly not antecedently inclined to repose a child-like confidence in the statements of the Inquisition, one and all accepted its unsupported assertion on this crucial point of the whole trial. Those of the new school maintain unhesitatingly that the commissary did not play the part attributed to him, and that the whole incident is a mere trumped-up story manufactured in order to supply a basis for a criminal indictment.

This view necessarily implies that the Judges of the Inquisition on this momentous occasion deliberately admitted and acted on evidence which they knew, or might have known if they chose, to be false, and to have been fabricated with the direct object of securing an unjust decision.

For more than two centuries after the trial no official source of information was accessible to historians save the statement of the case contained in the final sentence. In 1850, however, Monsignor Marini, Prefect of the Secret Archives of the Holy See, made public a certain number of extracts from the contemporary minutes of the suit recorded by the officials of the Inquisition and preserved among its archives. This writer's endless laudations of the justice, wisdom, moderation, gentleness, sweetness, &c., of the Holy Office, whose thoroughgoing advocate he unmistakeably shows himself, and the utterly fragmentary and disconnected nature of his extracts from the trial-record were well adapted to excite immediate suspicions; but it was only after many years that the real character of Marini's undertaking became conclusively known by a comparison of his work with that next to be described.

In 1867 M. Henri de l'Epinois was permitted by the authorities of the Vatican to publish *in extenso* the bulk of the documents contained in the manuscript trial-record. Those which possess the greatest value in reference to the enquiry in hand are: the text of the minute on the strength of which the court asserted the delivery of the commissary's inhibition; a verbatim report of Galileo's examinations on oath before the officials of the Inquisition; and a copy of his defence handed in in writing to the tribunal.

We now come to the work of Wohlwill, the pioneer of the new school, whose

* Part of a letter from Cardinal Barberini, one of Galileo's judges, to the Inquisitor of Venice, accompanying copies of the sentence and abjuration.

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modest pamphlet of ninety-six pages bids fair to make as much havoc of the old opinion about Galileo's trial as the condemned *Dialogue* itself did of the Ptolemaic astronomy. One object is kept steadily in view throughout—viz., to prove that the commissary's inhibition never was delivered to Galileo, and that the minute in the Vatican manuscript purporting to record its delivery on February 26, 1616, is a forgery perpetrated after the appearance of Galileo's *Dialogue* in 1632, and before the commencement of the suit of 1633, by some person who had access to the Inquisitional archives. The proof offered by Wohlwill turns essentially on a remarkable contradiction, the existence of which he was the first to perceive, between the contents of the assailed minute on the one side, and a particular piece of evidence recognised by the court as genuine and authentic on the other. This contradiction, in its turn, depends on the sharply marked distinction drawn in the trial-record between the parts assigned respectively to Cardinal Bellarmine and to the commissary of the Inquisition, and on the strictly contingent nature of the conditions under which alone the latter official was authorised to intervene actively in the case. Wohlwill has pointed out a singularly suspicious circumstance—viz., that Marini, though professing to narrate the incidents of February 25 and 26 in accordance with the corresponding entries in the trial-record, has not only mixed up together the perfectly distinct contents of Bellarmine's admonition and of the commissary's inhibition, but has passed over in silence the clause which made the delivery of the latter conditional on Galileo's non-submission to the former; has obliterated all trace of the commissary's share in the action, and has put the whole matter of the two messages into the mouth of the Cardinal. The prefect of the secret archives would hardly have resorted to such manipulations as these unless under the pressure of serious misgivings about the asserted action of the commissary.

The evidence to be alleged in support of his theory has been collected by Wohlwill with exhaustive thoroughness, and stated with masterly perspicuity. His pamphlet is from beginning to end a most remarkable specimen of keen insight, strenuous argument, and terse exposition. Even to indicate in the briefest outline the nature of his investigation would far surpass the space still at my disposal; I can, therefore, here only urge readers of German to have recourse to the original.* SEDLEY TAYLOR.

A Handy Book of the Eastern Question: being a very recent View of Turkey. By Sir George Campbell, M.P. (London: John Murray, 1876.)

THIS is a very good book of its sort, and its value is increased by the frankness with which the author has stated at the outset what sort of book it is, so that what might otherwise be at first sight condemned as defects are seen to be more justly characterised as limitations.

"Under ordinary circumstances," he writes in his preface, "I should have thought it more proper to express my views, on the political subjects which have engaged my attention, to my constituents. But when one begins to speak in public one cannot be quite sure of one's words, and it is because I desire to be very careful and moderate, and to state only that which I have fully thought over, that I have deemed it better first to put in writing what I have to say."

With what seem to us very good reasons the sometime Lieutenant-Governor of Bengal determined to bring his long practice in dealing with Mohammedans and his large experience of Eastern politics to bear upon "this Turkish question." At the same time he distinctly tells us, "I have no pretension to any special knowledge of the complications of European politics: quite the contrary." It is just because he ignores those complications that the problem seems in his pages so much easier of solution than most of us supposed it to be, or —may we not fairly add?—than it is in reality. Throughout his book Sir George Campbell practically assumes that the only parties concerned are the English, the Russians, the Turkish Government, and its Christian and Mohammedan subjects. He once or twice vaguely alludes to the interests of Austro-Hungary in the matter, just enough to show that he is aware of the existence of such interests, but he does not seem to attribute to them the least practical importance. He does not seem to realise the force of the comparison of the Turkish and Austro-Hungarian empires to two ill-constructed houses leaning on one another —if one is pulled down the other must fall. He takes no notice of the painful anxiety with which the Hungarians regard the present crisis, or of the aspirations of the Croat and Serb subjects of Francis Joseph, who say of their cousins on the other side of the Turkish frontier, "If we do not annex them they will annex us"—meaning, of course, "they shall annex us." Some, indeed, of Sir George's off hand statements sound very strange to one acquainted with German and Austrian utterances about "Half-Asia." We may instance his description of Bosnia as a province "which, as it happens, no one covets" (p. 195), or that of Roumania, as "a very good progressive and liberal State" (p. 184). His observations about the democratic character of modern Servian and Roumanian institutions are decidedly crude, and look more like *ad captandum* arguments addressed to British Liberalism than the expression of any settled convictions on the part of the author. For instance, we would ask, does he "take it" that "the Slav feeling against the Hungarian aristocracy or squirearchy" is a feeling in favour of Liberalism or good government? Or does he really think (p. 174) that Roumania constitutes any effective barrier to the union of Russia and Bulgaria? A good deal of this optimism is doubtless to be attributed to Sir George's Indian experiences. He judges the populations of Eastern Europe by an Indian standard, and does not always take sufficiently into account the effects of their geographical position. The "Roman peace" which we have established in India has suppressed both the hopes and the fears, the wild aspirations, the panic terrors, the hypochondriacal despondencies that in turn agitate the breasts of Magyars and Roumans, of Poles and Serbs. The same Indian experiences, perhaps, lead him to imagine that there is a greater unity of direction in the political councils of Europe than really exists, and to suggest that, if Russia is a wild elephant, the sooner we get her between five tame elephants the better. Considering how two of the "five tame elephants" behaved only six years ago, the suggestion does not promise much, and has besides been already acted on—at any rate, since the Crimean War.

At the same time it is the Indian experiences of the sometime Lieutenant-Governor of Bengal which have suggested the many instructive illustrations and comparisons that form the chief merit of this "very recent view of Turkey." Although not professing to be learned in the literature of the Mohammedans, Sir George has had ample opportunities of studying them from nature, and takes their laws and religion as he finds them in practice. It would not be exactly fair to represent him as a Liberal Balaam, who set out to curse the Turks, and has returned blessing them altogether. Still this practical experience of his leads him to make short work of many of the vulgar errors current among the enemies of the Turks in England, as well as those put forward by their friends. Thus he brands as a "myth" the idea that Mohammedans, as such, have a craving for Christian blood. It provokes him, as indeed it well may—though, considering the very imperfect connexion between ordinary people's experience and their opinions, it can hardly surprise us—to hear persons who ought to know better (ladies, for instance, who in India have spent much of their lives in entire trust on Mohammedan servants) talk of this terrible Mohammedanism. Not only does Sir George show that on the chapter of religious toleration Mohammedans can well bear comparison with the practice of Christian nations up to a very recent period, but he also points out the great political benefits Islam has conferred on the nations that embraced it, by limiting the power of Oriental despots. Moreover, he objects to the notion that Mohammedan law is unalterable and incapable of modification. On the contrary, pointing to the obviously parallel case of the Jews, he does not see why the day should not come when the Mohammedans shall be brought within the pale of common civil rights. Another of the erroneous ideas which he refutes is that of the "religious Khalifate" of the Sultan of Turkey, or, as it is otherwise stated, "what the French call the *solidarité* of the Mahommedan peoples," there being in fact no more "solidarité" among Mohammedans than among Christians. Sir George observes that there were at one time as many as eleven different Khalifs entirely independent of one another, and that "the present Osmanlee dynasty seems to have assumed the title of Khalif when they conquered the Khalifs of Egypt, themselves quite a local and sectarian dynasty, on the

* Those who care to see a compressed summary of Wohlwill's chief arguments may consult, in the *Proceedings* of the Royal Institution, the abstract of a Friday evening paper read by me on May 8, 1874, to the opinions expressed in which, with one unessential exception, I still adhere.

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same principle," he supposes, "on which a New Zealander claims land because he has eaten the last possessor."

After discussing the religion of the Turk, our author treats of his character and social institutions, and finds them not the rough brutal people we are apt to suppose them. On the whole, he was surprised to find them so much more like the natives of India than he had expected. He attributes the comparatively mild character of the modern Turk to his "blood," on which subject Sir George has views which might perhaps impress us more if developed more in detail. As stated in the book before us, they seem to belong to the "metaphysical stage" of thought. He supposes the blood of the modern Turk to be principally that of the "luxurious and effete" peoples of Asia Minor, who have so completely disappeared, and whom he believes to have been absorbed by the Turks. But surely, whether effete or not, these races had "disappeared"—*i.e.*, had been Hellenised—long before the Turks came among them. However that may be, while Sir George found that the physique of the Turks equals or excels that of the very best Indian races, and is decidedly superior to any general Indian population, they are inferior in agriculture, in commerce, and in energy to the natives of the Punjab. We are told that in mental power and activity the Turks are not only far behind the Greeks, but "various competent observers" agree that they are not only immensely inferior to the regular Arabs, but decidedly inferior to the modern Egyptians and people of Tunis. The comparison of the education of the Turks with that which we give to our subjects in India is very interesting. The Turks have the advantage in being more Europeanised in manner and expression; they are more men of the world, and the first impressions of them are more favourable. On the other hand, their educated class is very small, and, with the possible exception of the military schools, the education given is not so thorough as that which the Indians have received. "Among the natives of India we have turned out a great many highly intellectual men, and a good supply of native doctors and engineers; that is more than the Turks have done." Similarly the position of the Armenians in Turkey is illustrated by reference to that of the higher castes in Cashmere and Bengal who "did not sacrifice themselves by resistance in arms, but sought to make the best of the situation—to conquer the conquerors by superior intellect;" while the rigorous and complete exclusion of the Christians from all share in political power is contrasted with the liberal government of the Mogul Emperors of India and with "the everyday and uncoerced practice of native States in India at this day."

This is obviously not the place for criticism of the practical measures recommended or admitted existing evils. Suffice it to say that Sir George Campbell's leading principle is the largest possible measure of decentralisation, starting with a real and effective village autonomy. In other words, he would establish a system exactly the reverse of that which now prevails in the Hellenic Kingdom. But he well observes (p. 185) that "the real difficulty is, not to teach the Christians to govern themselves, but to devise such a plan that they may do so without injustice to the Mahommedan population of the country." Let us hope that the counsels and experience of India, that great school of religious tolerance, may avail to call attention to that difficulty, and to devise such a plan.

Arthur J. Patterson.

The Hunting Grounds of the Great West: a Description of the Plains, Game, and Indians of the Great North American Desert. By Richard Irving Dodge, Lieut.-Colonel of the United States Army. With an Introduction by William Blackmore. (London: Chatto & Windus, 1877.)

The results of the lengthened and varied experience of an intelligent observer have always a certain interest and value, and five-and-twenty years of active service on the Indian frontier have afforded Colonel Dodge unusual opportunities of becoming thoroughly acquainted with the subject on which he writes. His book is not a mere sportsman's account of hunting adventures, or the incidents of camp life and of travel, as the title might lead the reader to imagine. The text is, indeed, enlivened throughout with stories of the kind, which serve as a pleasant garnish to a large amount of solid information with regard to the nature of the country, its fauna, and the social and political condition of the Indian tribes. The opinions and beliefs of the author have the merit of being his own, founded upon personal observation. He has trusted little or nothing to "authorities;" what he tells us he has seen and examined for himself. An Introduction by Mr. William Blackmore seems almost superfluous, but Mr. Blackmore has an extensive and intimate acquaintance with the Indians, and he adds some useful details as to the constitution and position of the tribes, and the "principal Indian events" of the last fifteen years. "Principal Indian events" means, as might be inferred, the chief massacres perpetrated by Indians on the whites, or *vice versa*, and the various collisions between them, including the late disastrous defeat of Colonel Custer's force by the Sioux under "Sitting Bull" in the summer of 1876. The book is illustrated by some effective sketches by Ernest Griset, and a map, the usefulness of which is materially lessened by the fact that hardly a single locality mentioned in the text is to be found therein.

Thirty years ago the great central region of North America which lies between Canada on the north and Mexico on the south, between the Mississippi on the east and the Rocky Mountains on the west, was virgin ground, unexplored. It remained a blank on the maps, marked "the Great American Desert." The romance which enveloped the unknown country has vanished. Now three railways run through the very heart of it, and great cities have grown up along their track. The territory is so vast, however, that, in spite of rapidly-advancing civilisation, extensive tracts still remain where bands of Indians continue to roam fierce and untamed, following the war-path or hunting the buffalo and the wapiti as of old. Colonel Dodge began his career of frontier service when these great changes of which we have spoken were but just commencing; a few military posts and trading-stations scattered at long intervals were the only points in this wide region occupied by the whites. The soldier's life in these advanced positions in the Indian territory was one of danger and hardship, and fruitful in exciting and perilous experiences. The scene of the author's exploits lay in the southern portion of the great plains, in the country drained by the Missouri and Arkansas rivers and other western tributaries of the Mississippi. Here he found rich hunting-grounds, and came into contact with the Cheyennes, the Arapahoes, the Comanches; the fiercest and wildest of the Indian tribes. The term "plains" applied generally to Central North America is not to be taken literally as implying an almost uniform level, but consists of three series of extensive plateaux of varying size, conformation, and character. The first and highest have an altitude of 6,000 to 8,000 feet above the sea; the second 4,000 to 7,000 feet; while the third and most extensive slope down from a height of 3,000 or 4,000 feet to the level of the Missouri and Mississippi valleys. The surface is, moreover, broken by volcanic peaks and ridges in the highest plateaux, cut by deep cañons, or dotted with sand-hills. Prairies covered with long rich grass alternate with barren alkali plains, stretches of sand and sage brush, or "mauvaises terres," formed by the beds of dried-up lakes seamed by innumerable narrow channels cut in the yielding soil. The plains proper are treeless, wood being only found in the cañons and the valleys. The soil is rich in the relics of ancient life.

"Almost everywhere throughout the plains are found in greater or less profusion animal remains, fossils, shells, and petrifactions. Bones are very numerous and in great variety, from the Saurion and the Mastodon to the minutest reptile, ranging in point of time from the remotest ages to the present day."

Colonel Dodge gives a lively account of the difficulties and dangers incident to travel and camp life, together with numerous useful hints as to the best measures to be adopted to prevent or overcome them.

One of the most appalling sensations experienced by the traveller in a pathless wild is that of losing the sense of direction—getting what is called "turned round." The novice is certain to experience it if alone in the wilderness. In such case there is serious risk that he will lose entire control of himself, yield to the fatal desire "to keep moving," which is one of the symptoms of "plains insanity," and push wildly into the wilderness to meet death by starvation. Even the old plainsmen are not always exempt from this hallucination, and Colonel Dodge gives several curious instances of its power.

"To the man whose 'head is level' the mere being in an unknown locality, or not knowing exactly where he is, amounts to nothing. This is something that happens every day, and no amount of turning among deep cañons or wooded ravines ever interferes with the instinct of the true plainsman. Sometimes, however, he will arrive at a stream which he knows ought to run in a particular direction. To his astonishment it is

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running the other way. On some morning the sun will rise in what appears to him the south or west. The old plainsman knows what this means at once, and, unless he has a compass, or is as sure of his locality as a resident in New York would be in Broadway, he accepts the situation, goes into camp, and waits until he gets all right again."

This is, indeed, the only safe course in any case, for so powerful is the delusion that, as I can testify from personal experience, even seasoned travellers, when completely "turned round," lose all confidence in the compass, which they are fully persuaded must have gone wrong, since it contradicts their own overpowering but erroneous instinct.

As becomes a true sportsman, the author deplores the wholesale and wanton destruction of the larger animals by greedy and unscrupulous whites, who kill them for their hides alone. Since the year 1872 the inevitable process of extermination has proceeded with enormously accelerated speed. The railways have conveyed thousands of reckless slaughterers to the hunting grounds. In 1871-2, Colonel Dodge says, there appeared to be no limit to the number of buffalo. In 1873,

"where there were myriads of buffalo the year before, there were now myriads of carcasses. The air was foul with sickening stench, and the vast plain, which only a short twelvemonth before teemed with animal life, was a dead, solitary, putrid desert."

It is calculated that altogether the almost incredible number of five millions of buffalo have been killed in the three years 1872 to 1874. Some varieties of deer and other animals, whose character and habits render them a less easy prey, and which are more adaptable, may survive among the settlements, but the buffalo, and the elk or wapiti, the noblest of the red-deer tribe, are doomed to speedy extinction.

Colonel Dodge has been a keen observer of the habits and peculiarities of animals, and among the novel points which he has noted is one with regard to the skunk. The animal is carnivorous and nocturnal in its habits, fearlessly

"penetrating in search of food into camps and tents while the inmates are asleep; . . . he will, if he finds nothing more to his taste, deliberately commence devouring the hand, face, or any uncovered part of the sleeper. The bite in itself would be of little account: but in all the country between the Republican River and the Indian territory it is almost invariably followed by that most horrible of all horrors, hydrophobia."

These skunks are not rabid but healthy, eating merely to satisfy appetite. Yet Colonel Dodge has met with only one instance in which the bite was not fatal, and Assistant-Surgeon Jarneway reports ten out of eleven as resulting in death from hydrophobia. The most curious part of the story is that this deadly quality of the skunk-bite appears to be confined to the particular district of the Arkansas before mentioned. There the skunk is more dreaded than the rattlesnake, whereas in Texas and on the Platte it is regarded as harmless. I never heard of any instance of fatal skunk-bite in British America

The portion of the book which deals with the Indian races furnishes a large amount of original and interesting information with respect to their social habits and political condition. The Indian question is treated with great candour and vigour, but on the whole with moderation and good sense. There are, however, one or two things in this section which offend somewhat against good taste, as, for instance, the use of the term "buck," instead of man, when speaking of Indians. The expression originated in the old slavery times, when a male negro was styled a "buck nigger," in order to indicate his inferiority to the white man and kinship with the lower animals. The phrase has been adopted for the Indians by the Western pioneers, but its perpetuation is hardly worthy of the writer.

The true conception of Indian character is almost impossible to a man who has passed the greater part of his life surrounded by the influences of a cultivated, refined, and moral society. An Indian grows up under very different conditions. The child has—

"no softening stories of good little boys poured into his attentive ears at his mother's knee. No dread of punishment restrains him from any act that boyish fun or fury may prompt. No lessons inculcating the beauty and reward of goodness or the hideousness and certain punishment of vice are ever wasted on him. The men by whom he is surrounded, and to whom he looks as models for his future life, are great and renowned in proportion to their ferocity, to the scalps they have taken, or the thefts they have committed. His earliest boyish memory is probably a dance of rejoicing over the scalps of strangers, all of whom he is taught to regard as enemies. The lessons of his mother awaken only a desire to take his place as soon as possible in fight and fray. The instruction of his father is only such as is calculated to fit him best to act a prominent part in the chase, in theft, and in murder. . . . Virtue, morality, generosity, honour, are words not only absolutely without significance to him—but are not accurately translateable into the Indian language of the plains.'

This is, however, too sweeping an assertion. The Crees, for instance, have a word which is synonymous for straight and right or upright. Colonel Dodge, however, allows the Red Man some virtue, patience, endurance, and a certain courage.

The Indian of the plains—

"while not so degraded as many other tribes and peoples of this and the older continent, is as thoroughly savage as any. His religion inculcates neither obligation nor duty to either God or man. His education teaches no morality. His social life is scarcely a remove from that of the beasts of the field. His idea of right is the execution of his own will—of wrong, the enforcement of another will in opposition to his."

That the Indian of the United States has exhibited so little improvement and is still a cruel, inhuman savage, the author attributes in great measure to the fault of the Government. He has never had a fair chance. Robbed by unscrupulous agents and traders, deceived over and over again by the breaking of treaties, the chief influence exercised by contact with civilisation is an evil one. And, with all the authority of long official experience and mature judgment, Colonel Dodge condemns in the most unqualified way the present system of dealing with the Indian tribes. He urges that no more treaties should be made by the Government, which does not carry out its own obligations in good faith, and does not attempt to make the Indians carry out theirs. He advises that they should be placed on reservations, governed by trustworthy men selected for their fitness and not by political jobbery, who would rule them justly under the same laws as the whites. Some of the author's suggestions—such, for example, as the punishment of marriage or cohabitation with Indian women by whites or negroes—are indeed clearly impracticable, but the system he advocates is in the main a wise and righteous one. In support of it he points out the satisfactory results which have followed a similar policy so admirably carried out by the Canadian Government; and compares the peaceful condition of the country north of the British line with the murder, and pillage, and lawlessness which are rampant in the Indian territory on the American side of the border. W. B. Cheadle.

Materials for the History of Thomas Becket, Archbishop of Canterbury. Edited by James Craigie Robertson, M.A. Vol. II. Rolls Series. (London: Longmans, 1876.)

Canon Robertson's second volume, unlike the first, contains nothing that has not already appeared in the collection of Becket literature published in one form or another by Dr. Giles. No one, however, who is acquainted with that collection will in the least regret that it is at length in process of being superseded. With all his claims to the gratitude of historical students, Dr. Giles has the reputation of being the most perverse and inaccurate of editors; and how well he deserves it may be seen by a glance down the parallel columns in which his successor compares some of his readings with those of the manuscripts. Although, therefore, the whole of the materials here given us are perfectly well known, and have been used by all recent biographers of Becket, a new edition of them, so far from being unnecessary, is hardly less welcome than the writings of William of Canterbury, for the most part before unpublished, which formed Mr. Robertson's first instalment. Of the works included, the more strictly biographical are the *Passio S. Thomae* of Benedict of Peterborough, the *Vita S. Thomae* of John of Salisbury, with the supplement of Alan of Tewkesbury, and the *Vita S. Thomae* of Edward Grim. As might be expected, the editor has found no traces of the complete Life of Becket which Benedict of Peterborough is supposed by some to have written in addition to the Martyrdom. The fact is, that not only is no copy of such a work known to be in existence, but there is no evidence at all that it was ever written; on the contrary, as Mr. Robertson points out, there are distinct contemporary statements the other way. On what ground, therefore, the Icelandic Life of Becket, edited by Mr. Magnusson, is asserted in the official list of the Rolls publications to be derived from Benedict's biography we are at a loss to conceive. To return, however, to the materials in hand: so far as the Latin text is concerned the manner in which Mr. Robinson has performed his duties as editor is unexceptionable. The only fault we have to find with him is with regard to his introductory notices, which—unless, indeed, he

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means to say more on the subject hereafter when he prints the remaining biographies—are altogether insufficient. The greater part of the volume, however, is taken up, not with the works above-named, but with the collection of the Miracles of St. Thomas made by Benedict of Peterborough, together with a few single stories of the same kind drawn from various sources. As the similar, though apparently somewhat later, collection of William of Canterbury was included in the first volume, this class of Mr. Robertson's materials—which more properly should have come last of all—is the first to be completed; and, accordingly, he not only gives an able analysis of the whole in his Introduction, but has further earned the thanks of his readers by adding a special glossary and index. Notwithstanding the large amount of space they occupy, no excuse is needed for printing these miraculous narratives in full; for, whatever opinion may be entertained of them in one sense, their value as illustrations of the manners and feelings of the time is beyond question. As we have already, however, spoken at some length of the collection of William of Canterbury (Academy, October 7, 1876), no more need be said of Benedict's better-known work than that, although the miracles recorded in it are for the most part different, they are of precisely the same general character, and offer the same infinite variety of interesting detail. As far as can be judged at present, Mr. Robertson's volumes in the Rolls Series are likely to be no less distinguished for good editing than for the importance of their subject-matter; but his real difficulties can hardly be said to have begun till he reaches the correspondence. Geo. F. Warner.

NEW NOVELS.

Is That All? (Boston: Roberts & Co., 1876.)

At Sixes and Sevens. By A. Weber. (London: Mozley & Smith, 1877.)

The Maid of Florence. (London: Sampson Low & Co., 1876.)

Condoned. By Anna C. Steele. (London: Chapman & Hall, 1877.)

Warrawarra, the Carib Chief. By Henry H. Breen, F.S.A. (London: Tinsley Brothers, 1876.)

There are few more agitating moments in the life of a modest English critic who strives to do justice and love mercy than those in which he finds an American novel put into his hands. Do what he will he is sure to be found guilty (as the British villain of *Is That All?* is found guilty) of "speaking of America with unconscious insolence," and, if the insolence is unconscious, how is the poor creature to help it? However, at the risk of being consciously or unconsciously insolent, we shall venture to say that *Is That All?* is a pleasant little story, with a rather ostentatious absence of completeness or definiteness in its plot. It is, so to speak, a slice out of the life of the higher-class society of an American country town, and the size and shape of the slice has not been determined by anything but the will of the carver. The only beginning or end of the story is the beginning and end of the appearance of the above-mentioned British villain, whose villany is not of a very black type, and who is admitted to be a gentleman of unexceptionable manners and appearance. This is something; though we cannot say that his conduct altogether satisfies us. Do well-bred baronets' sons, when they visit the States, carry in their pockets photographs of their ancestral country-seats for exhibition to the admiring natives? The most comic thing about the book is its illustration of Time's revenges. For some centuries our own writers have been contrasting the polished and fascinating but immoral foreigner with the honest but rough and ungainly Briton. And now, behold, it is Britain that sends her polished scoundrels to flutter the dove-cotes of America, and be confounded by the virtuous, if rugged, manhood of the youthful Yankee. We repeat that *Is That All?* is a pleasant book.

At Sixes and Sevens is a novel which would probably never have been written but for Miss Yonge's influence, while it at the same time shows infinitely more strength and originality of handling than most of the numerous progeny of *The Heir of Redclyffe.* The heroine is the eldest daughter and practical head of a large family, her father being a rather feeble country parson, and her mother an invalid. She is adored by a capital fellow, the son of a neighbouring squire, but of course snubs him, and in her turn adores a gentleman who, we are informed, has a "great big heart" and a "great big intellect;" information which we are, as usual, obliged to take upon trust, no evidence in the affirmative being given by his conduct or conversation. With the recklessness common to her class, the author kills poor Claude Wyatt, the rejected suitor, in a perfectly unnecessary way, and, with the quaint liking for useless and improbable suffering which is also characteristic, she makes Grace Browne, her heroine, toil as a governess for eight years till she is thirty-one, before the Admirable Crichton chooses to marry her. All this queer mixture of sentiment and asceticism we are well used to, but what we are not used to in connexion with it is the excellent descriptive power and the firm strokes of character-drawing which Miss Weber at the same time gives us. Grace Browne is a singularly distinct and original figure amid the hundreds of similar heroines who have gone before her. Her hero-worship, her impulsiveness, her hatred and yet careful performance of drudgery, her placid indifference to small scandal, are very well brought out. On the other hand, the sketches of Thames scenery are very pretty, and have the rather unusual charm of being woven naturally into the narrative, and not stuck upon it in the more usual "purple-patch" fashion.

Some touchy people might quarrel with the author of *The Maid of Florence* for requesting his readers not to think that Florentines in the thirteenth century were "barbarians;" and others might object to the rather remarkable statement that "much of the country was ravished." To us these trifles seem harmless when compared with another peculiarity of the book. Experienced novel-readers know that a certain class of novelist is very apt to break out into occasional spurts of blank verse. But a book in which all the characters habitually talk in decasyllables is an outrage which is really too much. The Maid of Florence herself talks blank verse literally by the page. The Maid's papa talks blank verse. The Maid's uncle talks blank verse. The hero talks blank verse. The hero's confidant talks blank verse. The wicked old woman talks blank verse. The conspirators talk blank verse. And the only occasions when blank verse is not talked are exactly those when prose is allowed in the orthodox English drama. In fact, it is difficult to avoid believing in all seriousness that the author first committed a five-act tragedy; and then, finding managers or publishers unpropitious, interspersed a little narrative, knocked off the capital letters (some of them) at the beginning of the lines, and tried his venture as a novel. It was certainly wise not to publish it as a play.

The author of *Condoned* has, with the odd lack of judgment which not seldom distinguishes lady novelists, done nearly all she could to spoil her book. She has written in a most alarmingly pretentious style: for instance, there are few novelists who can afford to risk such a phrase as:—"It was one of those evenings which hold a knell for the desolate, an anthem for the havened." She has given us an absurdly inappropriate title; for the various misdeeds which her story records are nothing less than condoned. She is a little fond of unsavoury images and details. Her comedy (as when she represents two elderly ladies as partially intoxicated by the admixture of a teaspoonful of brandy in their tea) is farcical, and not amusingly farcical. Her characters are things of shreds and patches, and she has spoilt her *dénouement* by a most perverse and unreasonable indulgence in the infliction of unnecessary suffering. Notwithstanding all which, the book is still one of decided interest, of infinitely greater interest than many books against which no such definite charges can be brought. If it were not, indeed, for the total inapplicability of the third volume, which prevents one from excusing minor sins, it might be that the merits would cover the faults. The style, forced as it is, not unfrequently clothes a rather happy thought or expression; and the characters, though very badly pieced together, are often successful in their different appearances. There are not a few carefully-done pieces of description, and one character, the superfine Lord Vipont, though a very old friend, is well sustained throughout. The Desmond family, in whom poverty has produced a kind of easy-going fatalism, without obliterating the instincts of good birth and good breeding, are also good. But the heroine, Astaroth Herne, is the stumbling-block. Her history is one of those neatly summed up in the two lines—

"Ça commence par une aubade;
Ça finit par De profundis."

But whereas she is represented as at first having all the hot blood of a Monna Belcolor, she ends with a calm acquiescence in desertion and despair, ending in a commonplace suicide. Throughout the volume there are scattered many epigraphs signed "A. C. S.,"

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which awaken a mild curiosity. Are they unpublished works of Mr. Swinburne's, or do the initials stand for "Anna C. Steele"? From internal evidence we incline to the latter of the two hypotheses.

Warrawarra, the Carib Chief, is a curious book, which, but for the avowal of authorship, we should have imagined to be, in parts at least, a translation from the French. However, as the scene is in one of the French West Indian Islands, called Sidonie (it would seem that Martinique is intended, and we do not quite understand the reason of the *alias*), the Gallicisms are perhaps excusable as local colour. It can scarcely be said to have much interest as a novel, though with a little judicious alteration it would have made a capital boys' book, as there are plenty of battles, murders, disguises, hairbreadth 'scapes, and other suitable material. The nominal hero is a personage who unites in an odd partnership the characters of Carib Chief and Catholic *curé*, but most of the parties interested are polite enough not to be inquisitive as to his identity. The real hero is a certain Mr. Henry O'Neil, who appears to "circulate" between France and England in time of war with rather amazing facility; becomes director of a college in "Sidonie;" is obligingly appointed by the Governor of the island tutor to his daughter; knocks a fellow-creature on the head with an iron bar, and without taking the trouble to mention the fact to anybody, whereby he not unnaturally gets into trouble; fights a duel and kills his man; and, in short, generally behaves in an approved and regular fashion. It is unnecessary to say that his lovely pupil and a nice little fortune reward his labours. The old story of the confessor and his penitent who undesignedly reveal a crime by the coincidence of two thoughtless remarks is brought in, as we venture to think, rather out of place. But there is nothing else which deserves censure.

George Saintsbury.

CURRENT THEOLOGY.

Gold and Alloy in the Devout Life. By the Rev. Père Monsabré, O.P. Authorised Translation. With Preface by the Very Rev. T. N. Burke, O.P. (Dublin: M. H. Gill and Son.) A very clever and sensible book, on the besetting faults of women living in the world and aiming at a life of superior devotion. A still rarer quality than its practical shrewdness is its pure and, so to speak, classical style—a quality which may be both illustrated and accounted for by the fact that scarcely any book is quoted in the greater part of it, except the Bible, the *Imitation*, St. Thomas Aquinas, and St. Francis of Sales. There is one part where it is otherwise—the chapter entitled "A Type from the Holy Fathers"—where that incapacity shows itself which is the great weakness of modern Romanism—the incapacity to distinguish between matter for meditation and matter for belief. The work is well translated and badly printed.

Of the Imitation of Christ; The Christian Year; The Spiritual Combat; Spiritual Letters of St. Francis de Sales; The Hidden Life of the Soul. By the Author of "A Dominican Artist," "Bossuet and his Contemporaries," &c. ["Taken, not literally, but substantially," from the writings of Jean Nicolas Grou.] (Library of Spiritual Works for English Catholics: Rivingtons.) Sixpenny editions of works like these are likely to be really useful, as introducing a higher type of culture among half-educated "English Catholics:" the rather as the translations are all in good English—the only serious fault being in the *Imitation*, which is too modern. *The Hidden Life of the Soul* stands on rather a different footing from the other works included in the series: Père Grou is not to the Church what their authors have been and are, and in this edition we have rather a cento of chapters than a continuous treatise. But still the book is worthy of its place; and it is historically interesting, as a specimen of the sober, manly piety of the school of Fénelon, contrasting with even such a writer as Père Monsabré, who ignores men in his pictures of true and false devotion, "for alas! they practise so little devotion that it would be difficult for them to abuse it."

The Church of the First Three Centuries. By Alvar Lamon, D.D. With additional Notes by Ezra Abbot, D.D., LL.D., and Henry Iverson, M.A. (British and Foreign Unitarian Association.) This would be a scholarly work if it were not written with a partisan object. It is impossible to investigate profitably the opinions of the primitive fathers, if we start with the fixed hypothesis that they must have held the opinions which we, on independent grounds, believe to be true: and the method becomes not less but more unprofitable when the system of belief sought to be forced upon them is widely different from that which was, as a matter of history, developed out of theirs.

Psalms and Litanies, Counsels, and Collects for Devout Persons. By Rowland Williams, D.D., late Vicar of Broadchalke. Edited by his Widow. Popular Edition. (Henry S. King and Co.) A really devout book of devotion—mostly a compilation, but one bearing the mark of the compiler's own individuality. Many readers will be surprised to find how little Dr. Williams diverged from the main doctrines of the Christian faith: it is probable that, except on the point of the miraculous Nativity, his confession of faith would have passed as orthodox at any period before the Reformation, perhaps at any before the last century. But one characteristic feature is the mental restlessness which would not leave unaltered even forms with whose spirit he was in perfect sympathy, and which expressed no opinion from which he cared to differ: he seems often to change for change's sake a Scriptural or liturgical passage so perfect that any change must be for the worse. The most original feature of the work is the scheme of parallel "counsels" and "stories"—analogous to the Epistles and Gospels of ordinary liturgies—to be selected from the devout writings of all nations and religions. It is a pity that the series was left unfinished at the author's death: it would have been very interesting if it could really have been carried to such a length as he would have considered complete.

The Bible for Young People. By Dr. H. Oort, Professor of Oriental Languages at Amsterdam, and Dr. J. Hooykaas, Pastor at Rotterdam, with the Assistance of Dr. A. Kuenen, Professor of Theology at Leiden. Vol. II.: From Moses to David. Prefaced by Dr. H. Oort. Authorised Translation. (Williams and Norgate.) A great deal of learning and a fair amount of cleverness have been spent in this work on an unfortunate aim. Many students may remember the period in their school-days when they learnt Old Testament stories, not from the Old Testament, but from so-called "Scripture Histories"—a race of books of which Pinnock's is the most frequently used, and Dr. Watts's probably still the best. Drs. Oort and Hooykaas seem to intend their work to fill the same place in the education of the next generation: it may fairly be said that it is a place not worth filling. Even if it were, the time has not yet come for it to be filled: certain as it may be that sound Biblical criticism is not as conservative as that which was current in Dr. Watts's time, it would be impossible to maintain—probably the authors themselves hardly would maintain—that the theories here put forward as to the reconstruction of Hebrew history are as yet ascertained facts, which may be taught in schools without fear of the pupils having anything to unlearn. More agreement among all competent scholars must be attained than is attained yet before a school-book is the proper place for a view as to the comparative antiquity of the feasts of the Passover and of Unleavened Bread. And, in the name of good sense and good taste, if "young people" are to read the story of the finding of Moses at all, let them read it in the words of the second chapter of Exodus: even if they are not Moses' own, they are the words of a better story-teller than we shall easily find in Holland or England.

The Scriptural Religious Histories and Prophecies Analysed and Examined. By J. W. Willcock, Q.C. In Three Volumes. Vol. I. (Williams and Norgate.) "Dedicated to the Japanese, the only People who have subordinated their Ancient Institutions, their Ancient Manners, their Ancient Language, and their Ancient Superstitions, to Common Sense." The book is not so absurd as this would suggest: the author knows little of Oriental history and nothing of Oriental philology, but his mother-wit is sufficient to lead him to found frequent acute suggestions on the facts he meets with in the Bible or the better class of popular commentaries on it.

Meditations on the Essence of Christianity. By R. Laird Collier, D.D. (Williams and Norgate.) "After reading Feuerbach's *Essence of Christianity*, Büchner's *Force and Matter*, and other books of like tendencies," Dr. Collier on mature consideration thought that, though the forms of Christian belief needed modification in view of recent discoveries, yet the essence of Christian faith remained, in the form of a spiritual Unitarianism. Neither his statement of this creed nor his arguments on behalf of it are very remarkable: but occasionally we meet with a true and almost profound remark like this:—"A Brahmin can love God without loving his neighbour; an Englishman can love his neighbour without loving God." And each "meditation" is introduced by a poem, more or less approaching to a hymn: and some of these are really beautiful—all simple and sincere. The following is perhaps the best composed:—

"Teach how, yet, what here we know
To the unknown leads the way,
As the light that, faint and low,
Prophesies consummate day;
How the little are before us,
Proves the perfect circle o'er us:

How the marr'd unequal scheme
That on all sides here we meet,
Either is a lawless dream,
Or must somewhere be complete;—
Where or when, if near or distant,
Known but to the One Existent.

—He is. We meanwhile repair
From the noise of human things
To the fields of larger air,
To the shadow of his wings:
Listening for his message only
In the wild with Nature lonely."

The City of the Lost, and other short Allegorical Sermons. By Walter A. Grey (Π), Vicar of Arksey, and B. Kerr Pearse (Φ), Rector of Ascot Heath. Fourth Edition, revised and enlarged. (Parker.) Though of very unequal merit, these sermons point to a very valuable way of revivifying the influence of the pulpit without compromising its dignity. From the story of Pompeii to a very remarkable dream of Mr. Pearse's, and from this to the ordinary circumstances of a fox-hunt, real and natural events are taken as the text for spiritual exhortations—exhortations none the less vigorous because they are enforced with all the terrors of the traditional eschatology.

The Lord's Prayer. By C. J. Vaughan, D.D., Master of the Temple. (Strahan.) *Words from the Cross*, Lent Lectures, 1875; and *Thoughts*

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or These Times, University Sermons, 1874. By J. J. Vaughan, D.D., Master of the Temple, and Chaplain in Ordinary to the Queen. (Macmillan.) Both these volumes—the first, like the greater part of the second, consists of a series of Lent Lectures—are among the best of Dr. Vaughan's published sermons. They have the earnestness and spirituality without which no sermon can be good; they have also the advantage of the thorough knowledge, and the consequent soundness and soberness of judgment, which Dr. Vaughan combines with those qualities: and he uses his superior knowledge with more discretion than is sometimes the case, in teaching those who are willing to learn from him, instead of arguing against those who are not.

NOTES AND NEWS.

On the 25th of last month the University of Moscow celebrated the 122nd anniversary of its foundation; in honour of which a bust of Lomonosof was "inaugurated," and a speech about his merits delivered by the Rector, Prof. Solovief, the author of the most voluminous of modern histories. The number of students in the university is now 1,509, of whom 695 belong to the medical faculty. Its library contains 173,024 volumes. During the first half of last year 664 students attended the lectures free of charge, 392 of whom were excused payment on the ground of poverty. In the second half-year the number of free admissions was 743. Temporary assistance in money was given to the amount of 8,989 roubles, distributed among about 200 students; in addition to 3,677½ roubles contributed by a society which also bestowed dinners upon from fifty to seventy poor students every month, at a cost of 1,677 roubles. For the assistance of such students Colonel Byrdine has given 25,000 roubles to the university, which has received, also, last year, gifts of 23,000 roubles, and bequests of 36,000, for studentships, &c. Besides other presents, therefore, the university received last year in cash about 84,000 roubles, or some 12,000*l.*

We are glad to be able to state that Mr. Samuel Timmins is writing the Life of the late George Dawson, of Birmingham, with the assistance of documents furnished by the family. The work will be published by Messrs. Henry S. King and Co. Mrs. Dawson is, we understand, engaged on a collection of her husband's prayers, sermons, and lectures.

The Rev. Walter Gregor, whose "attractive little book," entitled *An Echo of the Olden Time from the North of Scotland*, is twice quoted by Prof. Liebrecht in the first number of the *Englische Studien*, has collected a number of Scotch customs and superstitions respecting animals, which he proposes to publish as the first section of a work on the traditionary lore of the north-east of Scotland.

We understand that Messrs. Macmillan and Co. have in the press a new book by Lady Barker, which, under the title *A Year's Housekeeping in Natal*, will give a series of lively sketches of men and manners in that colony.

A somewhat singular coincidence, and one involving something like a misfortune to a young poet, has occurred. Mr. William Leighton, an American, having written an extended tragedy entitled *The Sons of Godwin*, received the last proof of his work only to discover at the same moment that Mr. Tennyson had used up in *Harold* the entire plot. Mr. Leighton's book has, nevertheless, appeared, a volume of 188 pages, bearing witness to a great deal of patient study and not a little poetic and dramatic ability.

Messrs. Sampson Low will issue shortly, as the new volume in "The Tauchnitz Collection of German Authors," the copyright translation of *Uarda*, the new novel by Prof. Ebers, author of *The Egyptian Princess*.

In the *Athenaeum* of January 20 M. About made a vigorous onslaught upon the memory of M. Buloz, the late editor of the *Revue des Deux-Mondes*. It must have been unpleasant to him to attack his former chief, who (not very willingly, it is said) undertook his defence when he was charged with having "conveyed" the letters on which his *Tolla* was founded. The story was as follows: In 1841 there was published at Paris a book founded on facts, entitled *Vittoria Savorelli: istoria del secolo XIX*. A Prince D—— bought up the whole edition and destroyed all but a few copies. One of these fell into the hands of M. About, who founded *Tolla* upon it, supposing, it is said, that his copy was unique, and that he was therefore secure from detection. But a fierce controversy arose on the subject, and M. About ultimately avowed the obligations about which he had long been silent. The whole story may be read in Quérard's *Supercheries Littéraires Dévoilées*, (second edition, Paris, 1869–70, vol. i. p. 168), who gives a number of references to articles, &c., bearing on the question. M. Buloz, while defending M. About officially, is said to have been privately infuriated against him. A bitter quarrel ensued. *Hinc illae lacrymae* which M. About has recently let fall upon his grave.

M. C. Mayreder is preparing a *Polyglot Proverbs-Collection* and a *Bibliography of Proverbs*. He hopes to obtain assistance in this undertaking from persons who are interested in the subject in different countries. He asks for proverbs in their original language and character, with the transcription in Roman characters, and a translation in German, Dutch, English, French, Italian or Latin. Specifications are also asked for of *Sprichwörter-Quellen*, according to a *Rubrikensystem* printed by him along with his appeal for aid. His address is Vienna, I., Heiligenkreuzerhof.

Under the title of "Ancient Classics for Russian Readers," Prof. Vladimir Kovalevsky (neither the jurist of that name, nor the embryologist, nor yet the Orientalist, but the palaeontologist) is bringing out at St. Petersburg an adaptation of Mr. Collins's well-known series of "Ancient Classics for English Readers." The Roman poets are edited by Prof. Pomyalovsky, and the Greek dramatists by Prof. Lyugebil. Fourteen volumes have already appeared, the other six are to be ready in the course of the present month.

The annual meeting of the English Dialect Society was held in the Manchester Town Hall on Monday last. The Report was read by the honorary secretary, Mr. J. H. Nodal, and it was announced that the annual subscription would be raised from half-a-guinea to one pound. The publications for 1877 are to be chosen from Tusser's *Husbandrie*, edited by W. Paine; Mr. E. Peacock's *Lincolnshire Glossary*; Mr. Nicol's *History of French Sounds*; Mr. Elworthy's *Grammar of West Somerset*, &c.

We understand that in addition to the octavo students' edition of the translation of *Anwar-i-Sohaili, or Fables of Bidpaï*, by Mr. Wollaston, of the India Office, the work will appear in quarto, handsomely illuminated, with Oriental edgings of various designs. This attractive form of publication has been thought suitable for a collection of fables which, while held in exceptional estimation in the East, is comparatively little known to the general public in this country.

Mr. Joseph Fisher has in the press, and will shortly publish, a *History of Land Holding in Ireland*.

Messrs. Clark, of Edinburgh, have in preparation, with the sanction of the author, a translation of M. Janet's work on *Les Causes Finales*.

Messrs. Sampson Low and Co. have nearly ready an edition of *The Barton Experiment*, the new work by the author of *Helen's Babies*. The "experiment" is a novel one, and intended as an aid to the temperance movement. The work is published by arrangement with the author.

A Day of My Life, or Every-Day Experiences at Eton, by an Eton Boy, is a new work by a present Etonian, which Messrs. Low and Co. will shortly publish.

The Rev. Augustus Clissold has in the press a reply to Mr. Proctor's strictures on Swedenborg's teachings, which appeared in a recent number of *Belgravia*.

The New York *Nation* announces among forthcoming works the *Life and Letters of Charles Sumner*, edited by Edward L. Pierce; a Memoir of the late Gen. W. F. Bartlett, by Gen. F. W. Palfrey, of Boston; and *Christopher Marshall's Diary*, 1774–1781, which was kept in Philadelphia and at Lancaster, Pa.

Among recent publications by Messrs. Mittler of Berlin are:—Becker's *Geschichte d. 2. badischen Grenadier-Regiments Kaiser Wilhelm Nr.* 110; Krätzig's *Geschichte d. 1. rheinischen Feld-Artillerie-Regiments Nr.* 8; and Stähler's *Geschichte d. Fuss-Artillerie-Regiments Nr.* 154, *seiner Stamm-Truppentheile.*

The Italian Minister of Public Instruction has offered, with a view to making the Fourth Oriental Congress something more scientifically valuable than a mere social gathering, a prize of 5,000 lire (200*l.*) for the best essay on a set subject.

"Il subietto sarà: Le vicende della civiltà *aria* nell'India. Premesso uno studio storico-critico sopra gli elementi proprii, costitutivi della civiltà *aria*, prima della sua migrazione verso il Pengiab, quali si poterono rivelare nel linguaggio, nel mito, nelle credenze religiose e nel costume, si farà in modo particolareggiato la storia successiva di quella civiltà nell' India, ricercando gli elementi che la modificarono nelle sue varie sedi indiane."

The essays are to be sent in before the beginning of 1878, and may be written in French, English, Italian, Latin, or German. Full particulars as to the mode of sending the MSS. are given in the *Bollettino*.

The Committee of the Fourth Oriental Congress has made out its list of delegates. Eleven of these are from Italian cities; more than sixty from foreign countries. Among the latter we notice that Prof. Chenery and Sir H. Rawlinson have been selected for London; Prof. Legge for Oxford; Prof. Wright for Cambridge; and Dr. Muir for Edinburgh. There are over twenty German delegates, including the well-known names of Proff. Fleischer, Nöldeke, Vullers, Spiegel, Aufrecht, Weil, Pott, Benfey, Lepsius, Weber, and Sprenger. MM. Renan, Schefer, Bréal, and Barthélemy de Saint-Hilaire will represent Paris, and M. Sauvaire Marseille. Messrs. Burnell, Whitney, Mariette-Bey, Satow, Kielhorn, Leitner, Ahmed Vefik Effendi, Berger, and Tiesenhausen represent their several cities or countries.

The eminent Coptic scholar, M. Eugène Révillout, has lately made a discovery of great interest and importance. The Bibliothèque Nationale of Paris acquired two years ago a demotic papyrus, numbered 215, and having five columns of writing on the obverse side. The reverse has other columns in a different writing. It is this which M. Révillout has succeeded in deciphering, and he has found that the papyrus contains a portion of an ancient Egyptian chronicle, compiled apparently under the Ptolemies, and extending from the end of chapter vi. to the end of chapter xiii. The chronicle proves that the ancients were right in maintaining that Manetho's Egyptian history was based on earlier chronicles, and that the doubts cast on the existence of these have no foundation. It relates to the obscure period of Egyptian history which commenced with the expulsion of the Persians from the country, and lasted from B.C. 410 to 345. It restores Nectanebo I., erroneously placed by the copyists of Manetho at the head of the Mendesian dynasty, to his true position, and shows that the Mendesian monarch Nuthes, placed before Nepherites II. in the Armenian text of Manetho and

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after him in the Greek text, was really a rival of Psammuthes, and, like the latter, preceded Akoris. The author of the chronicle was manifestly a priest, as the events that happen are all described as the results of Divine Providence. If Egypt is punished, it is on account of its sins; if it recovers itself, it is for the triumph of the Divine law. From time to time the narrative is interrupted by a prayer or a magnificent outburst of lyric poetry, quite in Hebrew fashion. Now that one of the chronicles used by Manetho has been recovered, we may hope that others will be met with and further light thrown on the chronology of the oldest seat of civilisation of which we know.

The second part of *Mélusine* contains a review of Mr. Gill's *Myths and Songs from the South Pacific*, by M. Loys Brueyre, who contributes also an interesting Creole variant of the story of the two girls, generally step-sisters, who visit a witch and fare according as they have behaved. Among the numerous popular traditions quoted in the number is one respecting the Great Bear. The inhabitants of the Vivarais look upon it as a huge saucepan, which will be taken off the fire one day by a tiny man who watches it under the form of the small star above the Bear's tail. That day the end of the world will arrive.

The first part has just appeared at Heilbronn of the new periodical edited by Dr. Eugen Kölbing under the title of *Englische Studien*, and dealing with the whole range of English philology and literary history. The opening number contains four articles by the editor. The first is entitled "Zur Textkritik des *Ormulum*;" the second contains "Die jüngere englische Fassung der Theophilussage," edited, for the first time, with an introduction; the third is on "Zwei mittelenglische Bearbeitungen der Sage von St. Patriks Purgatorium," with the original texts; and the fourth is on the origin, &c., of the Middle English romance of *Lybeaus Disconus*. Dr. Adolf Buff, of Augsburg, contributes an article in English on the quarto edition of Ben Jonson's *Every Man in his Humour*. And Prof. Félix Liebrecht discourses learnedly on "Folk-lore." Beginning with the story of Godiva, he quotes various parallels, including an Indian legend of a beautiful princess who consented, in order to break a spell, to wander unclothed across a plain, and then to have her head cut off. In her case a double row of trees sprang up in order to shield her from the eyes of the populace. Next he discourses on "riding the stang," quoting Hudibras, the *Manchester Guardian* for May 7, 1875, &c., and on the "three souls" which were capable of being drawn out of one weaver by the catch with which Sir Toby proposed to "rouse the night-owl." And, finally, he describes and comments upon an English, a Scotch, and an Irish superstition, and compares an Aberdeenshire form of wooing with the Welsh "Bundling," and the German *Kiltgang*. To all Englishmen it must be most gratifying to see their language and literature illustrated by so thoroughly scholarlike a journal, to which we cordially wish full success.

DR. TITUS TOBLER.

Dr. Titus Tobler, the Palestinologist, who has just died at Munich at the age of seventy, was probably the most widely-known of the citizens of the little half-canton of Appenzell-Ausser-Rhoden. The *Appenzeller Zeitung* contains a summary of his biography. He was the son of Pfarrer Tobler of Stein, was born and received his earliest education in his father's parish, and then entered the principal Cantonal School at Trogen, the capital. Choosing medicine for his calling, he studied in turn at the Medical-Chirurgical Institute of Zürich, at the University of Vienna, and in Paris. Returning home, he practised medicine in his native commune, of which he was soon after elected the president or the mayor—if we may English the "Gemeindehauptmann" of an Appenzell village by such titles. He found plenty of leisure for study and politics. His first publication was dialectic, *Appenzellischen Sprachschätze* (Zürich, 1837). His main energies, however, were devoted to the political concerns of his little native republic, and the revision of the Appenzell law-code is attributed principally to the effect of a pamphlet by the young doctor. In the year 1835–1836 he undertook a journey into the East, in order to study the terrible cholera in its birthplace, and this journey was some years later described by him in two volumes. In 1845 he made a second journey to the East, mainly with the intention of studying the topography of Jerusalem and its environs. This was the commencement of the series of explorations and publications which occupied the greater part of his life. He had a very exact acquaintance with all the mediaeval accounts of journeys into the Holy Land, of which some unpublished MSS., mainly by clerical and knightly pilgrims belonging to the old ruling aristocratic families of Bern, have been found in Swiss libraries. Many of his works on Palestine were written at Horn on the Bodensee in the canton of Thurgau. Even in this pleasant retreat he was incapable of stifling the instinct of a Swiss scholar to plunge into political strife, and in the intervals of composing his *Bethlehem*, *Golgotha*, *Die Siloahquelle und der Oelberg*, the *Topographie von Jerusalem*, and other writings of this period, Dr. Tobler was labouring in the forefront of the Liberal party at the revision of the constitution of Thurgau. In 1853 the Landesgemeinde of his native canton honoured him by electing him one of its representatives in the Swiss Nationalrath.

NOTES OF TRAVEL.

Petermann's *Mittheilungen* begins the year with the first part of an exceedingly valuable paper on the peoples of the Russian Empire in Europe and Asia, drawn up chiefly from two recently published Russian works—that of Colonel A. F. Rittich, of the Russian General Staff, on the numerical strength and distribution of the inhabitants of European Russia, Finland, and the Caucasus, and Colonel Weniukow's *Frontier Countries of Asiatic Russia*. Both of these works have for their chief object the examination of the military power of Russia, and may be said to have been called into being by the new military regulations of the Empire, which came into force on January 1, 1874. Previously to the enactment of this law 90 per cent. of the Russian army was composed of Russians proper; by the introduction of a general conscription, however, this relation must be altered in so far as that the army of two millions of men must henceforth contain about 25 per cent. of non-Russian, and about 18 per cent. of non-Slavonic elements. Hence it becomes of great importance to examine the conditions and capabilities for military service of the many peoples included within the Russian boundary. This first portion contains a rapid sketch of the history and development of the Russian people, and of the gigantic spread of Russian power in Europe and Asia; this is followed by similar notices of the other Slavonic peoples of the Empire, the Poles, Servians, Bulgarians, and Czechs; of the Letto-Slavonic, Lithuanians and Letts; of the Greco-Latin group, the Greeks and Rumanians; the Germanic group, Germans and Swedes; and, lastly, of the Iranian branch, the Armenians and Gypsies. The paper is accompanied by a very clear and elaborate ethnographic map of the whole Russian Empire. Dr. Peschuel-Loesche contributes a description of the lower portion of the Quillu river, the most important stream of the former kingdom of Loango, on the West African coast, and of the natural history of its banks, the result of his journey with Dr. Falkenstein from July to September, 1875. It is announced that Herr Clemens Denhardt, of Berlin, is about to set out on a journey of exploration in East Africa, for which he has been preparing himself for two years. He purposes to take Witu, on the Zanzibar coast, as a starting-point, and to endeavour to penetrate the unknown region which lies between Abyssinia and the great lakes of the Nile. In order to allay the suspicions of the natives, who regard with mistrust all travellers whose motives are not apparent to them, Denhardt's expedition will externally have a commercial aspect. A short account is given of M. Dupuis' adventurous voyage down the navigable river Song-Ka, possibly the future highway of commerce from Yunnan, in Southern China, to Annam, referred to in the Academy of December 2, p. 543. Among other interesting Arctic matters, letters are published from Prof. Nordenskiöld making known his intention of heading an expedition to explore the Siberian seas between the Yenisei and Behring Strait in 1878; and from Holland, stating that the Minister of the Interior of that country is prepared to set down a considerable sum in his Budget as a subvention for a Dutch Polar Expedition to sail next year. A new and very useful feature has been given to the *Mittheilungen* in the commencement of a series of systematic monthly reports on the progress of geographical research in all quarters of the world, by Dr. Behm.

L'Exploration of January 10 states that the African traveller, Dr. Emil Holub (see Academy, May 20, p. 483), who is about to return to Europe, has sent to M. Henry Duveyrier, for communication to the Geographical Society of Paris, a preliminary account of the journey which he has just accomplished along the Upper Zambesi. Dr. Holub's zoological and other collections are said to be very considerable; he has determined the existence of not fewer than five distinct species of elephants in South Africa. The same part of this journal contains a very useful account of the aboriginal inhabitants, character, and productions of those of the Kurile islands which were ceded by Russia to Japan by the treaty of April, 1875, in exchange for the southern portion of the island of Saghalien. The number for the 24th of the month contains the translation of a letter from King Min-Hilick II. of Shoa, south of Abyssinia, to the Khedive of Egypt (communicated by Dr. Schweinfurth from Cairo), in which this monarch expresses his alarm at the rapid advance of the Egyptian arms on each side of his dominions, and proposes a treaty of peace with Egypt, and that the neutrality of the port of Tejurra should be secured. King Min-Hilick has also written to the King of Italy, promising his full support to the Italian Antinori expedition, the members of which are now in his capital.

In a thick volume of *Reports and Official Letters to the "Kaitakushi"* (the department of the Japanese Government which has charge of the Island of Hokkaido or Yesso), by Horace Capron, commissioner and adviser, and his foreign assistants (Tokei, 1875), we find a perfect mine of fresh information on this great northern possession of Japan. It may be remembered that among the remarkable changes which took place in Japanese policy in recent years was included that of throwing open the then almost unknown island of Yesso (a territory considerably larger than Ireland) to foreign colonisation, and that an American officer, formerly chief of the Agricultural Department of the United States, entered the service of the Mikado for the purpose of developing its resources. These Reports give a digest of his labours and those of his scientific assistants in this work since 1871; they detail the progress of the trigonometrical and geological surveys of the island, and contain most valuable accounts of its botany and meteorology, of its oil-lands and gold-fields, and of its aboriginal inhabitants, the Ainos.

As a further proof of the wonderfully rapid advancement of Japan may be noted the newly published descriptive Reports by R. Vicars Boyle,

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S.I., based on his working surveys of main ank lines of railway through Central Japan, om Tokei or Yedo northward to the port of ügata, and westward to that of Kioto, printed Kobe in 1876.

We hear that Mr. Henry Cottam, a Ceylon anter, in the company of another Englishman, ade an unsuccessful attempt last year to explore new overland route from India to China. The arty started from Assam, and travelled by way the Tenga-pani River, their intention being to ake their way into the Chinese province of ünnan through the Khamti and Sungphoo ountry, and across the Irawadi. They were, unrtunately, brought to a standstill, mainly, we elieve, through the failure of the provisions for eir native followers. In the course of their urney Mr. Cottam and his companion visited the rahm Khund, or sacred pool of Brahma, which fed by the Brahmapootra.

Signor Messedaglia, an engineer at Cairo, ho was for some time employed in Syria by e Turkish Government, has embodied the results three years' surveying in a large map of Coelerria, and has also drawn up a geographical, hisrical, and archaeological description of the untry, in which he lays claim to the discovery several monuments hitherto unknown.

Besides the welcome news that the Survey xpedition is again taking the field, the January atement of the Palestine Exploration Fund conins an identification of Megiddo by Lieutenant onder. Instead of Ledjûn, on the western edge the plain of Esdraelon, it is suggested that the ue site is rather at Mejedd'a, an important ruin ar Beisan (Bethshean), in the Jordan Valley. paper of "Notes from the Memori" informs us at about one mile and three-quarters west of the ffa gate of Jerusalem there is a valley bearing e name Wâdy Sahyûn, which supplies the ished-for analogue to the Hebrew Ssiyyôn (Zion). is possible, therefore, that Zion was the name a district rather than of a particular mountain. ith regard to the proceedings of the Expedion, we learn that the survey of Galilee, includg the levelling for the depth of the lake below e surface of the sea, is calculated to take till e middle of August. Lieutenant Kitchener xt proposes to finish the 250 square miles at the ith-west still remaining to be surveyed, and then ride through the country to clear up various ubtful points which have arisen during the p-making.

The Report of Captain Wylie, who was attached Major Sandeman's recent mission to Khelat, sents us with many interesting topographical a regarding the route thither through Beloostan from Dera Ghazi Khan, by way of Kahan, tchi, the Bolan Pass, and Quetta. Respecting last, Captain Wylie remarks that it would be ost useful place to have a British officer in. inhabitants are exceedingly friendly to us, all speak with affection of Captain Bean, who originally Resident there. The confidence ich the presence of a British officer inspires is wn by the fact that three *kafilas*, consisting in of 2,000 camels, started from Candahar on ring of the approach of the English Mission. merous height-observations by aneroid were en by Dr. Thomson, the surgeon attached to mission.

PARIS LETTER.

Paris: Jan. 27, 1877.

When Buloz lay dying, the last of his would-be ls, the *Revue de France*, was expiring too. Its ase will make little noise in the world, and ken few regrets, for, in spite of occasional insting articles, and the mass of useful informa- that it furnished, nothing could have been sympathetic than the spirit by which it was ated. It presented a strange mixture of apartists and Orleanists, the bond of union between them being clericalism and hatred of the Republic. But what will become of the *Revue des Deux-Mondes* itself? It is rumoured that it is to be sold, and that its future tone depends on the man into whose hands it falls—whether into those of M. Buloz's son-in-law, M. Pailleron, or those of his son, M. Charles Buloz. In the former case it will be clerical and reactionary; in the latter, Liberal. Its best hope of success lies in its remaining what it is, leaning neither to the right nor to the left, and continuing to live with the impulse it has already received. At its age any attempt to renew itself would be too dangerous. A second Buloz would be wanted for that; no committee, not even one composed of men of talent like MM. Boissier, Cherbuliez, &c., could attempt such a task. But at all events supervision is absolutely required. The last numbers show great remissness in editing. Note especially an article by M. Louandre on the study of history in France since 1870, which has created a positive scandal in literary circles. That its author should have handled a subject in which he is so ill-versed, and leave out what it was most important that he should say, matters little compared with his taking the opportunity to express profound contempt for all foreign scholars, to proclaim the immeasurable superiority of France in scholarship and criticism, to declare that M. Guérin by his own unaided efforts does more than the Palestine Exploration Fund, and that there is nothing good in German works but what has been stolen from French. You may fancy the indignation aroused by these attacks, attacks as unreasonable as they are out of place, which, nevertheless, in spite of the obscurity and incompetence of the writer, acquire no small importance on account of the wide circulation of the *Revue*. Under M. Buloz's reign such a thing would never have happened.

The subject itself is one on which an interesting and useful paper might well have been written; for great advances have undoubtedly been made in the last few years in France in the field of erudition. The activity displayed by the Ecole des Hautes Etudes, whose existence dates only seven years back, is one of the chief signs of this progress. Vieweg's latest publications—the essay on the *Formation des mots composés en Français*, by M. A. Darmesteter; *L'Explication de l'Hymne d'Ammon-Ra*, by M. Grébaut; *Etudes sur la Philosophie indoue*, by M. Regnaud; M. Bréal's *Tables Eugubines*—witness to the vitality of philological and Oriental studies. The Eugubine Tables claim special notice, for M. Bréal's book is a great step towards the interpretation of the singular rituals of the Umbrian town of Iguvium, which make us acquainted with several rural deities of the Italic Pantheon as well as with the forms of their worship and a dialect related to the Latin. M. Bréal has published his exposition in the same form in which he delivered it to the students at the Collége de France, so that the book can be read and understood by anyone who has a good knowledge of Latin, and knows something of the principles of Comparative Grammar. Useful to the scholar inasmuch as it refutes some old hypotheses, and clears up some points which were still obscure, this book is a complete course of the Umbrian language for the student. A whole set of new works will be out in the course of the next few weeks, among them M. James Darmesteter's *Ormuzd et Ahrimane*—most important for the study of the Zend language and mythology—and M. Longnon's *Géographie de Grégoire de Tours*.

Many interesting works which have no connexion with the Ecole des Hautes Etudes might also be mentioned. With characteristic method and conscientiousness M. de Wailly continues his editions of French historical texts of the Middle Ages by his *Chronique du Ménestrel de Reims* (Société d'Histoire de France). M. Bruel, in the Collection of unpublished Documents relating to the History of France, has begun his publication of the *Cartulaire de Cluny*, a great undertaking, for the monastery of Cluny, situated on the borders of France and Germany, exercised a very considerable influence, not over those two countries only, but over the whole of Christian Europe, where it founded countless monastic colonies, in which its rule was almost universally adopted. The last volume of the "Recueil des Historiens de France," published by the Academy of Inscriptions, contains the hitherto unpublished chronicle of Primat, discovered by M. Paul Meyer in the British Museum in 1865. Primat wrote the history of Louis IX. and Philip III., and his work, which was copied by Guillaume de Nangis, was lost at an early date. The MS. found by M. Meyer is not Primat's original text, which was in Latin, but a translation made by Jean du Vignay, dated 1250–1285. A number of passages omitted by Guillaume de Nangis are now brought before us for the first time—the account of the second crusade of St. Louis, for instance, which is more complete in Primat than in the other chroniclers. French literary history gains an important text by this discovery, and history properly so-called a valuable document.

Once more signal service is rendered to literary history by a scholar, M. Longnon, in his *Notice biographique sur François Villon* (H. Menu). The story of the composition of this *Notice* is rather a curious one. The life of the poet Villon was hitherto wrapped in obscurity; that he was condemned to be hanged was known, but why, no one knew, and it was suspected that the personages named in the poems entitled *Grand* and *Petit Testament* to whom he bequeathed humorous legacies were imaginary personages. M. Longnon, archivist at the Archives Nationales, was not dreaming of clearing up the mystery when he laid his hand upon two *lettres de rémission*: one, a letter of pardon to "François des Loges, dit de Villon" for a murder committed in a fray; the other, very like it, save that in it the culprit was called François de Monterbier. Whereupon it occurred to M. Longnon to see whether, as Villon was a Master of Arts, this name was not to be found in the registers of the University preserved at the Sorbonne. And there he did find the name, François de Montcorbier (of which Monterbier is a likely variation). Provided with this clue, he next found out the names of various masters, pupils, and friends of Villon, and at last laid his hand upon the crowning-piece—the lawsuit in which Villon was mixed up as one of the accomplices of a band of thieves who had stripped the Collége de Navarre. Strange, indeed, that the most distinguished of the French poets of the fifteenth century, whose charm we feel even at the present day, should have descended to the very lowest depths of vice and lived by theft. At the moment when his accomplices were being arrested he was at Angers studying the means to commit a new crime. At the moment when M. Longnon made the first of his great discoveries, that of the murder committed by F. de Monterbier, M. Vitu—a Bonapartist journalist, too well known by the contest between *L'Etendard* and the law courts, more famous on the boulevard than in the learned world—who was preparing an edition of Villon for the press, having heard that a discovery had been made at the Archives, put forward the singular claim to have it imparted to him, and did, in point of fact, get access to the documents in question. But the key to understand the name of Monterbier was in his case wanting, and that key being at the Sorbonne, M. Longnon, who was in office at the Archives, was in no way bound to hand it over to him. M. Vitu then imagined that, M. Longnon being a geographer, geography would clear up the difficulty, and, in order not to lose the fruit of the discovery which he had thus wrested by force from the real investigator, he hastened to bring out a pamphlet crammed with the most grotesque hypotheses and the drollest mistakes, not forgetting at the same time to level the grossest insults at M. Longnon. M. Longnon's revenge was worthy of an *homme*

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d'esprit. He began by publishing his discovery in *Romania*, then continued his researches, found the lawsuit just referred to, and now publishes a complete *Notice*, in which we are made acquainted with Maître Guillaume de Villon, to whom the poet owed his surname, his real name being Montcorbier, a family originally belonging, in all probability, to the parish of Loges in Josas; we follow Villon through his studies, his debauches, and, lastly, his crimes, and are furnished with the most accurate information concerning the personages who figure in his verses, with the exception of about five or six. The only way in which M. Longnon avenges himself on M. Vitu is by never mentioning him.

As we are speaking of literary problems solved by French scholars, we must not forget to mention M. Stanislas Guyard's work on *La Métrique Arabe* (Leroux). Until now no satisfactory theory had been formed. M. Guyard, who is both an excellent Arabic scholar and a thorough connoisseur in music, seems to have solved the question. He explains all the metres; and Orientals consulted on the subject have given their unqualified assent to his system.

Turning now to more recent times, the publications which present themselves to our notice owe their interest entirely to the documents they bring to light, not to any talent shown in their construction. The value of M. Proust's book on *Le Prince de Bismark* (Decaux) lies in the Chancellor's letters, which are so full of life, humour, and even heart; M. Gougeard's work on *La Marine Française depuis Richelieu* (Decaux); M. le Général Pajol's on *Kleber* (Didot); M. Gragnon Lacoste's on *Toussaint Louverture* (Durand et Pedone), owe their value to the unpublished documents in the possession of the Ministry of Marine, the Ministry of War, and the family of the celebrated commander of the blacks of St. Domingo. The last comes out in M. Gragnon Lacoste's pages cleared from most of the reproaches levelled at him by mulatto writers, whose hatred against the blacks is as intense as that which they bear to the whites. Nothing could be more heartrending, more heroic, or more touching, than the account of the last struggle of Toussaint with Napoleon's troops and of his miserable end in the Fort de Joux.

M. Sully Prudhomme's philosophical poem, *La Loi Naturelle* (according to the Darwinian theory), is still to come; meanwhile no poetical novelties are forthcoming but *Les Chants de la Montagne* (Fischbacher), by M. Schuré, the author of *Le Drame Musical et Wagner*—a work which made some stir last year. There is fire, inspiration, passion, youth in M. Schuré's verse, grandeur even in some pieces—"Les Lutteurs," "L'Esprit de la Montagne," for instance—but he is not master of the language; Germanisms abound throughout, and his imagination is often vague and intangible. His feelings seem to overflow the narrow limits and restraints of verse, and to need the varied and powerful notes of an orchestra to give them due utterance.

I have seen nothing original in the way of novels, unless it be a volume of very pretty novelettes by M. de Gobineau, the French Minister at Stockholm, entitled *Nouvelles Asiatiques* (Dentu). The author was long resident in Persia, and has written an excellent and extremely curious book on the religions of Central Asia. In the present novelettes he gives an admirable picture of the Oriental manner of thinking and feeling, so different from ours, of their fatalism, their resignation, their cunning, their absolute incapacity of understanding Western life and ideas. "La Danseuse," "La Guerre des Turcomans," are perfect little gems. G. MONOD.

M. FLAUBERT is preparing a series of Legends.

M. E. FROMENTIN has left a great number of verses, which there is reason to hope will be published.

SELECTED BOOKS.

General Literature.

BIZEMONT, H. de. Les grandes entreprises géographiques. I. Afrique. Paris: Lassailly. 3 fr.

PHIPSON, Dr. Biographical Sketches of Celebrated Violinists. Bentley. 7*s*. 6*d*.

SALLOT-DES-NOYERS, A. Mer des Antilles et golfe du Mexique. 1re partie. Paris; Challamel aîné. 6 fr.

SHADWELL, J. L. A System of Political Economy. Trübner. 18*s*.

STILLMAN, W. J. Herzegovina and the late Uprising: the Causes of the latter, and the Remedies. Longmans.

Theology.

HOLY BIBLE (Authorised Version). Edited, with Various Renderings and Readings from the best Authorities, by Cheyne, Driver, Clarke and Goodwin. Eyre and Spottiswoode. 15*s*.

History.

BONNAL, Ed. Manuel et son temps: étude sur l'opposition parlementaire sous la Restauration. Paris: Dentu. 7 fr.

BURNOUF, E. La ville et l'Acropole d'Athènes aux diverses époques. Paris: Maisonneuve. 10 fr.

SÉDILLOT, A. L. Histoire générale des Arabes. Paris: Maisonneuve. 15 fr.

SUSANE, le général. Histoire de l'infanterie française. T. 5. Paris: Dumaine. 3 fr. 50 c.

THOMAS, Pierre, sieur du Fossé, Mémoires de, publiés par F. Bouquet. T. 1. Rouen: Métérie. 12 fr.

Physical Science.

AUERBACH, G. Anthracen: its Constitution, Properties, Manufacture and Derivatives. Trans. W. Crookes. Longmans. 12*s*.

Philology.

EPHEMERIS epigraphica, corporis inscriptionum latinarum supplementum. Vol. III. Fasc. 2. Berlin: Reimer. 2 M. 40 Pf.

GARCIN DE TASSY. La langue et la littérature hindoustanis en 1876. Revue annuelle. Paris: Maisonneuve. 4 fr.

CORRESPONDENCE.

SPELLING REFORM.

16 Oxford Square, W: Jan. 29, 1877.

While the best philologists are exposing the corrupt character of our modern spelling, and the best educationists draw attention to the loss of time which it causes in teaching to read, I wish to say a few words to those who no longer need conviction, as to the best way of attaining the reform they desire. The London School Board commenced last year an agitation for a Royal Commission. By all means; but if such a commission were appointed, and reported in favour of a reform, the carrying of its report into effect would be met by the same obstacle which meets us at the threshold of the discussion—the general assumption that the task is too vast to be accomplished. It is, indeed, much too vast to be accomplished at one blow on any prepared plan, in the country of self-help; but Englishmen should remember that self-help is generally more effectual than the help it foregoes. Why should spelling reformers hesitate to reform their own spelling, at least in the more striking inconsistencies and redundancies? If they would do so, the incredulity as to the possibility of a change, which now stands so much in the way, would at once cease. The advice of philologists, whether given independently or brought to a focus in a Royal Commission, would have an easy task in methodising the efforts which would at first be somewhat incoherent, and in carrying them further; whereas, at present, for a Royal Commission to advise a reform would be very like trying to steer a ship with no way on her.

And, after all, the current notion that our spelling cannot be changed is a mere illusion, for it is changing before our eyes. "Houshold" and "judgment" were very common, but "household" and "judgement" have become all but universal. We had a good word, to "develop;" but the final "e" had the attraction of Smythe compared with Smith, or somebody who did not know that there are two p's in *développer* thought that because the word comes from the French it ought to be "develope;" and so, in rivalry with the confectioners who advertise "Napolitaine ices," the best printing-houses foist this "develope" into the pages of the best authors. For centuries we have had "Linton" and "Catwater," but coach and hotel proprietors have decided that "Lynton" will bring ten per cent. more visitors, and when Plymouth builds a town-hall with a tower like an Italian city, nothing but "Cattewater" is thought worthy to bear her ships. These changes are all in the decorative or ritualistic direction, and the lesson which they teach is one perhaps not altogether strange elsewhere, that the advocates of "a full ritual" can innovate themselves, and call their gods to witness against those who innovate for freedom and simplicity.

Now, will no one do for common sense and analogy what is done every day for "a full spelling"? Many of us know that one of the most persistent analogies in the language is the shortening in composition or derivation of a vowel which is long in the primitive word; that as we have a "gap" from to "gape," and "shepherd" from "sheep," so from "vine" we should have "vinyard." And we say "vinyard," while writing "vineyard," and knowing that if we said what we wrote we should betray a want of that feeling for the mother-tongue which ought to be one mark of an educated man. Will no one then have the very moderate amount of courage required to write "vinyard"? It might then even come to be understood that Linton is the right name in English for the town which is named from the river Lyne. Will no one write "program," as he writes telegram? And will not you, sir, allow your contributors to begin in your columns the process of self-help in spelling reform, of course using your editorial discretion to some extent, but not so as to enforce a premature uniformity?

In conclusion, let us realise that, as matters stand, our writing is designed for us in the florid style by amateur artists in spelling, and let us act like men of spirit accordingly. J. WESTLAKE.

THE ETRUSCAN LANGUAGE.

Settrington: January 27, 1877.

Prince Lucien Bonaparte now makes two assertions:—1. That his transcription of my letter was "*photographically* exact." 2. That I claimed "priority in the opinion that the Etruscan is not an Aryan language."

The truth of these two assertions can very easily be tested. In both cases the Prince shall be judged by his own pen.

First, as to his photographic exactness. In the ACADEMY of January 13 he makes me talk of "Turanian affinity." In the ACADEMY of January 27, again quoting the same passage from my letter, he changes the phrase to "Turanian affinities," and asserts, in the same breath, that the first phrase, which I never used, and which does not express my meaning, was a "*photographically* exact" transcription of my words. You see he quietly corrects his own error, while he emphatically declares that he never made it. The error of transcription is a mere trifle: I owe to such a one in my last letter; but the claim to photographic infallibility must be dismissed with costs.

In the second place, the Prince charges me with claiming "priority in the opinion that the Etruscan is not an Aryan language." To prove that I have made this preposterous claim, the Prince produces the most remarkable argument which it has ever been my good fortune to encounter in a controversy. In order to prove that I claim to have first discovered that the Etruscans were not Aryans, he quotes my assertion that it was Mr. Fergusson who first suggested the *Turanian* affinities of the Etruscans. To give this curious argument any validity the Prince must prove first, that the word "Turanian" is co-extensive in meaning with "non-Aryan;" and next, that my claiming a certain discovery for Mr. Fergusson is tantamount to claiming quite a different discovery for myself.

If the Prince wishes to know what I really do claim, I can tell him in few words. I claim:—

1. To have driven from the field the once dominant Aryan hypothesis.

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2. To have brought forward and developed the lmost forgotten Turanian suggestion of Mr. Fergusson.

3. To have discovered the agglutinative chaacter of the Etruscan language.

ISAAC TAYLOR.

APPOINTMENTS FOR NEXT WEEK.

ATURDAY, Feb. 3.—3 P.M. Royal Institution: "Florence and the Medici," by J. A. Symonds.
3 P.M. Physical: Annual General Meeting; "On Vortex Motion," by Prof. Osborne Reynolds; "On Apparatus to Illustrate Wave Motion," by C. J. Woodward.
3 P.M. Saturday Popular Concert.
ONDAY, Feb. 5.—5 P.M. Royal Institution: General Monthly Meeting.
4.30 P.M. Musical Association: "On John Sebastian Bach's *Art of Fugue*," by James Higgs.
5 P.M. London Institution: "On the Elements of Spectrum Analysis," by J. Norman Lockyer.
8 P.M. British Architects.
8 P.M. Monday Popular Concert.
UESDAY, Feb. 6.—3 P.M. Royal Institution: "The Human Form; its Structure in Relation to its Contour," by Prof. A. H. Garrod.
8 P.M. Civil Engineers: "The Sewage Question," by C. N. Bazalgette.
8.30 P.M. Zoological: "Description of the Tortoises collected during the Visit of H.M.S. *Petrel* in the Galapagos Islands," by Dr. A. Günther; "On *Phylloscopus borealis*, Blas," by R. Collett; "On the Spur-winged Geese of the Genus *Plectropterus*, living in the Society's Gardens," by P. L. Sclater; "On the Mechanism of the Intervertebral Substance," by Prof. A. H. Garrod.
8.30 P.M. Biblical Archaeology: "On the Cypriote Inscriptions," by H. Fox Talbot; "On a Himyaritic Seal found in the Hauran," by Isaac H. Hall.
EDNESDAY, Feb. 7.—8 P.M. Microscopical: Anniversary.
8 P.M. Society of Arts.
8 P.M. British Archaeological: "The Ruins of Mycenae with Reference to Dr. Schliemann's Discoveries," by T. Morgan; "Celtic Remains recently discovered in Scotland," by Dr. T. Wise.
HURSDAY, Feb. 8.—3 P.M. Royal Institution: "Metals and their Uses," by Dr. C. A. Wright.
7 P.M. London Institution: "Cloud and Sunshine," by A. Severn.
8 P.M. Mathematical: "On the Area of the Quadrangle formed by the Four Points of Intersection of two Conics," by C. M. Leudesdorf; "Numerical Value of a Certain Series," by J. W. L. Glaisher; "On the Differential Equation $\frac{dx}{\sqrt{X}}+\frac{dy}{\sqrt{Y}}=0$," by Prof. Cayley.
8 P.M. Society of Arts: Chemical Meeting.
8 P.M. Royal Albert Hall: Carter's *Placida* and Mozart's *Requiem*.
8 P.M. Historical: "Buckland Abbey and Sir Francis Drake," by S. Robjohns; "Sovereignty in Relation to the Origin of Social Institutions," by G. L. Gomme.
8.30 P.M. Royal. Antiquaries.
RIDAY, Feb. 9.—8 P.M. New Shakspere Society: "On Hamlet's 'Some dozen or sixteen lines,'" by Dr. C. M. Ingleby.
9 P.M. Royal Institution: "Typical Laws of Heredity," by Francis Galton.

SCIENCE.

Course of Elementary Practical Physiology. By M. Foster, M.D., F.R.S., Assisted by J. N. Langley, B.A. (London: Macmillan & Co., 1876.)

NLY a few years ago, the student of biology this country was thrown more entirely his own resources than the student of y other branch of science. Some acquainnce with results and principles he might, deed, gather from admirably written textoks; but any wish to know how those sults and principles had been arrived at s inevitably baulked by the absence, both suitable manuals and of laboratory teachg. For the student of medicine, and for n alone, something was done by means of tures and demonstrations; but the place biology in the medical curriculum cessarily involved the adaptation of its ject-matter to the Procrustean bed technical requirement. Even from s more special point of view, the inction provided was often lamentably agre on its practical side. Of late, howr, there have been many signs of imvement; and among the most encouraging hem is the appearance, within a twelveth, of two such excellent aids to learning as Huxley and Martin's *Elementary Biology* and the work now under review, which occupies a position about midway between the former and the well-known *Handbook for the Physiological Laboratory*.

Though called a course of Practical Physiology, the present work deals at least as much with structure as with function. As he is not addressing an audience of medical students who get their knowledge of coarse anatomy elsewhere, Dr. Foster wisely begins by describing the principal naked-eye appearances seen on dissecting a dog and a rabbit. On this morphological foundation a superstructure is built up, consisting on the one hand of histology, on the other of physiology proper. A marked feature of Dr. Foster's method is the blending of physiological with anatomical teaching. So far from being an obstacle to the popularity of the book, as the author appears to imagine, this strikes us as being one of its most valuable characteristics and one calculated to render its usefulness far greater than it could otherwise have been.

"Histological work," the author observes, "unless it be salted with the salt either of physiological or of morphological ideas, is apt to degenerate into a learned trifling of the very worst description; and students are generally only too ready to spend far too much of their time in the fascinating drudgery of cutting sections and mounting stained specimens."

The truth of this statement (which might very well be extended to many other kinds of so-called "scientific work") no teacher of experience will be disposed to question.

For obvious reasons, the tasks assigned to the learner are chiefly histological; the strictly physiological experiments being performed in his presence by a demonstrator. To this rule, however, there are some exceptions: for instance, the lesson on Vision contains a number of simple, yet most instructive, experiments, to be carried out by the student himself. The subjects of demonstration are only named in their appropriate order; in the absence of a teacher, the beginner will be obliged to refer, for an account of the experiments, to some larger work, such as the above-named *Handbook*. An appendix furnishes useful hints on preparing tissues for microscopical examination, &c.

Equipped with a text-book such as this—especially if there be a competent teacher within reach—the beginner cannot fail to acquire a real, though of course very elementary, knowledge of the leading facts and principles of physiology. He will, indeed, be as well off as the student of elementary chemistry has long been; he will be far better off than the student of physics is even now. It is strange that teachers of the latter subject should have done so little in the way of furnishing the beginner with practical guidance; the obstacles being surely much less serious than those which teachers of biology have successfully overcome.

E. BUCHANAN BAXTER.

Wilhelm von Humboldt über die Verschiedenheit des menschlichen Sprachbaues. Von A. F. Pott. (Berlin: Calvary, 1876.)

A WORK by the veteran philologist, Prof. Pott, is always welcome. He is almost the sole survivor of that band of heroes who founded Comparative Philology. Whatever he writes is sure to bear the impress of vast linguistic knowledge and happy suggestion, though at the same time it is apt to be a labyrinth of facts and arguments in which the clue of an index is sorely needed. His present work is an edition of W. von Humboldt's famous *Essay on the Various Formation of Human Speech, and its Influence on the Spiritual Development of Mankind*, originally published as an introduction to an investigation of the Kawi language of Java. The edition is enriched with notes and appendices, and the first volume consists wholly of a Preface, in which Humboldt's claims to regard are pleaded, and the nature and unity of his numerous works on language stated and discussed. The student of linguistic science could not desire a better treat than a combination of Humboldt and Pott.

Perhaps the earnestness and reiteration with which Humboldt's merits are insisted upon may provoke a feeling of antagonism; but after all they are not unneeded when we find a philologist of Prof. Whitney's eminence calling Humboldt an "ingenious and profound, unclear, and wholly unpractical thinker." The science of language owes much to the brother of Alexander von Humboldt; it was he who saw clearly the outlines of the science at a time when it was hardly yet born, it was he who founded the philosophy of speech and stimulated other workers to new researches. Like Plato and Bacon, he rather influenced others than made discoveries of his own.

The first part of Pott's Introduction controverts Steinthal's criticism of Humboldt, and endeavours to show that Steinthal's accusation of inconsistency is unfounded. A side-blow is aimed at Steinthal's attempt to base the science of language upon psychology instead of upon logic, and an interesting account is given of the "Universal Grammars" of which the beginning of this century was so prolific. Next comes a long and detailed account of Humboldt's various linguistic works, which constitute the text of a multifarious and valuable commentary. Almost every word forms a fresh starting-point for Prof. Pott's inexhaustible erudition. Where nearly every page is crammed with facts and references, it is impossible to give even a sample. We may note, however, that Dr. Edkins will find the views he has propounded in *China's Place in Philology* more than once discussed, and that one of the Appendices contains much interesting matter on the accent, especially in Greek. It is needless to dwell upon the great and epoch-making work of Humboldt's here reprinted by Pott; scholars may even now find in it new suggestions and food for thought.

A. H. SAYCE.

SCIENCE NOTES.

GEOLOGY.

SOME ten years ago the late Duc de Luynes organised an expedition to Palestine, and Dr. Louis Lartet was included in the staff as geologist. One of the great objects of the expedition was to study the basin of the Dead Sea, and determine if possible whether there were any geological grounds

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for the popular notion that it was formerly connected with the Red Sea, or with the Mediterranean. The broad results of Dr. Lartet's researches were given to the geological world in several papers published on his return to Paris, but the details have been reserved for the magnificent work which has recently appeared under the title of *Exploration géologique de la Mer Morte, en Palestine et en Idumée*. This work takes the shape of a fine quarto volume of upwards of 300 pages, illustrated with admirable maps, sections, and plates of fossils. Notwithstanding the number of writings in which the Salt Sea has been described, Dr. Lartet's contribution to the subject is peculiarly acceptable as the work of a scientific observer who had unusual facilities for studying the structure of the country. It appears that the valley of the Jordan, with the Dead Sea, runs along a rectilinear fracture in Cretaceous and Eocene strata; the opposite sides of the sea consisting of different kinds of rocks, and thus suggesting the existence of a great fault. The present features of the country are, however, referred mainly to the action of subaërial denudation. M. Lartet supposes that the drainage of the country, sinking into a local hollow, formed in Tertiary times a great lake, whose waters were, perhaps, fresh at first, but acquired salinity by gradual evaporation, and by receiving salt partly from brine-springs and partly, though subordinately, from deposits of salt in the neighbourhood. He maintains, therefore, that the Dead Sea has always occupied a closed basin, and has not been at any period of its history an arm of salt water in communication with the ocean. Dr. Lartet and his friends procured an abundance of Cretaceous fossils from the rocks of Palestine and Idumea, including a number of new species and varieties, which are described and figured in the present volume. Nor have the early relics of man been neglected, M. Lartet having given us, under the head of what he calls *palaeo-anthropology*, an interesting description of the vestiges of pre-historic times in Syria and Palestine.

Loess is a German term well-known to geologists as applied to the unstratified clayey deposits that occur along the valleys of the Rhine, the Danube, and some of the other Continental rivers. It contains in places the stone implements of palaeolithic man, associated with the remains of the mammoth, the woolly rhinoceros, and other post-Pliocene mammalia, together with land and fresh-water shells. The origin and distribution of this loess are questions which have long vexed geologists, and Mr. Belt has recently contributed to the discussion by a paper on the subject published in the last number of the *Quarterly Journal of Science*. Mr. Belt argues against the loess having been deposited by the rivers in whose valleys it is now found. The loess extends to a height of several hundred feet above the present level of the rivers, and it has been regarded by some geologists as a fluviatile deposit formed at a time when the rivers flowed at much higher levels than at present. But Mr. Belt refers the excavation of the valleys to a period prior to that of the deposition of the loess, and seeks to account for the origin of this deposit by an explanation which squares with his well-known views on the Glacial period. He maintains that at the culmination of that period the drainage of Europe was blocked up to a large extent by ice, and thus gave rise to the formation of a vast fresh-water lake, into which the Danube and the Rhine rolled their burden of muddy waters, the fine mud being derived from the disintegration of the glacier-capped Alps. And that Glacial mud, says Mr. Belt, is the loess.

Prof. Judd's second series of "Contributions to the Study of Volcanoes" have been separately reprinted from the *Geological Magazine*, in which they appeared during the course of last year. As we referred to some of these papers at the time of their original appearance, it is perhaps only necessary to remark here that they are highly acceptable contributions to a branch of geology which in this country we are rather inclined to underrate. The history of the formation of the Alps is remarkably clear and interesting. We are carried back to the volcanoes which burst forth along the site of the Alps, or thereabouts, during the Permian period, and offered the first indication of a line of weakness in that part of the earth's crust. Less active in Triassic times, the volcanic action altogether subsided towards the close of the Trias, and was followed by a long interval marked by subsidence and accumulation of strata, an interval which was ultimately succeeded by renewed elevatory action on a vast scale during the Miocene period. The huge rock-masses thus upheaved were brought within the reach of denuding agents, and it is, of course, to their action that the Alpine chain owes its present form.

While most palaeontologists turn away from fossil sponges, Mr. J. W. Sollas has for some years past attacked them with praiseworthy assiduity. In the *Annals and Magazine of Natural History* he has recently described a new genus of hexactinellid sponges from the Gault of Folkestone. The fossils were at first taken for ventriculites split into halves down the middle, but Mr. Sollas has shown that they are complete forms, and suggests that they should constitute a new genus, for which he proposes the name of *Stauronema*, in reference to the cross-like disposition of the fibres about the nodes of the network which forms the skeleton of the sponge. Under the name of *Eubrochus*, Mr. Sollas described in a recent number of the *Geological Magazine* a beautiful hexactinellid from the Cambridge coprolite bed. We have also much pleasure in directing attention to a thoughtful essay "On Evolution in Geology," contributed to the last number of the same magazine by this energetic geologist.

It is only in the Upper Cretaceous rocks of Kansas that flying lizards (*Pterosauria*) have hitherto been found in America. A new genus of these American pterodactyles has been recently described by Prof. O. C. Marsh in the *American Journal of Science*. The genus is termed *Nyctosaurus*, and is founded on a specimen in Yale College, measuring from eight to ten feet from tip to tip of its outspread wings. On a previous occasion we remarked in these Notes that the American pterodactyles differ from those of the Old World in several points, especially in the absence of teeth, and have, therefore, been placed in a separate order under the name of *Pteranodontia*.

We may fitly call attention in our Geological Notes to an admirable essay on *Field Geology*, by Prof. Geikie, recently published by Messrs. Macmillan and Co. In the series of Lectures to Science Teachers delivered in connexion with the Loan Collection at South Kensington were two geological discourses by the accomplished Director of the Scotch Survey, and it is these lectures which are here reproduced. Within the compass of some three-score pages, the reader is presented with a clear explanation of the methods of geological surveying, and the construction of maps and sections, while a dozen and a-half of neat illustrations lend their aid to elucidate the subject. Prof. Geikie's great experience in the field, coupled with his brilliant literary power, renders it almost unnecessary to remark that this little work is at once a trustworthy and a pleasant guide to the practical geologist.

METEOROLOGY.

Weather Study in the United States. — Prof. Loomis has published the 6th number of his "Contributions to Meteorology" in *Silliman's Journal*, and we must own to a slight disappointment at his not giving us, on this occasion, the continuation of his enquiry into the motion of tropical hurricanes, as he led us to expect (Academy, August 5, 1876). The subjects of the present contribution are the periods of unusual heat in June, 1873, and the shape of rain areas. As regards the former question, he finds that all the stations where the greatest excess above the mean temperature was noticed lay to the northward of the parallel of 39° N. In each case there was a considerable barometrical depression in the United States north of 40°, and the region of greatest heat lay within the area of depressed barometer; in four instances the station which showed greatest rise of the thermometer showed also the lowest barometer. Over almost the whole heated area the wind had been from the southward, with an average motion of ten miles per hour, for more than twenty-four hours before the occurrence of the highest thermometer reading. This would account for a rise of from 6° to 10° near the Western Lakes. The extraordinary temperatures at Fort Sully, twenty observations exceeding 100° F., are shown to be due to unsatisfactory exposure of the instrument. In the enquiry into the form of rain areas, two classes were taken of stations lying south and north of 36° N. respectively, and falls of rain exceeding two inches in one day were examined. In the former Prof. Loomis ascribes the rain to a *courant ascendant*, and shows that in about two-thirds of the cases this produced a cycloidal movement. In the latter class, the areas north of 30° N., great falls are always within 250 miles of a centre of low pressure, and generally within its influence: they are invariably on its eastern side. In some cases, however, they lie nearer the centre of high pressure than to one of low. In every case the direction of the wind is easterly, S.E. in the northern district, N.E. in the southern. The velocity is invariably small.—In connexion with the subject of weather study, as prosecuted in the United States, we have just received a circular stating that the navy of the United States will co-operate in the system of synchronous observations at 0·43 P.M., G.M.T. We are glad to learn that the Meteorological Committee in their new logs have inserted a sheet for these observations. The same mail has brought also the first specimen of a weather-chart of the whole northern hemisphere. It is for April 20, 1876. As might be expected, the information is rather too much crowded over the regions on both sides of the Atlantic, but is scanty enough at the opposite side on the Pacific shores. In all 397 stations are available for these observations. The chart is on the Polar projection.

Progress of Meteorology.—The biennial Report on the progress of geographical meteorology in Behm's *Geographisches Jahrbuch* has just appeared. It is, as usual, from the pen of Dr. J. Haun, which may be taken as a guarantee for thoroughness and scientific value. In fact, we cannot see why the word "geographical" should still appear in the title of the paper, as it fills for our science the place of the *Jahresbericht der Chemie* and of our own *Geological Record* for their respective lines of enquiry. It is naturally somewhat behind time, as it refers to the years 1874–5, and most of the papers noticed appeared in 1874. Behm's compact little serial has now been going on for twelve years, the current volume being the sixth.

The Temperature of Greenwich.—The last part of the quarterly *Journal* of the Meteorological Society contains Mr. Glaisher's tables for the mean temperature of Greenwich from sixty years' observations, ending with 1873. When we come to read the discussion on the paper we see that the figures hardly merit as much confidence as might have been anticipated, for not only are the older observations of inferior value to the recent ones, but the method of applying corrections for diurnal range has been altered more than once, while the exposure has been repeatedly modified. Such sources of error are, however, invariably met with in discussing any very long series of observations. A more serious matter than the above is that, while the first part of Mr. Glaisher's papers on the subject of the Greenwich temperature appeared in the Report of the Meteorological Society for 1857, and the second, giving the

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sults from fifty years' observations, was published vol. ii. of the *Journal* of the Society, vol. of that *Journal* contained a list of twenty-six ious errata discovered in the first paper, in the ble giving the extreme temperatures for each day. seven cases the extreme temperature so given appears in the present paper as the absolute treme for the sixty years, and, as these figures ave not been corrected, we are left in doubt as to hether or not any of these corrections have been pplied to the figures first published, if these have een used in the final discussion.

Annuaire de l'Observatoire de Montsouris.—This ompact little volume has appeared for the present ear. It has increased in bulk more than 100 pp., or, in addition to the ordinary information as to he climate of Paris, and the tables for the use of griculturists, which it has hitherto contained, we nd a long account of the chemical and microcopical examination of air and rain; much of the ame nature as Dr. Angus Smith's work in the same epartment of science; and also a more detailed iscussion of the magnetic results obtained at the bservatory.

Ozone.—The last number of the *Journal* of the cottish Meteorological Society contains a discuson by Mr. Buchan of the results of nineteen ears ozone observations made at twenty-eight ations. That these observations are far from eing satisfactory as yet appears from the fact hat the Ozone Committee have still 100 guineas n hand, and invite investigators of the problem f putting the subject on a scientific basis. The tations are classified in six groups. The first of hese, consisting of two stations at upwards of ,000 feet elevation, shows the absolute maximum. n the whole, the conditions favourable to a large evelopment are elevation and proximity to the est coast, while the lowest figures are in the roup representing large towns. At all the stao ns, except those in the first group, the minium is in November, the maximum in spring.

The Theory of Cyclones.—The *Comptes Rendus* or December 4 and January 3 contain a lively iscussion between M. Faye and Padre Secchi, he latter having, in a recent paper on the producon of hail, stated his opinion that this phenoenon is associated with the formation of a hirlwind with its axis vertical and descending the earth. M. Faye is surprised at P. Secchi's ot acknowledging that he had been defending milar views for several years past, as has reeatedly been noticed in the pages of the Academy. adre Secchi's rejoinder is to the full as warm as . Faye's, pointing out that the same views as e announced as new by the French astronomer e to be found in Lucretius, &c., &c. The last note om M. Faye is an indignant protest, which aves the matter precisely as it was. However, . Faye promises us a paper on the theory of understorms and of hail in the forthcoming *nnuaire* of the Bureau des Longitudes.

The Mauritius Observatory.—The annual Rerts for this institution for 1874 and 1875 have st come to hand. We see from them that Mr. eldrum and his assistant, Mr. Steventon, are t letting the grass grow under their feet, as gards meteorology and magnetism. We have o the general account of their observations of e Transit of Venus. The last Report is much ken up with the subject of rainfall periodicity, t we are very glad to learn that the daily noptic charts of the Indian Ocean for February, 61, which have been in preparation for many ars, are now complete. Such a work speaks ll for the spirit of the merchants of Mauritius, o have defrayed its cost.

PHILOLOGY.

e October number of the *Romania* opens h an interesting article by M. C. Nigra on lian popular poetry, in which, after examining varieties, he ascribes the difference of metrical structure between that of North Italy and that of South to a striking phonetic difference in their dialects, those of the former often rejecting the final unaccented vowel, those of the latter retaining it. In attributing the loss of the final vowel in the North Italian dialects, as well as in those of France and part of Spain, to Celtic influence, we think M. Nigra has ventured on very uncertain ground. M. A. Morel-Fatio publishes a fragment of a Catalonian tale translated from Old French; M. P. Meyer gives an account, with specimens, of the manuscripts of Maurice de Sully's sermons; and some phonetic notes are contributed by MM. P. Meyer, C. Joret, and J. Bauquier. Reviews of Weber's *Handschriftliche Studien*, of Albanès's *Vie de Saint Benezet*, and of Papanti's *I Parlari Italiani in Certaldo*, and the usual valuable notices of kindred periodicals, conclude the volume for 1876. The announcement that the yearly number of pages is to be increased one-fourth is a gratifying proof of the growing interest in Romanic philology, and of the deservedly high reputation the *Romania* has gained under the editorship of MM. P. Meyer and G. Paris.

Dr. Eduard Müller's *Beiträge zur Grammatik des Jaina-Prākrit* (Berlin: Dümmler) does much the same for the few Jaina texts already accessible as Prof. Kuhn's *Beiträge zur Pāli Grammatik* has done for the more extensive field of Pāli. The Jain writer, Hemacandra, had naturally treated more fully in his Sanskrit Grammar of the Jain dialects than other native grammarians had done; and besides what he has written on the Arsha or Jain dialect in his chapter on the Prākrits, we have two of his Jain books in Sanskrit. Prof. Weber was the first to deal with the Jain dialect with any completeness, and published two Jaina works in their own dialect. Dr. Müller has also used the Kalpasātra (translated by Stevenson as long ago as 1848), of which Prof. Jacobi is now publishing the text. With these materials, and a few others of lesser importance, Dr. Müller has been able to draw up a comparison between the Jain Prākrit, on the one hand, and Sanskrit and the other Prākrits, especially Pāli, on the other. As the Arsha stands very near indeed, as might be supposed, to the Pāli dialect of the Buddhist books, from which the Jain doctrines are so often derived, Dr. Müller's work is an important help in considering the vexed question of the history and origin of Pāli: and it forms a most valuable continuation of Prof. Weber's studies on the Jain literature and language.

The last two numbers (vols. cxiii. and cxiv., parts 10 and 11) of the *Neue Jahrbücher* do not contain much original matter of any great value. In part 10 there is a paper by Max Müller on the supposed locative usage of the Latin ablative in *d*, which the writer inclines to dispute. The only other original papers which need be noticed are Rauchenstein's notes on the *Iphigenia in Tauris*, H. Schmidt on the *Theaetetus*, and K. Seeliger on the characteristics of Isaeus as a pleader. L. Drewes attempts a rearrangement of the first and seventh epistles of Horace's first book. An extraordinary emendation in Horace (*uncta parte sui nectaris* for *quinta parte*) is offered by Lowinski. Flach reviews Brugman's work on the reflexive pronoun in Homer—on the whole a favourable notice—and Schubart offers some remarks on E. Curtius's recent reports on the excavations at Olympia. The eleventh part is mostly taken up with reviews. Two of them, by Wecklein and Prinz, are criticisms on Wilamowitz-Möllendorf's *Analecta Euripidea*. Prutz's recent work on Phoenicia is reviewed by Meltze, Schanz's *Plato* by A. Jordan, Cantor's *Römische Agrimensoren* by Hultsch, Nissen's *Ammiani Marcelli fragmenta Marburgensia* by Rühl. These criticisms all deserve reading. The original articles—the most noteworthy of which are a communication by Flach on a Tübingen MS. of Aristotle, a paper by Ludwich on Musaeus, and some observations on Lucian by Sommerbrodt—are short and of no great importance. In the educational section of part 10, the anonymous "Noctes Scholasticae," Erler's instructive essay on "Seminarien für das höhere schulamt," and Kohl's review of Sanders' work on modern German orthography, are continued. The two latter papers are continued and concluded in part 11, which also contains a continuation of Didolff's article, "Zur Conservation und Reform unserer nationalen Rechtschreibung," and a review by E. Müller of Brandstätter's work on "Gallicisms in literary German." Bender gives an account of the proceedings of the thirty-first meeting (September, 1876) of German scholars and schoolmasters at Tübingen.

MEETINGS OF SOCIETIES.

British Archæological Association.—(*Wednesday, January* 17.)

Thomas Morgan, Esq., in the Chair. Mr. Roach Smith reported that a large portion of the walls of Britford church, Wilts, were those of a Roman building; Mr. Way exhibited a series of relics from Pompeii; and Mr. Walter Money sent a collection of small wig-curling implements found at Newbury, near the head-quarters of Charles I. during the Civil Wars. —Mr. Loftus Brock exhibited a large series of paving tiles of mediaeval date from the site of the demolished church of St. Antholin, City; and Captain Joseph two more from the same place, one bearing the date of 1591, on a white ground.—Mr. W. de Grey Birch exhibited and described two very interesting historical rolls on parchment, belonging to Mr. Halsey, M.P., of Great Gaddesden. One, which was fully twenty-five feet long, was written in the time of Edward III., but its records, which commenced with Adam, and which were principally in similar terms to those of Geoffrey of Monmouth, Wace, and other old chroniclers, ended with a mention of the children of Henry III. The second roll was written in English verse, and had portraits of the Kings of England. It commenced with William I., and ended with Henry VI., in whose reign most probably it was written. Mr. S. Tucker, Rouge Croix, described a similar roll in the Herald's College.—Some further evidence was rendered confirmatory of the Chinese relic found with Roman remains in London, and described at the last meeting.—Mr. Blashill exhibited a remarkable bronze ring of thirteenth-century work from the church of Dormington, Hereford, now in his charge for restoration, and which was lent by the rector for exhibition.—Mr. Cecil Brent described a rare knife of Saxon date, found, with its leathern sheath, in the Thames.—The first paper of the evening was by Mr. W. F. Grover, on the Suez Canal. After a warm eulogium upon the engineering genius of M. de Lesseps, which he considered had not been sufficiently recognised in England, the lecturer proceeded to describe the various efforts made in ancient times to form a communication from the Mediterranean, on one side, to the Red Sea, on the other. The records of Herodotus, Strabo, and Pliny were passed in review, and the course of the ancient works traced from Bubastis to the Bitter Lakes, and thence to Arsinoe, at the head of the Red Sea.—The second paper was by Mr. Syer Cuming, on the peculiar stoneware manufactured at Sieburg, near Cologne, at the latter end of the fifteenth and during the sixteenth centuries. This ware is not unfrequently found in London, and several specimens were exhibited.

Numismatic Society.—(*Thursday, January* 18.)

John Evans, Esq., F.R.S., President, in the Chair. A paper was communicated by M. J. P. Six, of Amsterdam, on the subject of certain silver coins struck in Asia Minor by Persian Satraps. Of these a large and well-known class bear on one side the type of a horseman, on the other of the king discharging an arrow. M. Six endeavoured to show that these pieces, being of Rhodian weight, must have been issued to the west of Pamphylia, and probably must be attributed to Mausollus and his descendants, especially to Hidrieus and Pixodarus. Another class of coins of Persian weight, with the king discharging an arrow on both sides, M. Six attributed to Cilicia. A brief discussion followed this paper, in which the opinion was generally expressed that, as a large class of coins exists bearing the names of the kings of Caria, it is objectionable to assign to those kings another set of contemporary

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coins not bearing their names. Exception was also taken to the late date given by M. Six to the series. Mr. Cochran-Patrick communicated No. II. of his series of papers on the medals of the Scottish kings.

Anthropological Institute.—(*Tuesday, January* 23.)

Colonel Lane Fox, F.R.S., President, in the Chair. The President read his Report to the Anthropometric Committee of the British Association on the 2nd Royal Surrey Militia. The measurements, which comprised the profession, race, origin, age, height, weight, chest-measurement, colour of hair and eyes, and strength of arm, &c., of 459 individuals, afforded some interesting facts concerning what might be called a fairly representative number of men from within a radius of twenty miles round Guildford. It appeared that the colour of the hair was in 391 cases brown or dark-brown, and in only two cases black and in two cases red, one of the latter being Irish. As to eyes, 311 were grey, light-blue, or blue; 133 brown or dark-brown. Colonel Fox proposed some modifications of the existing tests of strength of arm and sight, suggesting that in the first the test should be the same as in drawing a bow, neither hand being in any way supported, and the pull being from an object not fixed. From a table of twenty comparative cases the average of strength showed, in the case of pulling from a fixed point, 107·55 lbs., and of the same man pulling with the one hand against the other only 81·95 lbs. From the general results Colonel Fox considered that the muscular strength, vital capacity, &c., of our reserve and regular forces would show very favourably in comparison with those of the ordinary population, and so dispose of some of the frequent alarms given by the "Man in the Street" as to the deterioration of our forces in physique.—Mr. Sweet, President of the Philological Society, read a very interesting paper on "The Development of Language," and Mr. E. B. Tylor and the President and others took part in the discussion.—Papers by Mr. Knowles, of Ballycully, Ireland, on "The Classification of Arrow-Heads," and on "The Portstewart Find," were also read, and numerous objects illustrating the papers were exhibited.

Society of Antiquaries.—(*Thursday, January* 25.)

John Evans, Esq., Vice-President, in the Chair. A paper by Mr. J. H. Parker was read by the secretary, containing an account of the gates of Rome in the time of Vespasian, and of the outer wall of the city, which was commenced by the Tarquins.—Mr. Cox exhibited rubbings of two sixteenth-century brasses at Stondon Church, Derbyshire, which had been made of portions of a Flemish brass of the beginning of the fifteenth century. On the backs were visible the remains of a fine canopy, and of a coat of arms, consisting of 1 and 3 Cleves, 2 Marche, the fourth quarter being lost. Over this is an inescutcheon of the two Burgundies and the lion of Flanders. The arms are very similar to those borne by Philip, Lord of Ravenstein in 1503, but the brass is of an earlier date. —Mr. J. T. Arnold exhibited some antipapal medals, the device being the head of a pope, cardinal, or emperor, which when turned upside down appeared as the head of a devil or a fool. The legends were satirical, such as "Malus corvus malum ovum," and "Ecclesia perversa tenet faciem diaboli." One of these medals was to commemorate the murder of Sir Edmondbury Godfrey, and the others were Dutch work of an earlier date.—Mr. Mocatta exhibited some drawings of wall-decorations in Pompeii, which were made in 1829, while the custodian happened to be asleep.

FINE ART.

EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY.

(*Fifth and Concluding Notice.—Italian schools.*)

Of the Italian schools, the Venetian is that which we are accustomed to see best represented in these exhibitions, because the Venetians painted in a manner which has rendered their works the readiest spoil of collectors. The Venetians were painters of oil pictures on canvas, and oil pictures on canvas are easy of dispersal and transport; so that Venice at her best can be seen in almost every picture-gallery of Europe, and has been seen over and over again in the gatherings at Burlington House. The third gallery, and especially its long north wall, has year after year offered us a noble pageant of the works of the great masters of the school. This year the show is less impressive. Titian is absent altogether; for I think there can be no gainsaying the judgment of Messrs. Crowe and Cavalcaselle when they disallow the double portrait from Windsor Castle, in which the head and bust of Titian appear beside and somewhat behind those of another personage who fronts the spectator in crimson velvet (107). This is an interesting example of a somewhat numerous class of similar portraits; there is great character in the worn looks and contracted mouth of Titian's companion, and there is the true Venetian quality in the colour of his crimson garment; but the handling is quite poor and timid by comparison with that of the great master himself. Still less can the Hampton Court portrait (111) be accepted for the work of Titian; it is at best but a late Venetian piece of the school, apparently, of Bassano. Tintoret is absent too. His influence, but not his hand, is discernible in various degrees in three pictures: I mean the *Deposition* (286), the *Conversion of St. Paul* (190), and the *Mythological Subject* (194), all contributed by Mr. Graham, and the last assigned to Andrea Schiavone. All of these are interesting things, rich in movement and colour; the *Conversion*, with its monstrous rearing white charger, almost like the chargers of Tempesta, being the farthest from the true source. The *Baptism of Christ* (112), lent by Mr. Heugh, and ascribed, perhaps rightly, to Paris Bordone, combines many Venetian splendours with many affectations imported from the Roman school, and with much forcing of nature. The gold-robed angel holding the crimson robe of Christ in this picture is a masterly piece of colour; the blue mountain background which the Venetians loved, though here it is loaded even to blackness, still retains a solemn poetry; but in the foreground figures of Christ and St. John, artificially thrown out and modelled in violent high light against that sombre field, the painter has but caricatured the muscular anatomies of Michel Angelo. Veronese is the only one of the three masters who prolonged throughout the sixteenth century the glory of Venetian painting that we find unmistakeably here. Full justice has been done on all hands to the four square ceiling-pictures of Veronese which are lent from Cobham, and belonged formerly to the Orleans Gallery. Their position on a level with the eye at the four corners of the great gallery naturally throws into awkwardness these attitudes and foreshortenings, which were designed to be seen from underneath. But on the other hand it gives us the opportunity of studying the pictures closely and ascertaining their condition. They are perfectly-preserved masterpieces of that generous and unerring brush. And what makes them very remarkable among masterpieces of Veronese, over and above their pure preservation, is the absence in them of strong or positive colour. Here is no pomp of crimson or emerald or azure, but effects of astonishing richness, within a range, principally, of delicate flesh colour and bronze and silver grey. Some passages, indeed, of the painting—as where a piece of white brocade falls over a spray of fig-tree beneath the back of the seated woman (103)—are perhaps unsurpassed in the whole range of art. It is the painting, and the painting only, which gives all this its greatness. The allegory of Veronese is often cold, pompous, and empty; so that from it to the allegory of Rubens the decline is easy. Veronese is seldom intellectually colder or more pompous than here; and that we are unable to decipher his meaning can be but little loss. The subject (95), in which a man and woman kneel like bride and bridegroom before a naked personification of Plenty, who is seated on a cornucopia, and who holds an oak wreath over the pair, the man holding up an olive-branch, and a little naked Love playing page to the bride —this subject might seem to recall some of Veronese's allegories of Venice and St. George, but that the others of the series seem certainly to embody rather some history of private fortunes. The riddle cannot be solved unless we can discover for whom and for what use the decorations were originally designed.

Going back up the stream of Venetian art, we find the well-known Giorgione (*Landscape and Figures*, 114) from Lansdowne House, which technical criticism declines to accept but untechnical instinct delights in notwithstanding. The work is hasty; it is not much more than a sketch, but it is mellow and full charged with whatever is richest in Venetian sentiment; it lays irresistibly upon us the spell of the mood which has inspired it—that mood at once ardent and pensive, that temper which is on fire with many fantasies, but does nothing, only dreams and longs to music. Without venturing to dispute the authority of Messrs. Crowe and Cavalcaselle, and even if we must give up calling this delightful piece by the name of Giorgione, I would venture to plead that the drawing is slurred and hasty rather than ignorant, and that the work neither in manner nor feeling resembles that of the late hands to whom those critics would assign it. Still less will we allow our pleasure to be disturbed by malaprop epithets, such as "prosaic" and "unlovely," which we read the other day concerning the admirable landscape in this picture.

For the essence of landscape poetry, however, let us turn to another piece ascribed in like manner to Giorgione (147 in the fourth room). In this tiny canvas some Venetian master, whether Giorgione or not, at the time when the example of the Germans had set the artists of Venice upon the study and drawing of landscape, has painted a foreground of trees and farm-houses, then a gleam of emerald meadows, and then a barrier of dark-blue mountains; and has struck a note of almost perfect beauty. If one had to choose out of the exhibition two scraps of Venetian art for one's own, they should be this and the *Angel of the Annunciation* lent by Mr. Graham (168, in the same room). The messenger Gabriel has the lily in his hand, and walks swiftly over the green sward, in the foreground of a pleasant space of meadow, river, and azure hills; his robe is of the richest rose-colour, of an exquisite depth in the shadows, and moves ripplingly about his ankles as he goes; his strong outspread wings are not conventional, but brown and softly feathered, being taken literally from the wings of some eagle or buzzard; in his free carriage and open courageous countenance there is an inexpressible nobility. The short nose and full rounded chin are of the type familiar to Cima da Conegliano, and it must, I think, be from his school or neighbourhood that this beautiful fragment comes.

The schools of Central Italy are represented in unusual variety, the Florentine, the Sienese, and the Umbrian all three. There are several comparatively primitive examples, lent for the most part by the Rev. J. Fuller Russell. Of these fourteenth-century altar-pieces there is not much to say, except that they are all fairly preserved, and seem properly ascribed to the schools, if not to the precise masters, to whom they belong. But it is not from altar-pieces which can be carried away, even good ones, that masters of this class can really be judged, it is from their frescoes in churches and public palaces. Spinello Aretino and Taddeo Bartoli are two names of great importance in the historical development, the one of Florentine and the other of Sienese art, at the close of the fourteenth century; but the best they did must be seen where it hangs crumbling on the walls of Arezzo and Siena, and a study of these two pictures of Mr. Fuller Russell's (151 and 152) adds little to our knowledge of them. Following the thread of Florentine art, we find in Lord Methuen's *Death and Assumption of the Virgin* (154), a de-

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tional composition of Fra Angelico which is pure and lovely in colour (except where the ies have been restored) as it is possible to find ywhere—as holy with hovering and quiring gels, as bright with floating robes and burnished ngs, as beatified with rapt expressions and licate loving gestures. A tiny *Madonna and ild with Angels* close by (155) seems as genuine, t perhaps rather more injured.

The great religious masters of the next generion, of the dawning Renaissance in Florence, e here in good force. Lord Methuen's large *nunciation* of Lippo Lippi (179) seems to be entified beyond question by a mention in Vasari, t is rather an example of his sprightly quaintss than of his more serious power. The name the same painter appears on the frame of a cture lent by Mr. Austen, and hung so as balance this one, which is in the catalogue ore guardedly ascribed to the "Italian school fteenth century)." A lady in a religious habit, idently the donor of the picture, kneels in the reground opposite the figure, also kneeling, of her tron saint. This, by her symbols of the shears d bleeding breast, is St. Agatha. Above them s the Virgin enthroned, her throne being flanked way of ornament with lighted censers and toons of coral. To right and left there stand hind the throne pairs of angels, their heads eathed with jasmine, pinks, and roses. The counances of these angels are of extraordinary beauty, d of a workmanship that does not seem quite to rrespond with the rest of the picture. There ems a touch of the Milanese in the dimpling of ese mouths, and in the tender modelling and soft tlines of these faces; whereas the other figures e true Florentine, and have the strong Florene outline of the fifteenth century. Probably restorer is responsible for part of this effect; there are other elements—such as the decoran of the throne and the treatment of the sky—ich seem foreign to Florence, and to suggest uences from the North, though not, indeed, from lan. On the whole I am inclined to agree with writer in the *Pall Mall Gazette* who has igned this picture to Filippino, since Filippino s of all Florentines the most likely to show such luences, and since certainly the kneeling figures in foreground are quite in his manner. The same tic is no doubt right in seeing the work of ticelli, rather than of Domenico Ghirlandaio to om it is assigned, in Mr. Austen's *Madonna Child* (140). The Virgin, indeed, is not of ticelli's most familiar type. But he did not ere invariably to that type; and there is rything of Botticelli, and nothing, I should say, Ghirlandaio, in the splendid upturned profile of boy St. John who looks in on the left-hand of picture. Again, the action of the child as he nds on his mother's knee, and puts up his arms ner neck and lays his face against her cheek, dentical with the same action in the Paris ticelli lately engraved by Gaillard; and he rs almost the same drapery in the same folds; only difference being that in Mr. Austen's ure he stands an inch or two higher up, so t his face, and not his forehead only, is against mother's, and he has got the fingers of his left d round to the back of her neck. Another k of Botticelli's hand is the lovely treatment of flowers in a vase beside St. John. The picture nspoiled by restoration, but has acquired a enish tone from the coming through of the de preparation. From this beautiful example may pass to the fanciful work of a later generin in Florence. The two brilliant and crowded iture-pieces of the history of Joseph, by chiacca (170, 176), are both well attested by ari and interesting for their own sakes. Like works of Pontormo and other Florentine ts of the succession of Andrea del Sarto, are unreal enough in invention, very acplished in design, and variegated and somet harsh in colour, but with the harshness ened by that trick of vaporous outline—*lo sfumato*—which was the peculiar pride of the school. It is fair to say that what I have called the unreality of the invention is relieved in the second picture by at least one winning touch of nature, where the little Benjamin, perched upon an ass for travelling, timidly steadies himself with the help of the sack slung beside him.

The Umbrian mountain school, with their long-unschooled devoutness, and with their love of rich ornament and apparel for sacred personages, are represented by several interesting but injured examples. The ascription to Gentile da Fabriano is, perhaps, not very safe in the case either of Mr. Graham's *Adoration of the Magi* (149) or Lord Methuen's *Coronation of the Virgin* (175). In the latter picture the faces both of the Virgin and of Christ have been painfully over-restored, and one feels the charm of the splendid draperies to be vulgarised by the heavy bosses and projections of ornament in relief. Very much more valuable is the *Virgin and Child* of the same owner ascribed to Piero della Francesca, of Borgo San Sepolcro (174). The ascription, I think, is just. There is much in the treatment of the coloured marble floor, of the rose-hedge behind the throne, of the gold-flecked angels' wings, which might be equally well by Piero of Borgo, or by other contiguous artists such as Boccati of Camerino. But this trick of red draperies pleated in close parallel folds is quite peculiar, so far as I know, to Piero; and the character of the heads and drawing of the figures, although far from equal to his finest work, is quite in keeping with his undoubted altar-piece carefully described by Vasari, and now in the gallery at Perugia. Those who only know this artist by his works in the National Gallery, or by the great frescoes of Arezzo, will naturally suspect the little devotional piece before us; but not so, I think, those who know him by the altar-piece at Perugia or by the picture of *Our Lady of Mercy* at Borgo San Sepolcro. In the *Portraits of a Lady and Gentleman* (181), here quite irrelevantly set down as the work of Masaccio, we see the same mixed technical methods, and the same hand, as in those profile portraits in the National Gallery ascribed in like manner to Piero della Francesca. Messrs. Crowe and Cavalcaselle will not allow that attribution; but the picture now before us goes some way, I think, to sustain it. The treatment of these profiles has much analogy with that of Piero's portraits of Frederic of Urbino and his wife at the Uffizj; the man wears the same cylindrical head-dress widened at the top; this is a favourite point of costume with Piero, but not, so far as I remember, with any other master; and the bird's-eye treatment of the strip of landscape seen through the window is another thing that reminds one of him.

Following down the line from which Piero diverged, to inspire his art with the animation of Florence and to fortify it with the science of the North, let us end with a look at the two pieces which bear the name of a master, Pinturicchio, who represents the pure Umbrian art of Perugia in all the grace and all the weakness of its latter time. The *Hagar and Ishmael* (172) is an excellent and relatively a vigorous piece; the *Allegorical Subject* (188), which represents obviously—and not, as the catalogue puts it, "perhaps"—the story of Io, is not without a great charm of gay and innocent although childish fancy. Pinturicchio, as is his manner, carries the story through a chain of successive episodes arranged in one composition. On the left a grey-beard Jupiter in pink and blue converses with Io among the stems of a pine-wood; a little farther on, he pursues, and a little farther yet, he overtakes her; above, we see the jealous Juno with her team of peacocks looking on from heaven; anon she has descended, and under the eyes of Jupiter has metamorphosed Io into a cow—it is an absurd toy cow, of a brown colour with thick legs; going on from left to right, we see the unlucky cow watched by Argus, who goads her with a stick; next, the daughters of Oceanus come to comfort her, and pat her and give her hay, Oceanus himself sitting by, his hair crowned with water weeds; while Jupiter, having discreetly withdrawn to heaven, continues to look down upon the scene.

Sidney Colvin.

ART SALES.

Messrs. Christie, Manson and Woods sold on the 12th ult. a small collection of porcelain. A Crown Derby dessert-service, painted with flowers and with ornaments in blue and gold, sold for 25 guineas; an old blue-and-white Worcester dinner-service, printed with fruits and flowers, 56*l.*; an old Worcester tea-service, with pink flowers, and foliage in green, 20*l.* 5*s.*; a pair of old Dresden arbours, with raised flowers, 17*l.* 10*s.*; a fine old Wedgwood vase, pale blue ground, with Penelope and her children in relief in white, 54*l.*; a vase by Wedgwood and Bentley, of marbled ware, with raised white festoons of foliage, 20*l.* 5*s.*

On the 18th ult. was sold at the Hôtel Drouot a small collection of important pictures by the old masters, which realised the following prices:—Van der Goës, *The Marriage of St. Catherine* 19,900 fr.; J. de Bray, *Portrait of the Regent of the University of Leyden*, an admirable painting, 6,000 fr.; Guardi, *Six panels from the Strawberry Hill Collection*, with miniature views of Venice picturesquely delineated and enhanced by figures, 10,000 fr.; Nattier, *Portrait of one of the Demoiselles de Nesle*, 3,020 fr.; Jan Steen, *The Marriage of Cana*, one of the most remarkable paintings of the collection, 6,000 fr.; Watteau, *The Country Repast*, engraved by Deplace, a composition of five figures, dating from the period when Watteau adopted the Flemish school, 3,050 fr.; Pynacker, *A Boat Laden with Cattle and Merchandise*, at sunset, 3,500 fr. The thirty paintings which composed the collection realised 71,855 fr. (2,572*l.* 12*s.*).

The Diaz and Fromentin sales will reanimate the Parisian market; after these will follow the Oppenheim sale, consisting entirely of modern masters. Later, the bibliophiles will have their turn. In March will be sold the rare books, engravings, and manuscripts of the late M. Firmin-Didot. The marvellous collection of engravings of the Comte Octave de Béhaguen will also be dispersed, and the cabinet of autographs of M. Benjamin Fillon, one of the most extensive known.

Among a few gold coins sold by the Messrs. Christie last week the following were of the greatest rarity:—Edward III., half-noble and quarter-noble, Richard II., quarter-noble; this set sold for 2*l.* 7*s.* 6*d.*; a half-sovereign of Henry VIII., and another of Edward VI., for 3*l.* 1*s.*; a James I., St. Andrew lion, 4*l.* 10*s.*; Mary, half-lion, 1553, 4*l.* 10*s.*; an Elizabeth sovereign, with arms in centre of a full-blown rose, 4*l.* 15*s.*; a tower crown of Charles I., a guinea of James II., a half-guinea of William and Mary, and a guinea and half-guinea of Anne, the set for 4*l.* 7*s.* 6*d.*; five-shilling, ten-shilling, and twenty-shilling pieces of the Commonwealth, one of each, for 5*l.* 2*s.* 6*d.*; a broad of Oliver Cromwell, 1656, 5*l.* 12*s.* 6*d.*; a five-guinea piece of William and Mary, 1692, with elephant and castle, 7*l.*; a guinea, half-guinea, and quarter-guinea of George I., 3*l.* 3*s.*; pattern five-pound piece of Victoria, 1839, very fine and rare, 7*l.* 7*s.*

NOTES ON ART AND ARCHAEOLOGY.

The fragment of the frieze of the Parthenon, commonly known as the Cattaio fragment, and formerly the property of the Duke of Modena, has now been moulded by the permission of the trustees of the Archduke Charles of Austria, to whom this fragment has devolved by inheritance. A cast of it has been very recently received at the British Museum, but its place on the frieze has not yet been identified. The recent excavations at the foot of the Athenian Acropolis have

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brought to light several fragments thought to belong to the frieze of the Parthenon, and it is with the special object of examining these that Mr. Newton will shortly visit Athens. He hopes also to be able to include Mycenae in his tour.

The arsenal at Berlin is about to be transformed into a museum of trophies, and those taken in the last war will form one of the principal elements of the collection.

We have received the first number of *Street Life in London*, a new periodical, which offers permanent photographs of various scenes, taken from the life in the highways and byways of London. "London Nomades," "London Cabmen," and "Covent Garden Flower-Women," are the classes represented in the first number, for this publication does not deal with the "Leaders of Society," but rather with those less fortunate individuals who "endeavour to earn, beg, or steal their daily bread." The letterpress, contributed by Mr. J. Thomson and Mr. Adolphe Smith, gives interesting details of the mode of life followed by these street *habitués*, and the curious ways in which some of them manage to pick up a living.

The death is announced of Signor Pietro Magni, a distinguished Italian sculptor, best known, perhaps, by his two grand statues of *David* and *Socrates*.

The Louvre has recently acquired a large painting by Tiepolo, representing *The Feast in the House of Simon the Pharisee*. It is said to be a work of a better quality than is usually seen by this sprawling machinist.

We have before stated that it is proposed to establish a Salon at Rome after the model of that at Paris. A Government commission was, indeed, formed some time ago for its organisation, and a competition was opened for the best architectural design for the proposed building. Unfortunately, this competition has not resulted in much good, for, although twenty-eight competitors presented themselves, none of their designs were deemed worthy of the prize offered, or of being carried out in the way intended. The project of a Roman Salon remains, therefore, for the present still in abeyance.

An important exhibition of drawings by several distinguished modern German masters has been arranged by Dr. Jordan, in the upper storey of the Berlin National Gallery. In particular, the widow of Alfred Rethel has contributed the whole of the sketches and studies left by that artist in his studio at the time of his death, and several other possessors of Rethel's drawings have come forward, so that for the first time a large collection of works by this eminently suggestive master has been got together. A series of sketches in water-colours for his celebrated *Procession of Hannibal*, numerous studies for his Death subjects, a great many compositions from early German history, and other subjects, all conceived in Rethel's peculiar fantastic style, offer abundant means to the student of German art of appreciating the poetic character of his style. But other masters besides Rethel may be advantageously studied at this exhibition — for instance, Friedrich Overbeck, whose seven large cartoons for the sacraments of the Catholic Church have been sent from Rome, and Joseph von Führich, a large number of whose carefully-executed drawings have been contributed by the well-known publisher, Herr Dürr, of Leipzig. These include Führich's illustrations to the Bible, the *Imitatio Christi*, and other religious works, and the studies for his series entitled "He is Risen." Friedrich Gunkel, also, an artist less known to the general public than the other three, but quite worthy to be associated with them, is well represented. It is hoped in German art circles that this exhibition, which is entirely due to the activity of Dr. Jordan, the director of the National Gallery of Berlin, will be the means of the State acquiring some of the works here enumerated, and that thus, from a temporary, it will be made into a permanent collection of the drawings of modern German masters.

Print collectors are familiar with the stamp of one Deighton on the back of certain prints—Deighton, who about the end of the last century succeeded in abstracting from the British Museum no small number of rare and valuable engravings, for which search was afterwards made in his shop; successfully as regards many, though not as regards all, since some of the prints turned up, so long after the search as last year, among the Rembrandt collection of Sir Abraham Hume. It would appear from what has recently happened elsewhere that attempts to rob national collections are still liable to be made, fenced in as these collections are supposed to be by all sorts of precautions. An eminent Parisian dealer, examining quite lately the portfolios of French eighteenth-century engravings at the Bibliothèque Nationale, discovered that some were missing. After some investigation it was found that one Arnoux, an artist, who for years had been in the habit of coming to the Library, was the purloiner. His theft, strange to say, had been only during recent months; but in these months he had stolen largely of the works just now in brisk demand; had in the company of his mistress cleverly contrived to obliterate the proper stamps; and had sold the prints to one Delaunay, whose shop is not unknown to the *flâneur* on the Quays. The thief has been imprisoned for two years; his wholesale customer Delaunay and the mistress who witnessed the operations to shorter terms. But of all a serviceable example has been made.

Mr. Bellamy's lectures on anatomy in the Art School of South Kensington have, we hear, been recently, by special desire, extended to female students.

A correspondent writes from Florence:—

"It is a gratifying symptom of the growth of a higher sense of the real nature of the Fine Arts among Anglo-Saxon visitors to Italy, whether English or American, that the practical study of drawing is pursued by young people of both sexes with an earnestness and industry very different from the slight and purposeless manner hitherto common. These students have no intention of becoming artists, but desire to cultivate taste and a real critical knowledge of works of art, as well as to acquire a substantial power of drawing. Among young English people the influence of Mr. Ruskin's writings is paramount. It may be that they are somewhat narrow in their views, not to say dogmatic; but they are in earnest, and have learnt to love Art. Among young Americans, especially females, there is an amount of knowledge of foreign galleries and of their contents acquired by reading in America which is surprising and very gratifying. Classes for the study of drawing and painting are carried on in the studios of artists of the highest eminence. The old-fashioned drawing master, feeble as an artist, still exists, but is comparatively little sought after; and young people study in the studios of Belluccio and Cassioli, the historical painters, and of Van Schaick, the American, a pupil of Gérôme, who teaches with all the vigour and completeness of the French masters of the present time, who are probably the best teachers in Europe."

There is a talk of forming a joint-stock company for the excavation of the town of Plurs (or *Piurò*) near Chiavenna, which was totally destroyed by the fall of masses of rock and earth from Monte Conto on August 18, 1618. There is a large and excellent etching of the devastated spot, and also a view of Plurs taken just before its destruction, among the plates of the splendid *Beschreibung der hochlöblichen Eydgnosschaft* of 1642. It was famous for its wealth, its splendid villas and rich churches, and its extensive transit trade. Nearly a thousand persons perished by instantaneous burial: the church of St. Cassian was full of worshippers at vespers. For some time bells, church-ornaments and utensils, coins, and other "finds" have been dug up along the bank of the Maira. The necessary capital, however, has been wanting for persistent working and for the purchase of private property, and it is now proposed to raise this by shares. The committee have marked out the different spots at which it is desired to begin excavations. A total of 10,000 francs is asked for at first, in shares of 100 francs each; and, if the project takes, work will be commenced with vigour in the coming spring. A special committee will apportion the "discoveries" periodically.

The *Numismatic Chronicle*, vol. xvi. part 4, opens with B. V. Head's able paper on a recent find of Cyzicene staters, which we noticed fully in our report of the meeting of the Numismatic Society (Academy, Jan. 6). P. Gardner contributes two papers: the first on "The Date of King Mostis," &c., the second on "A Monetary League on the Euxine Sea." The former paper sets forth how the happy discovery of a twice-struck coin may furnish the clue to unknown dates. Mostis, described by Mr. Gardner as "a Thracian kinglet," struck his own die upon one of the well-known tetradrachms of Thasos. Mostis's date was unknown, but could not be put later than the third century B.C. The date of the Thasian tetradrachms of this type was also unknown, but had been conjectured to be even as late as B.C. 16. Mr. Gardner's discovery of the double striking proves these Thasian coins to be at least not later than Mostis. The combination of the data supplied by this coincidence of dies, coupled with the evidence of the style of the coins themselves, leads Mr. Gardner to the conclusion that the Thasian tetradrachms in question must have been first issued during the years B.C. 280–212, and that Mostis must, therefore, have reigned about this period, an hypothesis not contradicted by the numerals on the coin, if they are referred, as Mr. Gardner suggests, to the Pontic era. The paper on "A Monetary League on the Euxine" is the result of an examination of the coins struck in Imperial times by the cities on the western shores of the Black Sea. Certain letters occurring on the coinage of several of these cities Mr. Gardner explains as referring to the value of the coin, representing, as he believes, various multiples of the *as*. The close correspondence in size, and (though less exactly) in weight, between the coinages of the various values (in *asses*) struck by these cities he takes to be evidence of the existence of a monetary convention. Mr. E. H. Willett contributes a laborious and praiseworthy catalogue of a hoard of silver pennies, chiefly of Edward the Confessor, found in London in 1872; and, as Mr. Madden has at length desisted from his criticisms of M. de Saulcy, the Rev. H. Reichardt "takes up the glorious theme," chiefly with a view of showing with what scant respect his own cabinet has been treated by the French nummologue.

A collection of Roman antiquities has just been added to the "Antiquarium" at Berlin. They comprise utensils of silver, engraved gems, and gold ornaments. The silver has sustained a certain alteration from lying in the earth, but the gems and gold have suffered no deterioration. The objects in silver consist of a goblet and a shell-shaped box, the latter a masterpiece of chasing. Among the gems are magnificent emeralds hollowed out, the application of which does not appear; a ruby with a leaf of gold underneath, representing a group of Nereids seated on a sea-horse. The cameos are very abundant; the largest, with the head of Medusa, is almost round, and two mètres in diameter. On the others are engraved a horse-race with quadrigae, group of a nymph and satyr, female portraits, &c. They all belong to the period of the first emperors, and have their original setting of gold, having been worn as rings. The gold jewellery is the most important part of the collection, consisting entirely of female ornaments, a crown, necklaces of

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ttle hollow balls formed of two pieces, each rminating in a lion's head. Five pairs of massive racelets in the form of serpents twining round e arm, with medallions in high relief, one reresenting Apollo, the other Jupiter and his gle. A woman's ring, with the bust of Jupiter, also engraved in high relief.

THE Musée de Cluny has just made the acquision of a cast of Dante's face, taken after death. t appears, says the *Bulletin Français*, that some ears back the plaster cast, modelled on the face f the dead poet, was sold at Rome, and its acquition warmly disputed. It was purchased by the Cavaliere Morgantini, who had it carefully reroduced, and has offered a copy to all the principal nuseums of Europe. The impression produced y the mask is most painful.

MR. H. BLACKBURN, the author of *Notes* on he Royal Academy Exhibition, is bringing out a Iandbook entitled *Pictorial Notes* of the National Iallery, to contain upwards of one hundred illurations of the principal pictures at Trafalgar quare. It will be published next week by Iessrs. Chatto and Windus; and, judging from ne specimens we have seen, very great care has een bestowed by their artists in reproducing on small scale many of our most popular masterieces in the National collection. The details of he illustrations are wonderfully distinct; the hotographs from which they are taken being educed in the camera to an average size of by 2½ inches. The blocks from which the llustrations are printed are copper; the photoraphic process being peculiar, but well adapted or the purpose in view. The effects prouced are distinguished by great neatness and recision, many of the little pictures having all ne softness and delicacy of the best woodngravings. In addition to the ordinary purposes f a handbook the work will serve as an auxiliary that progress in art-education which has made ich strides of late, and which promises in the ture to be one of the most auspicious elements the culture and refinement of the English eople.

THE STAGE.

"RICHARD THE THIRD" AT THE LYCEUM.

HAT extraordinary relation of the hero to the lay which has made the expression "a *Hamlet* ithout the Prince of Denmark" to pass into a roverb exists hardly less in *Richard the Third*. ichard is everywhere; at the beginning and at e end: and the true interest of the play is less the events for their own sakes than in them they bear upon his character. This they are develop and explain, and even the actions in hich he has no visible place are mainly the sult of his endeavour and intrigue. Hamlet sses through the world charged in his mind, t tardy in his deeds, "to set it right." Richard's ort is most obviously in the other direction, but s action is immediate and decisive. The play assigned to an early period in Shakspere's work 594), and it is, perhaps, not a little remarkable at Shakspere's first study of a life governed by pocrisy, and till the end successful in its aims rough intrigue, should be his profoundest and ost complete. Iago's wiliness, though of greater btlety in petty things, is less masterly than ichard's, for Richard's has the strength of dacity. His lies have the authority of boldness d simplicity. He is a greater Tartuffe, with finitely more of daring.

Thus perhaps it is that a character whose orality allows no sympathy wins it nevertheis from the public, whether in study or theatre, virtue of the union of all physical disadvantages th determined and persistent endeavour: nothing back his suit but "the plain devil and disnbling looks"—

"All the world to nothing!"

rce and authority win spectators to their side whether in life or in the theatre. Tartuffe may be a villain too slimy and serpentining, Iago too pettily revengeful; but sympathetic interest need never be quite lacking to the Satan of Milton and the Richard of Shakspere.

As a stage play, *Richard* has the drawback, not of exhausting, but of drawing too largely on the resources of the theme before the first act is over. As the climax of *Hamlet* is reached in the third act—the play scene: a point Mr. Irving was probably the earliest to so impressively accentuate—the climax of *Richard* is, in a sense, reached in the first. Mr. Irving himself has perceived that it is reached already at the close of the scene of the wooing of Anne, and he is quite right to mark it so, as he does in his present performance at the Lyceum; the turn of voice and person from the departing woman, so rapidly persuaded, to the bearers who had paused with the dead one's body, being of perfect significance: the words

"Take up the corse"

being so said that they convey the sense of an object thoroughly gained, a part well played, for whether the corse goes or stays Richard is sure now of his victory. That first great triumph in dissembling—the persuasion of the at first sorrowing widow that he killed her lord through love of her—is a promise and prophecy of every other triumph that is to follow. Nothing human can oppose art at once so skilled and audacious. Many things remain to be won, but the result is certain. Will they be kept as well as won? is the only question that remains to the spectator.

Here the morality of Shakspere steps in—the immense and hopeful creed of his plays, that ill-doing will be defeated in the end. It is true he has his history to guide him: that Bosworth Field at all events was a fact; but he precedes the defeat of Bosworth with the night of evil visions, the procession of reproachful ghosts—the ghost of Hastings, of the Princes, of Lady Anne—and the remorse of Richard:—

"All several sins, all used in each degree,
Throng to the bar, crying all, Guilty, guilty!
I shall despair: there is no creature loves me;
And if I die, no soul shall pity me."

Shakspere passed beyond history to point his moral, whether he wrote from hopes and fears commonly accepted, or from his own mind.

Mr. Irving's Richard III. cannot contain any passage of acting to impress the imagination so strongly as the frenzied cry and leap into the King's vacant chair at the conclusion of the play scene in *Hamlet*; but it will be found, we think, to grow in interest, and in meaning—to be recognised as at most points satisfactory. The irony and comedy of much of the representation are not among the least of its characteristics. Irony we all knew that Mr. Irving had, if he had it without heartiness of humour. He showed it in the gentlest way in the quiet parts of Hamlet's talk with Rosencrantz and Guildenstern, and with the players, and he showed it in one or two touches that relieved, during the second act, the gloom of the *Bells*, and again, slightly, in Doricourt in that greatly over-rated comedy of *The Belle's Stratagem*. But here it has fuller play, whether in speech or quiet gesture—speech with himself, most notably, when such an easy victory as he won over Anne has but increased Richard's contempt for a world of men and women that can be gulled so swiftly—or quiet gesture, as when he stands, with his back to the hearth, while the widow, Margaret, raves, or finishes her "charm." Here nothing is wanting: both speech and silence are full of cynical and satisfied observation, displayed in the keenest spirit of comedy. The assumption of pious disregard of worldly advancement which Richard shows when he is pressed by the crowd to be King, through the intrigues of an instrument employed by him for that purpose, is excellently deceptive; but though the refusals and the hesitation have all the appearance of sincerity, there is little sincerity in the tone of the "well, call them back," that the refusal may be cancelled. Mr. Irving says these words—and of course they are very important words—in a tone which is unhappily found: it is expressive only of a complacent and indulgent yielding to a whim that is childish, and it is childish itself. The accent is ingenious, but we think it is a wrong one. The one other thing, and that is an affair of general bearing, with which we have in chief to reproach Mr. Irving, is that his Richard is not quite sufficiently repulsive. It is true he never looks so untrustworthy as when he means to be pleasant, but that, again, of itself is not true to the dissembler: the successful assumption of passion in the wooing of Anne argues an equal power of convincing by his looks when smaller questions are in debate. The fault we find is that the habitual appearance of Richard, when not dissembling, is less loathsome than is justified by his description of himself and by Anne's early words of contempt for him. But generally, the performance of Mr. Irving is intelligent and subtle to the degree that it throws great light on many of the written words; and, looked at with an eye to stage effect, it is seen to have all the variety the part can afford — the bitter humour, the assumed passion, the well-affected tenderness to the princes Richard will murder, the sudden dignity of the man who can answer to news of rebellion—

"Is the chair empty? is the sword unsway'd?"

the despair of the last hours, the summoned courage of the last moments.

Miss Bateman's conception of the wronged Queen Margaret, in her one great scene, is assuredly fine; her declamation would be more effective—and it is effective already—if she would avoid that air of ceaselessness, almost monotonous, which, in representing moments of outpoured sorrow and anger, she carries too far. Her performance has this habitual fault: it has also the great quality of thorough understanding. The calm pathos of Anne in the beginning of the wooing-scene is shown gracefully by Miss Isabel Bateman: shown better than the subsequent persuasion. More by-play — more fertile and significant invention in gesture—is required to make the latter a thing that may be believed. Miss Pauncefort represents Elizabeth, Queen of Edward IV., with quietude and dignity more marked than heretofore. Mr. Swinburne shows humour, for the first time, as Buckingham. Of the remaining parts, none are played with merit calling for special remark.

FREDERICK WEDMORE.

On Bail is to be brought out at the Criterion tonight. It is not the first attempt, it is said, to render the *Réveillon* in English guise.

IT is doubtful whether *London Assurance* will be brought out at the Prince of Wales's, at all events before Easter. *Peril* is understood to have taken firm hold of the public, thanks hardly to its story, which is new neither in French nor English, but to the quite excellent acting given it at the theatre where this version of *Nos Intimes* is played.

THE mounting and stage arrangements of *Richard the Third* at the Lyceum are not only on the liberal scale which betokens the belief of the management in the long run of the piece, but are of unusual care, and in one or two instances display ingenious novelty. Built-up galleries in which scenes are somewhat newly presented as to grouping of the *dramatis personae*, harmonious colourings for hangings and dress, and embroidered raiment, not unsuggestive of the School of Fine Art needlework, are signs of an attention to detail that is neither petty nor pretentious. It has not been allowed to go too far, so as to divert the attention from necessary business of the play.

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On Wednesday evening a new burlesque by Mr. Byron was to be produced at the Opéra Comique—a burlesque on the *Bohemian Girl*.

The Théâtre de l'Ambigu has reopened its doors with the performance of *Le Juif Polonais*, from which Mr. Leopold Lewis derived *The Bells*.

Sardou, after a long interval of rest, has brought out at the Paris Vaudeville a play called *Dora*, which belongs to the higher class of his work for the stage. *Dora* does not differ, it has been pointed out, from *Maison-Neuve*, from *Nos Bons Villageois*, or from the play in which Mdlle. Delaporte won honours last winter, in that it is a cunning compound of high comedy, comedy of intrigue, and melodrama. For, even in the best things Sardou does, he does not remain on the level of high comedy; with his gold there is always the useful alloy, and it may be doubted whether the brilliant character-studies, say of the village ignorance in *Nos Bons Villageois*, or the selfishness of a parvenu's guests in *Nos Intimes*, would have been accepted had they not been accompanied by a clever intrigue, passing, before the end, almost into the coarser work of melodrama. In *Dora*, the high comedy part is a study of "the spies of the great world," characters very real in Paris life, and not only in Paris life: interloping politicians paid by a foreign Government to betray the secrets of the country in which they find themselves. It is Dora, the heroine of Sardou, who is accused, and falsely accused, of following this trade, and in his first two acts, before he takes up seriously the intrigue of the story, and long before the final fall towards melodrama, he sketches the society among which Dora moves, and where an interloping politician might well be found. The study of this society is, of course, sharp and observant, but it is easier to most people to see its sharpness than its truth, and this may probably be a reason why the piece has not shown signs of gaining such success as was gained easily by the comedies that contained groups of exacting guests or ignorant villagers. Dora's own story, which is more likely to interest playgoers who demand to have placed before them scenes from the life they know, is that of an honest young woman, paraded reluctantly at watering-place after watering-place, much as Edith Grainger was paraded by Mrs. Skewton, in *Dombey*, and for much the same ends. Whatever be the merits or the faults of the piece —and we need not go further into its plot—there is no question as to the excellence of the acting. A company practically the same as that which gave success to the otherwise not quite satisfactory adaptation of *Fromont jeune et Risler aîné* plays this piece with the best effect. Mdlle. Pierson, Mdlle. Barthet, M. Parade, M. Dieudonné, and, above all, M. Pierre Berton, do the best that can be done for the play. Berton has not had a success so marked since the last of his "creations" at the Théâtre Français: in the *Grandmaman* of Edouard Cadol.

MUSIC.

FRANZ SCHUBERT.

Franz Schubert. Sein Leben und seine Werke. Dargestellt von August Reissmann. (Berlin: I. Guttentag.)

Thematisches Verzeichniss der im Druck erschienen Werke von Franz Schubert. Herausgegeben von G. Nottebohm. (Wien: Friedrich Schreiber.)

No more remarkable example of posthumous fame is to be found in the history of music than that of the subject of the present article. Known during his lifetime almost exclusively as a composer of songs, for which he received from his publishers a most pitiful remuneration, he passed his days in poverty, cheered only by the resources of his exhaustless genius, and sank into an early grave at the age of thirty-one, leaving behind him scarcely enough money to pay the expenses of his funeral. This was the fate of one whom Liszt has justly called "the most poetic musician that ever lived." How little he was known in this country, even for some time after his death, may be judged from the fact that in Hogarth's *Musical History*, published in 1838, while more or less extended notices are given in the chapter devoted to modern German music to such men as Ferdinand Ries, Moscheles, Neukomm, and even F. Schneider, the name of Schubert is not once mentioned.

The whirligig of Time, however, brings in his revenges. Neglected in his lifetime, Schubert is now prized and honoured as he deserves. To Robert Schumann is due the credit of first making known to the musical public the merit of the great instrumental works of our composer. Not only did he obtain the score of the symphony in C for performance at Leipzig under Mendelssohn (where it was given on March 22, 1839); but by his articles in the *Neue Zeitschrift für Musik*, of which he was editor, he directed the attention of musicians to those glorious compositions for the piano which, though now to be found on the desk of every pianist, were at that time all but unknown. During the last thirty years the progress of Schubert's renown may almost be described as a triumphal march; and, though some of his finest works are still by no means generally familiar to the public, he yet occupies a place only in some respects second to that of such musical divinities as Mozart and Beethoven.

Besides short sketches, two complete biographies of Schubert have lately appeared. The earlier in date is that by Kreissle von Hellborn, published at Vienna in 1865, and tolerably well known to musical readers in this country through the translation by Mr. A. D. Coleridge, which appeared in 1869, with a very interesting appendix by Mr. George Grove, containing an account of the composer's unpublished symphonies and other works. The other book, Reissmann's biography, now before us, has not yet appeared in an English dress.

No one of the great composers probably lived a less eventful life than Schubert; the principal facts of his biography might easily be summed up in a dozen pages, and both Kreissle von Hellborn and Reissmann have had recourse to other material to fill up their volumes. But the methods adopted by the two authors have been very different. The former seems to have but little critical ability or knowledge; he says not much about the composer's style and its peculiarities; he gives little account of his music, and what he does give is not always trustworthy; but he fills up his book with the veriest "padding." He furnishes long analyses of the plots of Schubert's various manuscript operas, which are of the smallest possible interest; and whenever the name of any friend or connexion of the composer occurs, the author must needs give a digression telling us all about him, although such information is really not of the slightest value. The result is that the book is most wearisome to read; its redeeming features (I am speaking now of the English translation) are the most valuable contribution by Mr. Grove, and an excellent index.

Herr Reissmann's work is of a very different character. He gives us a most able and exhaustive analysis of Schubert's style, with many quotations from his works, including several characteristic extracts from those which still exist only in manuscript. He devotes a valuable chapter to the connexion of Schubert with the romantic school, and another to his position in the art and its history; and, while opinions are occasionally expressed with which we may not be able wholly to coincide, the work, as a whole, forms a most valuable contribution to musical literature.

Next to his wonderful stream of melody, the points which strike one most with regard to Schubert's genius are its precocity and its exhaustless fertility. In both these respects he resembles Mozart, though with a difference. In the works of Mozart's childhood (if the opinions of Jahn and Köchel may be taken) we find comparatively little trace of his future greatness; they are merely the productions of a very clever boy, who at an early age had obtained great command of the *technique* of his art, but who gave but few indications of that individuality of style which distinguishes his maturer works. Reissmann says on this point:—

"While those divinely-gifted boys Mozart and Mendelssohn early attained to great mastery of form, so that their first works seem to be produced more from the pleasure of sporting with the form than from any individuality of subject-matter, with Schubert we early perceive a wealth of idea which only slowly and gradually obtains concise form. Especially is this seen in his songs. The first song of Schubert's which we possess, 'Hagar's Klage,' composed on March 30, 1810 (at thirteen years of age), shows everywhere the endeavour to present completely the subject of the poem, but it shows also not the slightest attempt to confine himself to the Lied-form. Of the possibility of this, even with the most forcible expression, the boy has hardly a suspicion; he divides the poem into single parts, each of which he treats separately" (pp. 11–12).

Herr Reissmann then gives a complete analysis of the song in question, with copious quotations; and it is truly remarkable how distinctly, even at this early age, it is possible to discern traces of the composer's future style. Such passages as those given on pages 14 and 16 reveal their composer at once.

Even more surprising, possibly, than the early development of Schubert's genius was its wonderful fertility. The complete chronological catalogue of all his works, published and unpublished, given by Reissmann at the end of his book, comprises the truly astounding number of 849 pieces, varying in length from a simple Lied to a three-act opera, from a contredanse to a symphony; and all these works were produced in a life of thirty-one years! It is not merely the number of these compositions, however, which is so striking; it is their exhaustless variety. Mozart probably composed nearly, or quite, as much music as Schubert; but even his warmest admirer will not deny that he often repeats himself: many of his works have a very strong family likeness; the same cadences, the same passages recur again and again.

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ield to no one in my admiration for the
ıposer of *Don Giovanni*, nor do I for a
ment intend to disparage Mozart by men-
ıing this point; but the fact is patent to
one who has at all an extensive acquaint-
e with his works; and it is well that it
uld be pointed out here as illustrating
difference between two equally inspired
ıposers. For with Schubert (as with
ethoven) it is the rarest thing to find a
ıiniscence of himself. Take, for example,
songs. Some 360 of these are in print;
l it would be exceedingly difficult, if not
possible, to find two which repeat one
other. In the rare cases in which he has
the same words twice (*e.g.*, the "So lasst
ch scheinen" from Goethe's "Wilhelm
ister"), he has each time caught the
ıct spirit of the words, and yet the two
gs are as unlike as they can be. It is
own that he never took the trouble to
er a song which he had once written; if
satisfied with it, he found it easier to
ıpose a new one than to correct the old.
nce, doubtless, the occasional want of
sh observable in his works; the wonder
that composing with such rapidity the
mishes should be so few.

t cannot be denied that Schubert's one
ak point was diffuseness. It has been
l observed that he seems to have had
ne difficulty to keep his unending stream
melody within bounds; and while we
y agree with Schumann's well-known
nark as to the "heavenly length" of his
ıphony in C, one can hardly help feeling
t many of his works, especially of his
rumental works, would have gained by
icious pruning—or it would be more
rect to say, if they had been developed
ess length. Many of the larger compo-
ons, such as the symphony referred to,
quartetts in D minor and G, or the
ng quintett, are so overcrowded with
utiful ideas that they produce on the
d at a first hearing the effect of weari-
s; the attention is constantly kept on
stretch. It is with these works as with
cture overloaded with detail; we cannot
irst grasp the whole, and it is only on
e study and intimate acquaintance that
ts beauties stand revealed to us. Yet,
ıdoxical as it may sound, this very
kness of Schubert's is one of his great
ms. Judged from an aesthetical point
iew, and measured by the canons of art,
symphony in C, for instance, must be
ed second to the masterpieces of Beet-
en, who always leaves off exactly at the
t moment; yet who that is familiar with
symphony from repeated hearings under
Manns's excellent band ever finds it a
too long? Who does not welcome each
h point of beauty as an old friend, and
at the close as if one would like it again
ı the beginning? Such, at least, is the
ression which it produces on many musi-
s, and such is the force of its composer's
us in turning the very defects of his
into beauties.

chubert's sacred music is but very little
vn, and I cannot but think that Herr
smann hardly does justice to the great
ty of his masses. He devotes some six
es to this subject, but he says that, with
exception of single numbers, "they offer
little more than an appropriate declamation of the text." This may be true of the masses in B flat and C, but surely not of the greatest works, the masses in F and E flat. The last named, produced in the year of the composer's death, is doubtless one of his most truly inspired compositions, while the earlier mass in F, though less deep in conception, is full of beauty and imbued with true devotional feeling.

The influence which Schubert has exerted upon more modern composers is unmistakeable. We see traces of it from time to time in Schumann, and still more distinctly in Johannes Brahms. It is, perhaps, hardly too much to say that upon the latter the mantle of the composer of the "Erl King" seems to have descended. Of all modern musicians Brahms is the one in whose works are most frequently to be found passages which Schubert might have signed. It is not, of course, that Brahms borrows or imitates his predecessor's melodies, but that there is a secret affinity of style between them, very difficult to describe, though perfectly easy to feel. As remarkable examples of this may be mentioned several of the chief themes in Brahms's Serenade in A for small orchestra. On the other hand, Mendelssohn seems to have been scarcely at all influenced by Schubert. His style was rather founded upon Bach and Beethoven.

Space forbids more than a reference to the chapter on the relations of Schubert to the romantic school; it would, besides, be impossible to do justice to it without very long extracts. Herr Reissmann maintains that Schubert was the first to present the Romantic fully and completely in music, and to make this ideal the object of artistic representation. The whole chapter, occupying twenty closely-printed pages, contains much valuable matter, and deserves careful perusal. The entire book, however, is full of interest, and certainly the best work on its subject which has yet appeared. It would, nevertheless, be greatly improved by the addition of a good index. As it is, it is an absolute impossibility to find the notice of any particular work, and as a book of reference it is consequently almost valueless.

A few words must suffice to notice the "Thematic Catalogue" of Schubert's works, edited by that indefatigable musician Herr Nottebohm. A complete list of all the published compositions of Schubert, with the various editions, arrangements, &c., is given, the commencement of each being printed in music-type. Some idea both of the labour involved in the work and of the amount of popularity obtained by some of the composer's best known songs may be formed, when it is said that the catalogue of the various editions of the set of songs known as "Die Schöne Müllerin" occupies nine pages, and comprises 532 different editions. In this neither French nor English publications and reprints are included, only the issues of German firms being given. The amount of labour involved in the preparation of such a work as this can hardly be estimated. So far as concerns the German editions, the book is singularly complete; but it is a pity that Herr Nottebohm did not give more details regarding the unpublished works. He seems, for instance, to be unacquainted with the result of Mr. Grove's researches at Vienna in 1867, or he might have made his account of the "Rosamunde" music, Op. 26, much more complete than he has done. There is, however, so much to be thankful for that it is perhaps unreasonable to complain that Herr Nottebohm has not done for Schubert what Köchel has done for Mozart and Jähns for Weber, and given a complete catalogue of all the manuscript as well as published compositions of the author. Such a work would have been of the greatest interest to musicians; but there would seem little prospect of its being undertaken. Meanwhile the present volume will be of great service, and should find a place in the library of every student.

Ebenezer Prout.

Mr. Henry Holmes was again the violinist at the last Monday Popular Concert, leading Schumann's quartett in A, and taking part in Schubert's piano trio in B flat, besides contributing a violin solo by Spohr. The pianist was Miss Agnes Zimmermann, who played Beethoven's not very often heard sonata in C, the third of the set, Op. 2, dedicated to Haydn. On Monday next Herr Joachim will make his first appearance in St. James's Hall for the season; and the programme will include Beethoven's great quartett in C, Op. 59, No. 3, and Bach's Chaconne.

After the usual Christmas recess, the Crystal Palace Saturday Concerts will be resumed this afternoon. The day being the anniversary of Mendelssohn's birthday, a thoroughly representative selection from that composer's works will be brought forward, including the Scotch symphony, the violin concerto (played by Herr Joachim), the overtures to the *Wedding of Camacho* and *Ruy Blas*, and an Adagio from an early, and unpublished, symphony for strings only.

Mr. Dannreuther announces a third series of musical evenings, to be given at 12 Orme Square, on Thursday evenings, February 15 and March 1, 15, and 29. Among the larger works to be performed are Beethoven's sonatas Op. 109 and 110, vocal duets from Berlioz's *Béatrice et Bénédict* and *Les Troyens à Carthage*, Brahms's piano quartetts in G minor and A major, Félicien David's concertino for bassoon, Grieg's sonata in G for piano and violin (Op. 13), Rheinberger's piano quartett in E flat, Rubinstein's quintett for piano and wind instruments, Schumann's trio in D minor and quintett in E flat, and Spohr's quintett in C minor for piano and wind instruments. So excellent a scheme deserves the warmest support.

Nicolo's opera *Cendrillon*, first produced in 1810, has lately been revived, with moderate success, at the Opéra Comique, Paris.

The engagement of Mdlle. Albani at the Théâtre Lyrique has been prolonged, and will continue to the end of the present season.

M. Saint-Saens' piano concerto in E flat was introduced by M. Delaborde at the seventh concert of the Conservatoire, Paris, but, in spite of an excellent performance, was received with marked signs of disapproval.

A new pianist, M. Charles de Beriot, a son of the distinguished violinist of that name and of Malibran, has appeared at the Concerts Populaires with a concerto of his own. Both player and composition were very successful.

The library of the Paris Conservatoire has made a valuable acquisition in the orchestral scores of 200 Italian operas, most of which are unpublished. Among these are twenty-two by Rossini, seventeen by Donizetti, eleven by Mercadante, and one each by Meyerbeer and Cherubini. All these works have been purchased at Florence, by the exertions of M. Wekerlin.

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Mdme. Alboni, the celebrated contralto, the widow of Count Pepoli, was married on the 24th ult. to M. Charles Ziegler, captain of the Republican Guard.

The German musical papers are full of notices of Brahms's new symphony, which has lately been heard both at Vienna and Leipzig. The critics are unanimous in expressing a very high opinion of the work, which they rank with the symphonies of Beethoven and Schumann; it is said, however, that the eminently subjective character which it shares with many of its composer's other works will to some extent militate against its popularity—at least on a first hearing.

The current number of the *Musikalisches Wochenblatt* contains an important address by Richard Wagner to the Wagner Societies, dated January 1, 1877, which is too long to reprint *in extenso*. After referring to the success of last year's performances, he states that considerable profit might have reasonably been expected from further repetitions, but that, apart from the impossibility of retaining the performers longer in Bayreuth, such repetitions would have appealed merely to the paying public, and thus have been foreign to the object he has in view. This object is the founding of a High School for musico-dramatic performances; and as for the attainment of this end much practice is necessary, he proposes that the meetings for practice should take place only in the presence of those who sympathise with his aims. He therefore invites his friends to unite in an association for the maintenance and support of the Bayreuth performances; and speaks of giving annually three series. For these 1,000 tickets will be issued at 100 marks (5*l.* sterling), but only to members of the association; the remaining seats of the theatre to be free, and to be given to needy musicians and others, as last year. He also appeals to his influential friends, asking them to endeavour to obtain imperial support by a grant from Parliament.

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SATURDAY, FEBRUARY 10, 1877.

No. 249, *New Series.*

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LITERATURE.

e of a Scotch Naturalist: Thomas Edward, Associate of the Linnean Society. By Samuel Smiles. (London: John Murray, 1876.)

TERESTING and valuable though this memoir a self-helpful and a self-denying life unbtedly is, we are not sure that Mr. Smiles uld not have acted a wiser part in defer-g its publication. For it is rather bold to ert of one who is but three-score and two, d has shown but few signs of mental cline, that "*hic jacet* is all that remains to added." Rather we would hope that the wnward course of Edward's life, smoothed the Queen's recognition of his services, y be a long and useful one, and that, ving survived the danger of unmerited glect, he may be spared the harder trial of rusive patronage, to which this premature ography is likely enough to expose him. It a perilous precedent for a successful thor to have set, and we could have wished, the sake of others, that Mr. Smiles had nied himself the pleasure of forestalling e verdict of posterity and had culled his t example of self-help from a career already ncluded. But, ill-timed or well-timed, we e bound to add that the biography is arming. It is the record of one who loved ture not wisely but too well. "I have en a fool to Nature all my life," he says—t it is to such fools that Nature reveals rself most unreservedly.

Thomas Edward was the son of a private the Fifeshire militia, was born at Gosport 1814, and, after his parents' return to cotland on the close of the war, was brought by them at Aberdeen. This "bringing " consisted mainly in well-meant enavours to thwart the child's natural clinations, and in punishments of increasing verity when those endeavours proved vain. ossessed by a master-passion for "beasts," sense of fear or love of book-learning ad any influence over him, and by the time e was six years old his education was rought to an end because no schoolmaster as willing to receive him. For the next ur years he earned his own bread by workg hard at the Grandholm factory, and then, ith renewed violence to his feelings, was pprenticed to a shoemaker. His trade and is drunken master were alike hateful to im, and he made more than one attempt to scape from both. But inexorable fate ch time restored him to the shoeaker's bench, where in 1875 he was still be seen. In 1837 he married, gave up he idea of emigration, and settled at Banff. Here his enthusiasm for nature found freer scope. Wholly indifferent to the maxim, *Ne sutor ultra crepidam*, he gave his days to his handicraft and his nights to the study of nature. His nocturnal rambles made him acquainted with much that never falls within the ken of the ordinary observer: he became familiar with the habits of owls, bats, badgers, and foxes; he learnt to distinguish between the various sounds which break the stillness of night and perplex the watcher's ear. Often and often his pursuit brought him into strange company and perilous positions, calling forth that indomitable "pluck" which was a conspicuous feature in Edward's character. We have seldom read anything more stirring than his adventure in darkness, amid the ruins of Boyne Castle, with a bloodthirsty polecat; and to pass a night beneath a tombstone, or dispute possession of a badger's hole with its rightful owner, are experiences which few naturalists have shared—for few have been compelled, as he was, to choose "the night side of Nature" for their study.

Debarred by poverty as well as by ignorance from books, he had to rely upon observation for his knowledge; and, in the earlier part of his career, was sometimes unacquainted with the names of animals when he had learnt everything else about them. Later on, the kindness of a neighbouring minister (Mr. Smith of Monquhitter), who shared and encouraged his tastes, supplied him with some books on Natural History, from which he not only gained the special information he sought, but also learnt to write good and vigorous English. The result of his ardour and perseverance was a valuable collection of zoological specimens, stuffed by himself, which he exhibited, first at Banff, and then at Aberdeen, not without a hope that it might bring him something more than mere pecuniary aid. It failed even to do this; and when disposing of it at a serious loss in order to defray his debts, he probably felt little consoled by the information that he had come several centuries too soon. Again and again did he renew his collections, making each more perfect than the last: again and again was he constrained to part with them under the pressure of sickness and increasing wants. These collections included an immense variety of objects—plants, insects, fishes, birds, and beasts—accumulated in his wanderings over fen and heath, sea-shore and mountain-side. From the crown of his hat (which formed a receptacle for fragile specimens) to the sole of his foot, he was a walking museum. Nor can we be surprised that, when the heavy rain on one occasion released the prisoners from their chip-box cells and he became "a moving mass of insect life," the red-haired virago in whose house he had sought shelter from the storm thrust him forth into the lightning, thunder, and rain, as being fit elements for a being so uncanny.

Urged by his friend Mr. Smith, Edward meanwhile not only made notes of his observations, but began to contribute articles on Natural History to the *Zoologist* and similar publications. We would fain follow Mr. Smiles's example and quote largely from these early literary efforts, so remarkable for the appropriateness of their language and their vivid descriptive power, but must confine ourselves to Edward's pourtrayal of the tern, when, poised in mid-air, it descried its prey in the water:—

"Quick as thought he closed to his side his outspread pinions, turned off his equilibrium with a movement almost imperceptible, and with a seeming carelessness threw himself headlong into the deep so rapidly that the eye could with difficulty keep pace with his descent. In the least space of time he could be seen sitting on the water, swallowing his prey. . . . ."

And again:—

"His hoped-for victim has made its escape; and he bounds away in an oblique direction, describing a beautiful curve as he rises without having touched the water. Shortly after he wings his way nearer and nearer to the beach; onwards he advances with zig-zag flight, when suddenly, as if struck by an unseen hand, he drops into the water."

Here, surely, is motion, and very peculiar motion, translated into words! Yet Edward had but too good reason for saying that what he wrote did not seem to be much appreciated, as he never received the smallest remuneration for it. No sooner, however, did he affix his signature to his contributions than acknowledgments of a different kind poured in. Naturalists from all parts of the kingdom hailed him as an ally, and applied to him for assistance in the formation of collections. It was often valuable beyond their expectations, and more than one new specimen on their lists bears his name as its discoverer. Nor is this surprising when we consider the persistence of his search, sometimes sustained without intermission through nights and days, or the novel resources that suggested themselves to his acute and original mind. All sorts of traps and ingenious devices for procuring specimens were invented by him, nor was any likely source, however difficult or disagreeable, neglected. The fishermen's lines and nets were closely examined, and the stomachs of the fishes—an unexplored but invaluable mine of wealth—were greedily sought after. "It is to the stomach of the cod," he says, "that I am most indebted for many of the rarest of the testaceous and crustaceous specimens I possess." And then he gives at length the "Cod's Bill of Fare," which, at the risk of spoiling our readers' appetite for that fish, which is now in season, we cannot forbear quoting:—

"Crabs and lobsters of almost every description (except *Hamarus vulgaris*, which I have never yet found), from the prickly stone-crab (*Lithodes maia*) up to the hard parten (*Cancer pagurus*), and the larger the better; shells of every sort, particularly *Fusus antiquus* and *Buccinium undulatum*—no matter whether inhabited by their original possessor or by a hermit in the form of a Pagurus. Shrimps, fish-lice, sea-mice (*Aphrodita aculeata*), sea-urchins, with now and then a star-fish, 'dead men's paps,' as they are called here (*Alcyonium*), and Actinias—no matter what they may be attached to, whether a shell or a stone, provided these are not themselves fixtures—all are gulped by this most unceremonious fish. The eggs, capsules or purses of the dog-fish (*Scyllium*) and the skate, with the roe and ova of other species, particularly when deposited on seaweed: the Algae and the Zoophytes also walk down the cod's gullet, so that nothing may be lost. As for the *Holothuridae* or sea-cucumbers, few if any of them escape. Now and then frag-

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ments of the Medusae are swallowed: feathers with the remains of sea-fowl; and on one occasion the skeleton of a *partridge* with the wings, feet, legs and head adhering. Pieces of pewter and of cloth occasionally, and once a cluster of beech-nuts, with part of a domestic fowl. As for fish! why the fish does not swim that the cod, when hungry, will not attack, and, if successful, swallow."

In his correspondence with Mr. Spencer Bate on Crustacea, with Mr. Couch of Polperro on fishes, and with other eminent naturalists on many cognate subjects, Edward found valuable opportunities of improving his technical knowledge and abundance of the intelligent sympathy which is as welcome to the enthusiast as it is rare. In 1866 he was elected an Associate of the Linnean Society, and of two local societies within the following year. But all his honours were barren, unless we may except the Curatorship of the Banff Museum, which he held first at two, later at four, guineas *per annum*. But Edward had no small share of the independence and proud reticence which mark the Scottish character, and few of his scientific friends knew the straits to which, by his too eager pursuit of knowledge, he was often reduced. Here, if anywhere, was a fitting opportunity for the Endowment of Research!

It was in his official capacity at the Banff Museum that he once came in contact with Sir R. Murchison, and seldom have the contrasts of fortune been more forcibly presented to us than in the interview between the two men, so widely differing in every incident of their lot save one—the possession of a sympathising wife. No hint, indeed, is given that Mrs. Edward had either talents or education, but not even Lady Murchison was at heart a truer helpmate than this poor woman, who assisted her husband in his shoemaking, and laid out her own little earnings on necessaries for his museum.

Edward could never tell what made him a naturalist—the very question surprised him. Could a naturalist, he asked, be *made*, as you would make a tradesman? Assuredly not: yet Mr. Smiles would seem to imply that he can. Looking back upon all that his own industry and temperance had done for him, it might be natural for Edward, with characteristic humility, to maintain that any man in his position may accomplish all that he did. But this is an error which Mr. Smiles does wrong to countenance. He who would persuade every ordinary being that he has the same purchase on success as one that is extraordinary may be a popular mentor, but he is mistaken and unwise. Nothing can be gained for any cause, or for any class, by thus blurring the essential differences between man and man. Whatever Thomas Edward and his biographer may say to the contrary, no efforts of will can ever obliterate the line between that which is genius and that which is not. Strength of will may do much; the love and the study of Nature may gladden every existence, shedding light and colour on those otherwise "grey days" which occupy a space in everyone's calendar. But the true naturalist, like the true poet, is "born, not made," and enthusiasm is his birth-right. None the less on this account, however, is the *Life of a Scotch Naturalist* full of noble lessons for us all—a beacon-light to many tried and isolated as himself, who may aspire to fellowship with him in the ways of virtue, though they cannot follow him through the paths of science.

We must not close our remarks without a word of special commendation to the artist whose friendly hand has so beautifully illustrated the volume, and a word of advice to the editor to correct the mis-spelt scientific names which now disfigure it.

Charles J. Robinson.

The Cruise of Her Majesty's Ship "Challenger:" Voyages over Many Seas, Scenes in Many Lands. By W. J. J. Spry, R.N. With Map and Illustrations. (London: Sampson Low & Co., 1876.)

Log Letters from the "Challenger." By Lord George Campbell. (London: Macmillan & Co., 1876.)

In May last year, after three and a half years of zig-zag voyaging round the world—five times across the Atlantic, then down to the threshold of the unknown region among the Antarctic icebergs, to Australia and New Zealand and Japan, in and out among the islands of the Pacific, and across to Chile and the Straits of Magellan—the *Challenger* had successfully completed her grand cruise of nearly seventy thousand miles and reached England again, laden with the secrets of the great deep. Much time and study and laborious investigation will no doubt be required before the full harvest of gain to all branches of Natural History can be laid before the world by the scientific staff of the expedition; meanwhile the narratives of the changing scenes and incidents of the long voyage, written by two of the naval officers—an engineer and a sub-lieutenant of the ship—will be welcomed and read with great interest.

That the *Challenger's* work was looked upon in very different lights by the naval men and the scientific staff may be taken for granted. In the words of the author of the *Log Letters*—

"Dredging, I may say without fear of contradiction, was our—the naval officers'—*bête noire*. The romance of deep-water trawling or dredging in the *Challenger* when repeated several hundred times was regarded from two points of view: the one was the naval officer's, who had to stand for ten or twelve hours at a stretch carrying on the work, and who, always excepting that he did not like his day's work to have been done in vain, did not know much about, or scientifically appreciate, the minute differences between one star-fish, one shrimp, and one sea-cucumber, one sea-urchin and another. The other point of view was the naturalist's, who had not to carry on the practical working of the dredge, whose profession is the science of Natural History, to whom some new worm or echinoderm is a joy for ever, who retires to a comfortable cabin to describe with enthusiasm this new animal, which we, without much enthusiasm and with much weariness of spirit, to the rumbling tune of the donkey-engine, had dragged up for him from the bottom of the sea."

There is, then, comparatively little of the sea-work in the books before us, but a great deal about the many strange lands touched at during the voyage, at which the practical workers could escape for a time from "drudging" to enjoy a run on shore. Each in its own way gives a capital idea of the cruise: Mr. Spry's is a more matured and general account; Lord Campbell's rather a personal narrative, giving the fresh and vivid impressions and details of the moment. But the two books do not overlap one another nearly to the extent that might be expected, and where they do they show how differently two people may view the same scene. For example, Mr. Spry gives us a chapter about Lisbon and Gibraltar, enlarging into incidents in the history of Portugal where Lord George Campbell passes without reminding us of Vasco de Gama, and with the remark that "everybody knows all about 'Old Gib.'" Sydney and Hong Kong are fully depicted by the former; but the latter dismisses them as too well-known to require description, and gives more space to lands and seas out of the "globe-trotter's" way. While Mr. Spry finds the beautiful island of Amboyna at best but dull, and has little to say about it, Lord Campbell has much of interest to tell us about this island and its people, and it is for him the scene of a stirring canoe-adventure.

Mr. Spry has made a specialty of giving us a short and instructive historical sketch of almost every point of note on the route, and numerous capital illustrations add much to the value of his book. Many of these are of places—such as St. Paul's Rocks in mid-Atlantic, and the remote islands of the South Seas and Pacific—which have only been visited at rare intervals, and which, as a rule, are shunned by the mariner; and of still stranger peoples, such as the natives of New Guinea and the Philippines. He introduces us also to the subject of deep-sea exploration, in a short account of the scientific expeditions which have been undertaken in this quest since 1868, and follows this with a minute and well-illustrated description of the equipment and fittings of the *Challenger*, and of the apparatus and appliances—sounding-rods, water-bottles, and thermometers—and the mode of using them.

Space does not admit of our following the *Challenger* here to the number of points touched at on her great tour: though called a "discovery ship," her new realms lay in and beneath the ocean, and excepting at two points no actual discoveries above water can be said to have been made. These two were Humboldt Bay, in the north coast of New Guinea, and the Admiralty Islands, east of this, to which we have no record of any visit since that of D'Entrecasteaux in 1792, who did not land and who could not prevail on any of the natives to visit his vessel, though there the *Challengers* had a friendly reception and made a considerable stay. As a sample of Mr. Spry's book, and as describing one of the most exciting moments of the cruise, we may give his description of the entrance of the ship into Humboldt Bay.

"The next morning at daylight showed that we were in a most interesting and beautiful bay. The ship was surrounded by about eighty canoes, each manned by about half-a-dozen savages, armed with bows, arrows, spears, and stone hatchets. It was decided to shift our position for one further up the bay; and as the screw made its first revolution, the astonished natives pointed their arrows at it, as if they expected some enemy to rise from the foaming waters. Slowly we steamed on our way, followed by all the canoes on

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board and port sides doing their utmost to p pace with us. At this moment the scene ore us was probably the most novel and im- sive of all that had been witnessed in the rse of the expedition. Above, a sunny sky, pt by a morning breeze; in the background, hilly shores of the bay, covered with the most uriant foliage, the trees crowding down to the er's edge, and dipping their boughs into the ite breakers; around us a moving mass of k-brown figures, some decked with leaves, vers, and birds' feathers, others in enormous zled wigs and all the savage glory of war- nt, breastplates, bows and arrows—all joining a monotonous chant, in unison with the sound the conch shell; in the centre, the *Challenger*, this moment the only representative of western ilisation in this rarely-visited region—a period wo thousand years of progress separating us n the people we had come to see."

In contrast to Mr. Spry's more reflective counts of places and scenery, the *Log ters* are full of the most happily-drawn tures of animated things: birds—hum- ng-birds and toucans in Brazil, the ting "molly mawks," the wandering atross and noisy penguins of the South a Islands, the rifle-birds of Cape York, radise birds and nutmeg pigeons in the st Indies—are the author's special de- ht, and only take second rank where in y of his cruises inland pretty specimens of human race form a superior attraction. s pages are brimful of lively sketches from ginning to end. As an example, we may e the picture of a dance by torchlight at ndavu, in the Fiji group.

lorious Rembrandt effects as the torches' nes leapt and fell in the still night air, bath- with ruddy glow the strange scene around, semi-nude dusky natives, chattering, laugh- , glittering eyes and white-gleaming teeth, on reed-built huts, on the foliage above, and hing redly up the white trunks of the coco- ms. . . . . The first were peaceable dances resenting various subjects: now it was the ermen hauling in their lines, faster or slower the band sank to a single voice, or again burst in a volley of clapping vowelly song: now peaceful art of agriculture, planting taro, &c. . . And now for the war-dances. Look out! m the surrounding gloom, dimly fluted with white stems of the cocos, into the red flare of torchlight emerge slowly, one after another in ian file, a string of mad savage-looking devils. uching and bounding, forwards, backwards, n side to side, they gradually approach. In r hands great clubs . . . ."

specially attractive chapters of the *Log ters* might be noted that one entitled "A p into Japan," describing a journey to temple of Nikkô, and bringing us face face with active Japanese life; the ac- nt of a visit by night to the fiery lakes of crater of Kilauea, in the Sandwich nds; and the story of the author's ride r the Andes from Santiago to Mendoza. We may safely predict that both of these itally-written books will be great fa- rites.

Keith Johnston.

Mr. Mason's *Annual Summary for* 1875-6 rd, Lock and Tyler) contains clippings and dged statements from newspapers, varying in rest from reports of Parliamentary debates and e progress of the war in the East to infor- ion that, on or about June 3, the Queen sent a letter addressed to her as the "Empress oria," and a young man sold his wife at ington for the price of half-a-gallon of beer.

GALILEO AND THE INQUISITION.

Galileo e l'Inquisizione. Da Mgr. Marino Marini. (Roma, 1850.)

Galilée, son procès, sa condamnation, d'après des documents inédits. Par H. de l'Epinois. [*Revue des Questions Historiques*; Juillet, 1867.] (Paris.)

Der Inquisitionsprocess des Galileo Galilei. Von Dr. Emil Wohlwill. (Berlin, 1870.)

Il Processo Galileo riveduto sopra documenti di nuova fonte. Dal Prof. Silvestro Gherardi. [*Rivista Europea*; anno 1, vol. III.] (Firenze, 1870.)

Galileo Galilei und die Römische Curie. Von Karl von Gebler. (Stuttgart, 1876.)

I. *Copernico e le vicende del sistema Copernicano in Italia nella secunda metà del secolo XVI. e nella prima del secolo XVII.* (Roma, 1876.) II. *Il Processo originale di Galileo Galilei pubblicato per la prima volta.* Dal Prof. Domenico Berti. (Roma, 1876.)

(*Second Notice.*)

In 1870 Prof. Gherardi's collection of Galileo documents, the result of a search among the archives of the Inquisition instituted during the temporary suspension of the Papal power in 1848, was, with a tardiness which he has very inadequately explained, at last made public. They belong, apparently, to an entirely distinct series from those printed by De l'Epinois, and for the most part do no more than confirm the statements of the documents in his collection. To this there is, however, one most important exception. No. VI. of the later series shows us Bellarmine reporting in person to the Pope that Galileo when admonished to abandon the Copernican doctrine had acquiesced. The cogency of this piece of evidence, as proving that the necessity for the intervention of the commissary never arose, sufficed of itself to bring Gherardi to an entirely independent conclusion, identical with that announced at almost exactly the same time by Wohlwill—viz., that the minute of February 26 is, in whole or in part, a forgery.

The work of Herr von Gebler contains no fresh documentary evidence, but has an importance of its own as marking the point at which the controversial argument of the pioneer is absorbed into the unbroken narrative of the historian. The author holds the conclusion of Wohlwill to be no longer a hypothetical conjecture, but an ascertained fact, and undertakes to rewrite the history of Galileo's treatment by the Roman Curia from the changed point of view thus assigned to him. He has produced a well-written and instructive book which, while it necessarily lacks the eager air of militant onset which blows so freshly in the pages of the struggling pioneer, will be welcomed by those who desire to read a comprehensive narrative rather than a disquisition on a special point, however important.

The two works of Berti contain unpublished documentary matter, and also the deliberate opinion of their distinguished author on the question of the disputed minute, the genuineness of which he undertakes to maintain. Particular attention is due to a letter, now for the first time published,* from Car- dinal Bellarmine to Padre Foscarini, a pupil of Galileo, and author of a theological tract in favour of the Copernican theory. It bears date nearly a year before the decree of the Index, and conveys with confidential frankness the writer's view of the relation between Scripture and the new astronomy. The opinion of the most eminent scholar and theologian in Rome, expressed while the question at issue was still undecided, cannot fail to have a great and permanent interest. Bellarmine begins by saying that, in his judgment, both Foscarini and Galileo would do wisely to content themselves with speaking on the heliocentric doctrine in the language of hypothesis and not of absolute assertion, as he had always believed that Copernicus himself had spoken. To say that on the supposition that the earth moves and the sun is at rest all the phenomena are accounted for better than by means of eccentrics and epicycles is a most proper remark, and involves no danger whatever, while, at the same time, it suffices for the purposes of the mathematician. On the other hand, to set about affirming that, as an actual fact, "the sun stands in the centre of the world, and only turns on itself without running from east to west, and that the earth is situate in the third heaven* and circles with the utmost velocity about the sun"—this is a very perilous proceeding, likely not only to exasperate all the scholastic philosophers and theologians, but also to injure the Christian faith by rendering false the Holy Scriptures. The Cardinal next refers to the established principle that the Scriptures are not to be expounded against the common consent of the Fathers of the Church, and dwells on the fact that not only the patristic but also the modern commentaries on Genesis, the Psalms, Ecclesiastes and Joshua, all agree in taking literally the passages on the sun's motion and the earth's quiescence which occur in those books. Still he is not disposed to take his stand irrevocably on this consent, for he proceeds to say that if the Copernican tenet were actually proved to be true, it would be necessary to go to work with great circumspection in explaining the passages of Scripture which appear opposed to it, and preferable† to say we did not understand their meaning than on their authority to deny a demonstrated truth. However, Bellarmine thinks it very unlikely that an actual proof of the Copernican theory can ever be forthcoming, and assigns the following as his ground for such confidence:—

"He who said 'the sun rises and sets and returns to his place'‡ was Solomon, who not only spoke inspired by God but was a man above all others wise and learned in human sciences and in the observation of created things, and all this wisdom he had from God. Therefore it is not probable that he affirmed anything contrary to demonstrated truths, or to what could be shown to be such."

To this singularly interesting letter are added some extracts from writings of Galileo hitherto unpublished, in which he showed

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* *Copernico*, pp. 121-125.

* 2 Cor. xii. 2.

† I translate on the assumption that *più sotto*, in the text here, is a misprint for *più tosto*. Whether this be so or not, however, there can be no doubt of the general meaning of the passage.

‡ Eccles. i. 5.

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that Copernicus, so far from viewing his theory as a mere hypothesis, held it to be absolutely true in fact and in Nature; and that no more could be required of any theoretical position than that it should account for all the phenomena—a condition which the Copernican doctrine completely satisfied, but which the Ptolemaic failed to fulfil. He further urged the propriety of saying, in accordance with Bellarmine's suggestion, that the Scripture texts which apparently made against the new view were not understood, or that their meaning was different from the literal sense of the words.

Prof. Berti has excellently characterised the object of the Holy Office throughout its struggle with the Florentine philosopher as an attempt to prevent the emancipation of astronomy, and with it of the other sciences, from ecclesiastical tutelage. He most appositely quotes, in support, the words of a contemporary writer who remarks that "this monstrous system" (of Copernicus) "would have been seen advancing with crowded sails had its course not been providentially impeded *by Theology, the Sovereign Empress of all the sciences.*"

Certain portions of the Vatican trial-record, which M. de l'Epinois has only referred to or briefly summarised, are now for the first time printed. The chief of these are a series of opinions * delivered to the Inquisition by its consulting theologians, which elaborately discuss the question to what extent Galileo's *Dialogue* transgressed the limits prescribed to its author. Interesting as these are as completing our knowledge of this part of the suit, they contain nothing which can affect the view to be taken of the case as a whole. The other new contributions, though much stress is laid upon them by their editor, possess but a very secondary importance. On the whole, therefore, it would seem that Prof. Berti, when issuing a collection of which only a quarter was still unedited, half that quarter quite insignificant, and the rest not of essential importance, might have found some less assuming title for his work than that which he has thought fit to adopt. The manner, too, in which he has performed his part as editor is extremely superficial, and marked by systematic non-recognition of the labours of his predecessors. For instances of these defects it suffices to examine his preface. He speaks of "the two suits" carried on against Galileo, though there was only one; what was done in 1616 being a mere precautionary proceeding, and no proper suit at all. He gives an elaborate account of the three systems of paging found in the Vatican manuscript, without any acknowledgement that De l'Epinois had already supplied the same information. In the work of the latter these details are rightly inserted because the documents there printed are separately numbered in accordance with the paging of the original; but in Berti's collection they are superfluous, inasmuch as the paging of his documents exhibits no reference to that of the manuscript. He describes a summary of the whole case prefixed to the record and omitted by De l'Epinois, as "faithful," whereas it contains a gross piece of garbling identical with that already produced from Marini. He speaks of "complete harmony" as existing between the different sets of published documents, though the principal one in Gherardi's series is palpably inconsistent with the principal one in his own. Lastly, having occasion to mention Wohlwill by name, he omits to supply the title of his pamphlet.

After these instances the reader will be prepared to find that Berti's discussion of the disputed points of the trial, whether in the body of his work or in the polemical letter to Herr von Gebler which he has appended to it, is extremely uncritical and inconclusive. He holds it to be inconceivable that Bellarmine could have been commissioned to admonish Galileo without the necessary intervention of the commissary, though the order of the court states explicitly that he was so commissioned. In citing the certificate given by Bellarmine soon after the interview as an authentic evidence of what occurred at it, Berti leaves out the one word "only" on which its significance essentially depends. He thinks that Galileo forgot the exact terms used by the commissary, and omits to mention that in his written defence he denied having received any communication whatever, save from the Cardinal himself. The letter to von Gebler, which commences with the vaguest allusion to the forgery hypothesis as "put forward principally in Germany," is a mere repetition of similar untenable generalities. The only tangible argument alleged is that Galileo could have been legally condemned on the admonition of Bellarmine, even without the commissary's injunction; but, as it takes no notice of the formal *imprimatur* obtained for the publication of the *Dialogue*, this position cannot be maintained. Von Gebler, finding the conclusions with which he had identified himself thus attacked, has stood forth once more to defend the view of the ignored Wohlwill, and published in the *Nuova Antologia*, of Florence, for September, 1876, a perfectly crushing rejoinder. The contents of Prof. Berti's two volumes appear to me to afford good ground for the inference that he has not read with common attention the arguments of Wohlwill, of Gherardi, or of Von Gebler.

Sedley Taylor.

* *Processo*, pp. 99–117.

SECRET SOCIETIES.

The Secret Societies of the European Revolution, 1776–1876. By Thomas Frost. (London: Tinsley Brothers, 1876.)

Irish and English Freemasons. By Michael di Gargano. (Dublin: M. H. Gill & Sons, 1876.)

Condensed Speech of Mr. Ivan Aksakoff, Vice-President of the Slavonic Committee of Moscow. (Privately Printed, October, 1876.)

There is tolerable internal evidence that Mr. Frost must personally have been acquainted with the details of the Chartist movement, and possibly with some of those of the Italian insurrectional organisations, as he continually thrusts forward petty details of their history or organisation with the air of one who presents facts of his personal knowledge. One would say also that he was a Freemason, for the opposite reason that he says so little about this Order when, from Carlile and other authorities, he might have learned so much.

And in the whole catalogue of Secret Societies he gives us there is not one which has had more to do with politics, either theoretically or practically. It is not necessary to recall the part played by the brotherhood in the past forty years in Italy—those who can remember the struggle between Freemasonry and society in the United States in the first half of this century and the defeat of the brotherhood at the polls, after a long contest in which one of the leading American statesmen of the century, W. H. Seward, won his first honours, and in which the supposed murder or secret execution of Morgan, a Mason who denounced and exposed the Society, was an incident of decisive importance, will hardly account for the exclusion of the Order from the list of the political agencies which the author begins with the Illuminati and ends with the Omladina by any other hypothesis than that of unwillingness to disclose what he knew. Di Gargano (whoever that may be) has no such reticence, and denounces and exposes the Order with as much vehemence as Morgan himself could have done. He quotes brother Emile Grisar (June 15, 1845) as saying:—"Freemasonry is a robust body, a colossus with a thousand heads, with a hundred thousand arms; the great instrument of social reforms; the laboratory of all new ideas; the precursor of that democratic spirit which is advancing with giant strides," &c.; he makes many other quotations, which have no relation to Masonry, however, and, like Mr. Frost, makes much of a speech of Lord Beaconsfield about Secret Societies "which have their agents everywhere," &c. &c., a speech which Mr. Frost, indeed, sets out, with another of Cardinal Manning, as the mottoes of his book. It is hardly venturing much to say that the former speech was the cause of the sudden wide-spread interest in political Secret Societies of which the books under notice are the literary firstfruits.

Naturally we look to see what Mr. Frost has to say of the Omladina, and are disappointed to find that he knows nothing about it—the only authentic documents he has to quote from concerning the operations of the Omladina are the Report of Mr. Baring and that of the veracious Edib Effendi. The whole chapter on the Omladina has the appearance of having been added at the last moment without knowledge of the matter, or capacity to form an opinion on it, to a book prepared before, and now issued to catch the public eye while the general subject interests. The misrepresentations are almost as numerous as the sentences. Firstly, the Omladina is not a secret society, but a patriotic literary society, and no evidence has ever been brought forward to the contrary; secondly, it has no existence in Russia or Montenegro, and the contributions and agitation which stimulated and maintained the Herzegovinian insurrection came mainly from Slavonic committees in Russia, as public as the Mansion House committee in aid of the Bulgarians. The part Mr. Frost assigns the

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Omladina in Herzegovina is purely imaginary, as well as all the revelations of diplomatic intentions and combinations.

Mr. Frost is too partisan to deal with the present, and too careless of the laws of evidence to deal with the past. His conclusions, therefore, on the relation between the Assassins and Templars, the Illuminati and Masons, are without value equally with those on the Omladina and the Herzegovinian insurrection. He does not, indeed, adopt the fables of the zealous Mason as to Solomon's part in the organisation, but he quietly accepts the equally conjectural connexion of the Templars with the Essenes, and again with the Masons, putting aside Wilcke's conclusive arguments against any such connexion by hypotheses of the most inconclusive character—such as, "that Peter of Bologna did escape from prison is admitted; the fact that nothing is well attested concerning his subsequent movements does not prove that he did not find a refuge in Scotland;" which, considering that there is no kind of information on the subject, may be considered as stretching hypothesis beyond its legitimate limits.

This taint of untrustworthiness in data and inference runs through the whole work, and diminishes greatly the value of the otherwise interesting chapters on the Philadelphians, Carbonari, Young Italy, and some of the French societies; and the matter is made worse by the almost total omission of reference to his authorities, which makes verification or comparison impossible.

That Mr. Frost writes as a partisan is evident in all parts of his book, but the partisanship which fulminates against the Omladina and recent Russian pro-Slav committees, and throws its aegis over the Carbonari, must wait for another generation to appreciate it; while the absolute perversion of language which puts Chartism outside of the list of secret political societies because it did not begin with conspiracy, and includes the Omladina; and which excludes Freemasonry while it embraces the Illuminati, does not impress us favourably.

The speech of Mr. Aksakoff—being substantially a Report to the Society of the use made of the funds collected and the amount of them—forms a most convincing rejoinder to Lord Beaconsfield's misleading statement, and furnishes a simple clue to the real relation of Russia, official and non-official, to the insurrection. The total amount contributed by the Slavonic committees (not Secret Societies in any sense of the word) was about 3,000,000 of roubles in money, and of this about 96,000 were sent to Montenegro and Ragusa during the first eight months—*i.e.*, those of the insurrection in Herzegovina—and after the declaration of war only 39,600 were sent to the same destination—that is to say, during four months of a war in which about 25,000 men were kept afield, about one-third of that which was sent in eight months for the service of an average of 5,000 men; which entirely accords with my personal impressions, watching the insurrection and war during (with a brief interval) the whole period of their duration. The contributions from Russia began to come to Ragusa about October, 1875; the ambulance with supplies for the sick and wounded, and aid for the families in refuge in Dalmatia and Montenegro, which arrived early in January, 1876, had in funds, stores, &c., about 75,000 roubles, and until the declaration of war, the receipt of stores, &c., for relief of the refugee population continued, two ships loaded with maize at Odessa discharging in the Bocche di Cattaro.

At the declaration of war, however, the whole enthusiasm seemed to be diverted to Servia, and volunteers and supplies followed, so that during the latter part of the war Montenegro was almost paralysed in its operations by the paucity of supplies and utter want of funds. Of this I was personal witness. Without, therefore, guaranteeing the accuracy of Mr. Aksakoff's figures, I am able to confirm the general justice of his statement. As, moreover, there is not a particle of evidence of the influence of any Secret Society's operation in the insurrection, and the statement of Mr. Aksakoff accounts satisfactorily for all that was done, it is not too much to say that it is a piece of testimony of the first importance in this question. Its value in one sense is higher than this, for the details given of the operations explain most luminously the working of the public feeling in Russia, and that element of religious fervour which we call devotion or fanaticism, according as it agrees with, or opposes, our own views. W. J. Stillman.

The Childhood of the English Nation; or, the First Beginnings of English History. By Ella S. Armitage. (London: Longmans & Co., 1877.)

The "beginnings" of a nation's history often, by general admission, present the most difficulty to the historian, and even the ablest investigators are, for the most part, compelled to state the results of their researches somewhat oracularly and with many limitations and reservations; when we say, then, that the authoress of this little volume has succeeded in giving us an outline of her subject which is both accurate and easy to be understood, we are awarding it no slight praise. There are many teachers of history at the present time who, while endeavouring to grasp for themselves the views unfolded in Mr. Freeman's five volumes of the *Norman Conquest*, or those contained in Prof. Stubbs' elaborate *Constitutional History*, or in Sir H. S. Maine's *Early History of Institutions*, would be very glad of a concise summary of some of the main results therein set forth such as we here find. The work of these pages has, as the authoress candidly admits, been to some extent forestalled by the earlier portion of Mr. Green's *Short History*; but her volume has the advantage of being much more plainly and concisely expressed, and may well answer the purpose of many who are scarcely prepared to resign themselves to a new rendering of the entire course of English history from Gildas to Mr. Gladstone. Mrs. Armitage brings her narrative to a conclusion with the year 1200; the thirteenth century, as she justly observes, being the commencement of another and a distinct era. A half-apology in the Preface, for having devoted a relatively large amount of space to ecclesiastical affairs, was certainly not needed. In the authoress's own words, "the Church, in the early and Middle Ages, was not only the medium through which we inherited the civilisation of the past, not only the great moral educator of the ages of which I am writing, but also a secular power of the highest social and political importance," whose "influence penetrated every side of life." The information in connexion with this part of the narrative is extremely well given. The tenth chapter supplies us with as intelligible and just an estimate of St. Anselm's career and the struggle with respect to Investitures as could well be conveyed within the same compass. The authoress shows very clearly that the national sympathy with Anselm rested much more on moral grounds than on the abstract merits of the question in dispute.

It is a good sign that even in so unpretending a volume the original authorities are carefully cited, and have evidently been frequently consulted to assist the writer in forming her conclusions. In the account of Godwin this is especially noticeable, and we accordingly miss that highly eulogistic tone in reference to the great earl, which, perhaps more than any other part of his work, renders the author of the *Norman Conquest* liable to the charge of sometimes departing from strict historic impartiality.

Some slight inaccuracies of expression or statement should be corrected in a future edition. In the account of St. Augustine's mission (p. 21), for example, we find "Thus Christianity came to Kent, *and from Kent it spread to the other English kingdoms.*" And a little further on (p. 25) we read, "Was England, then, thoroughly Christianised in the sixth and seventh centuries? One might almost as well ask, Is she thoroughly Christianised now?" In reality, each of the seven kingdoms of the Heptarchy was indebted for its conversion to a different source; and, as Bede himself tells us (*Eccl. Hist.* iv. 12), the South Saxons, when Wilfrid first appeared among them about 681, "were strangers to the name and faith of God." To speak of "Scotland" in the time of King Oswald is calculated to convey an erroneous notion; and no such careful student of Mr. Freeman's writings as the authoress approves herself to be should be content to call that fine old Teuton, Charles the Great, by his French name. In the treatment of the subject of feudalism there is a little ambiguity, which is fairly attributable to the writer's authorities rather than to herself. On page 39 we are told that "the personal relation of lord and man was really the first element out of which later feudalism grew; and the germs of feudalism existed wherever clanhood was found." At page 117 we find "that a loose kind of feudalism already existed in England before the Conquest," the Conquest introducing "a rigid feudalism," whereby "landholders held their land under conditions of military service." Students turning to the first volume of Prof. Stubbs' *Const. Hist.*, p. 163, would be slightly puzzled to find him there denying that either the "commendation" or the "comitatus" was feudal, "the origin of the tie in each case being personal and not territorial, whilst in the feudal sys-

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tem the origin of the obligation is in the land, and not in the persons connected by it." He and Sir H. S. Maine appear to employ the term with a somewhat different connotation, and it is to be regretted that our authorities should be unable to find two distinct terms for two different things. Mr. Darwin may be right when he discovers the "germs" of the man in the monkey, but man and monkey must still be regarded as entirely different beings; and feudalism as associated with, or dissociated from, land tenure, seems to have been not less diverse in its character and its results.

A very good list of authorities for the subjects treated in each chapter is appended to the volume, to which Sir T. D. Hardy's *Descriptive Catalogue*, and some of the admirable papers in Mr. Haddan's *Remains*, might perhaps be added.

J. Bass Mullinger.

NEW NOVELS.

Clara Ponsonby. By Robert Beveridge. (London: Samuel Tinsley, 1877.)

Love, the Leveller. By Angus Comyn. (London: Samuel Tinsley, 1876.)

Vagabond Charlie. By "Vagabond." (London: Samuel Tinsley, 1877.)

Two Lilies. By Julia Kavanagh. (London: Hurst & Blackett, 1877.)

Elma; or, Fact and Fiction. By Corney Welper. (London: Tinsley Brothers, 1877.)

Prinkle and His Friends. By James Shearar. (London: Tinsley Brothers, 1877.)

The Dark Colleen. By the Author of "The Queen of Connaught." (London: R. Bentley & Son, 1876.)

It is a great question with us whether *Clara Ponsonby* is more profitable for amusement or for instruction; indeed, the answer will probably vary according to the mood and disposition of the reader. A vain and light person will doubtless laugh; but the serious student will learn. The characters are, as a rule, quite unique, and their conduct is such as may be sought in vain elsewhere. They shoot grouse among the rude mountain scenery of Dorsetshire. At their clubs they are to be found in a costume consisting of "a rich dressing-gown, Chinese slippers, and a scarlet velvet Greek smoking-cap." At the age of fifteen they "have not completed their college studies," which is perhaps not surprising. Having afterwards proceeded to "Cambridge University" they gain "bursaries," and "have a few holidays" in consequence of the death of the Greek Professor. Being sons of "old Mr. Yorington," they yet manage to be "the Hon. Mr. Yorington." They speak French with ease, but not exactly according to knowledge, which is the less surprising since in their own language they habitually use "will" for "shall." And (in strict keeping, we confess) they are made "factors" of English estates. Their courtships, by the closest calculation, occupy twenty years exactly; and they possess castles which look like "an immense modern Hercules." It is something in these serious and monotonous days to meet folk of this sort.

There is not much danger of anybody laughing at *Love the Leveller*. Mr. Angus Comyn has deliberately attempted the most difficult task in fiction—an historical novel—and has failed rather more completely than most people fail. His book not only has no local colour, but is excessively confused in plot, languid in action, and indistinct in character. It is a pity that it should be so, for it gives one the impression that considerable trouble has been taken with it, but so it is. The time is the period of Cavalier and Roundhead struggle, and the scene is laid partly in England and partly in Spain.

The author of *Vagabond Charlie* has, we think, made an unfortunate mistake in the form into which he has cast his work. The book is, or appears to be, a sort of autobiographic record of the experiences of a young fellow of roving tendencies, at school, in the navy, and in the thousand hardships and vicissitudes which beset the indiscreet adventurers who hurried to Australia during the first gold-mania. Now, if these experiences had been thrown into a series of lively sketches, touched up with a little more local description, &c., they would have been separately readable enough. Or if they had been made the groundwork of a novel with a plot and a due allowance of character and conversation, a fair specimen of the Mayne Reid style might have been turned out. But *Vagabond Charlie* has no characters at all (though a few names are mentioned) except the hero, and no dialogue. It can hardly, therefore, be considered in any sense a novel, unless we are to give that name to a bare series of events told record-fashion. And experience tells us that this sort of chronicle, unless written with very unusual literary skill, or made very brief, is seldom successful.

It is pleasant to turn from these monuments of folly, or of what is more painful and less amusing, lost labour and wasted time, to such a book as Miss Kavanagh's. We do not mean to imply that *Two Lilies* is a very brilliant novel, but that it is at any rate an intelligent and tolerably regular piece of work. The two Lilies are two young ladies who bear that name, and with whom, as is to be expected, the hero, Edward Graham, an architect by profession, successively falls in love. Upon the first, Lily Scot, we think Miss Kavanagh is decidedly hard, nor has she quite justified her hardness. Miss Scot is represented as an amiable, pretty, and housewifely girl, of no very strong passions, deeply impressed by the teaching of the poor household (only kept together by her exertions) in which she has grown up. Hence she is quite convinced of the impossibility of marrying without a competence, and therefore, almost unconsciously, plays fast and loose with the impecunious hero whom she finally loses. The idea here strikes us as better than the execution, and so does that of the metamorphosis of the other Lily from a chattering minx of seventeen to a sedate and stately damsel of twenty. There is also much that is tedious in the third volume, where a Woman's College and a bioplastic professor are introduced. But the main plot, which turns on the building of a certain turret-addition to an old French house, and the descriptions of the Norman town of St. Aubin, with its gorgeous architecture and its shabby English colony, are good and freshly done. How the turret (designed by Edward Graham, of course) got itself built; how the house was then discovered to be a *monument historique*, and therefore subject to Government inspection; how a crabbed inspector insisted on having the turret pulled down, and how it got at last rebuilt, is told with sufficient interest to make us condone a little longwindedness, the introduction of some rather superfluous characters, and the fact that the hero is one of those impossible men who exist (luckily) only in ladies' fancies.

It is curious that Mr. Corney Welper, who can really tell a story well after his fashion, should think it necessary, by way of bush to his wine, to make the old announcement that his novel is the "narration of experience" with names altered, &c., &c. Perhaps it is still more curious that there should be (as there undoubtedly are) readers to whom this announcement is a recommendation. Some day, perhaps, people in general will wake up to the fact that a properly-feigned character is better than real, and that Balzac's famous "Let us come to reality" is no paradox. It is certain that to some folk already Ethel Newcome and the Chevalier des Grieux, Elizabeth Bennet and Mr. Rochester, are at least as real as the Smiths and Browns whom they meet, and to these the announcement of "actual fact" is as little of a recommendation as the announcement of real water introduced into a picture would be. However, as we have said, Mr. Welper, if he has not a very high ideal of his art, has at any rate some practical skill in it. His story is simple enough, being little more than the old theme of a lost damsel pursued by persons with evil and good designs. There is a wicked lawyer and a benevolent and sagacious publican of the dog-fancying variety. Mr. Welper promises us no alarming or startling incidents. But, as he gives us an attempted murder, avenged by a modern edition of the Dog of Montargis, a fearful accident to a lady-performer on the trapeze, some revolver-work, a torrent, &c., &c., he may be said to be better or worse than his word according to taste. The book is, we repeat, good of its kind.

Prinkle and his Friends is of the same class, in so far as it deals rather with outward incidents and displays of character than with anything analytic. Its author aims perhaps a little higher than Mr. Welper, but his judgment is not so good. The central figure is an unfortunate clerk, perfectly harmless, and, indeed, good-hearted, but slightly touched in the head in consequence of illness and business reverses. This unlucky man is made the continual butt of his employers and associates, and is at last driven to commit suicide by a practical joke. There is pathos enough here, no doubt, but the pathetic is merged in the simply ghastly and revolting. Robert Trevor—who is, we suppose, the hero—is a priggish young man who meets with very unmerited success in every way. There are also many other characters, including divers merchants (the story, we should mention, points several commercial morals), a benevolent lawyer, a literary and fortunately reclaimable Magda-

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len, two young ladies who fall in love with the priggish young man, a Scotch gardener, and so forth. All these personages are depicted with a good deal of care, and show both observation and imagination. But as yet Mr. Shearar has not succeeded in devising the peculiar *clip* (if we may use the word) which keeps the characters of a novel together, and makes them fit into their places. If there is one thing more than another which distinguishes skilled from amateur work, a good novel from a bad one, it is the presence of this unity. Without it everything becomes episodic and vague, and one is constantly wondering why A appears, why B speaks, and why the book itself begins or ends as it does. And it need hardly be said that wonder and admiration are not in this case synonyms.

In *The Dark Colleen* there is fortunately nothing to occasion any such wonder. Except that it is, perhaps, rather injudiciously long, when the very small number of its characters is considered, there is scarcely a fault to find. The scene is laid in Eagle Island, off the coast of Ireland, an island which, we suppose, may be safely identified with the actual geographical Achill. On this a French ship is wrecked, the captain alone, Emile Bisson, being saved, despite an amiable wish on the part of the natives to return him to the element which he has so hardly escaped. His saviours are the "King" of the island, Broghan Dunroon, and his daughter, Morna. Bisson, who is a wonderfully handsome man, but in character merely a Lothario of the lowest Gallic type, becomes enamoured of Morna, and this induces him to make a long stay in the island, where, in consequence of the almost universal superstition as to the ill-luck brought by resuscitated sea-waifs, he is by no means popular. At last, finding it impossible to win her otherwise, he marries the girl, and takes her to France. But he takes care not to publish his marriage, insinuates that Morna is his mistress, and at last, wearying of her, and anxious to marry a pretty compatriot, allows Morna to be kidnapped. How she escapes and returns to Eagle Island, and how poetical justice comes upon Bisson, may and should be read. The Irish scenes are particularly good, especially in the "planting of the crimson flower," for which Morna dives under the sea at midnight, in accordance with a wild superstition judiciously recognised by the Church. Morna's savage purity, and at the same time her depth of passion, are most admirably drawn, and the contrast with the mere low civilised viciousness of Bisson is particularly good. The slight sketch of Morna's French rival, who is just as "wideawake" and selfish as the other is unsuspicious and disinterested, also comes in well. Father Moy, the priest, is less original, but still good. The book is an excellent piece of work, and with a little pruning would have been better still.

George Saintsbury.

RECENT VERSE.

The Song of the Reed. By E. H. Palmer, Lord Almoner's Professor of Arabic, Cambridge. (Trübner.) We have to thank Prof. Palmer for this very interesting volume, translated mainly from the Persian and Arabic. As in Mr. Fitzgerald's remarkable translation from Omer el Kheiyam (the spelling is Prof. Palmer's), we are struck by the great likeness of these Eastern thoughts to one mood of the modern and Western mind. The following stanzas give an average specimen both of the thought and versification of the more thoughtful poems:—

"Who would not rather yield at once and die
Than struggle with Omnipotence—with Fate—
With One who in the twinkling of an eye
Createth worlds in myriads as great
As this which doth your souls incarcerate?
(Oh! that the prisoner had the will to rove
Beyond the limits of his prison gate—
What joys ineffable might he not prove!)
Yet even against that One the foolish Vizier strove.

They weep full sore who strive, yet strive in vain,
And they rejoice whom victory doth befriend;
Yet is thy loss oft-times thy greatest gain,
And that whereon thou wouldst thy blood expend
Brings thee but misery in the bitter end.
What is success but a vain, paltry thing?
What are thy years, that thou wouldst fain extend
Their weary length? or life, that thou shouldst fling
Thy noblest hopes into its hopeless eddying?"

Sometimes, indeed, the question will arise how far the translator inserts modern ideas and phrases. One simile for baldness strikes as being quite characteristic of the original:—

"There came an old man in a Dervish cloak,
With head as bare as any china cup;"

but another has a very non-Persian ring about it. The sufferer is a parrot, which

"Was not killed, but from that very day
A change came over the unlucky brute;
His crest and topmost feathers fell away,
Leaving him bald *as the proverbial coot*."

We may be wrong, but we think our italics would be justified if, as in the recognised version of the Bible, interpolated words were thus printed. Prof. Palmer's original poems are chiefly comic. They are not as successful as the translations, but comic poetry needs to be very good to be even tolerable.

Rhymes and Chimes. By F. S. Colquhoun. (Macmillan.) Two or three hymns, and a few trifling poems, to a clergyman, "with a pair of Bands for his Cassock," "Epitaph on a Pointer," &c., make up this trivial little book. The hymns are good; for the rest we will quote three lines from the preface. "Sharp-eyed critics will never let fly their arrows at anything so small and unpretending, and kind ones would always rather praise than blame." *Soit.*

Oils and Water-Colours. By William Renton. (Edinburgh: Edmonston and Douglas.) *Oils and Water-Colours*, though disfigured by strained conceits and affectations, is yet full of graceful thoughts and careful workmanship. It consists almost entirely of sketches of Nature in her various moods, drawn with sympathy and insight. The conceits are such as the following:—

"Yon crocus stands
Beside the wall,
Her head *between her golden hands*."

Surely what the writer describes as the hands are, in fact, part of the head. Or take again the following, which is sheer absurdity:—

"Those clouds at even are swollen and pieced
With a hundred milky paps at least;
And wait the sun's last thirsty tremors shooting high
To tint them ruddier, and to lip them dry."

Mr. Renton has no sense of humour, or else he would see the inappropriateness of epithet and rhyme in:—

"The sun is bright, the wind is high,
Far *chubby* clouds are in the sky,
A moment stirred
Like snowy bird,
That with swift touch her bosom prunes, outleaning,
Or radiant sloops
With lofty poops
Careening."

He is too given to use epithets in quite unexpected and inappropriate ways, after the manner of certain art-critics, and like them also has a too-violent transference of human moods to Nature's sweet impassiveness. But the great majority of his poems will bear study and thought, and the volume deserves to be read on breezy hill-sides, and among the shifting cloud-shadows by the sea. "Mountain Twilight" is a fair, and not exceptionally good, specimen of Mr. Renton's best manner.

"The hills slipped over each on each,
Till all their changing shadows died,
And in the open skyward reach
The lights grow solemn side by side.
While of these hills the westernmost
Rears high his majesty of coast
In shifting waste of dim-blue brine
And fading olive hyaline;
Till all the distance overflows,
The green in watchet and the blue
In purple. Now they fuse and close,
A darkling violet, fringed anew
With light that on the mountain soars,
A dusky flame on tranquil shores,
Kindling the summits as they grow
In audience to the skies that call,
Ineffable in rest and all
The pathos of the after-glow."

Deirdrè. (Boston: Roberts Brothers.) This is a Scotch-Irish tale, the scene of which is laid in remote antiquity. It is astonishing to us that this poem should have made a great sensation in America, as it is said to have done. The versification is smooth, and there is apparent a certain influence of Mr. William Morris; but beyond this it is impossible to praise it, for it is really an extremely poor performance. Here is a picture of a she-bear which ate a baby—charming subject:—

"Then shot a dreadful flame
From the fierce depths of her red rolling eye,
And like a fiend she reared her head on high,
O'er the fair child, and with fell face and grim
In hot blood wallowing tore him limb from limb;
Then turned she on the children all around
And slew them, till the smooth green's grassy ground
Was all one mass of steaming flesh and gore,
And echoing to her loud remorseless roar." (P. 23.)

And thus poetically is described the rush of war-chariots.

"And through the rattling gateway of the Dun,
Stone-splintering, dust-revolving, *out they spun*"!

Flower and Thorn. By Thomas Bailey Aldrich. (Routledge.) Mr. Aldrich is apparently an American poet. There is much that is very graceful in his little volume, though we should be inclined to except from praise the lines called "Miantowona." No one in recent days, save Mr. Matthew Arnold, has written short unrhymed metres with success, though more than one American, following Mr. Longfellow, has tried the experiment. The "Legend of Ara Coeli" has in it a reminiscence of Mr. Browning, but has also original merit. We can only quote the following, which, with some roughness of metre, is graceful:—

"Up to her chamber window
A slight wire-trellis goes,
And up this Romeo's ladder
Clambers a bold white rose.

I lounge in the ilex shadows,
I see the lady lean,
Unclasping her silken girdle,
The curtain folds between.

She smiles on her white-rose lover,
She reaches out her hand,
And helps him in at the window—
I see it where I stand.

To her scarlet lips she holds him,
And kisses him many a time;
Ah me! it was he that won her,
Because he dared to climb!"

The Iliad of Homer Homometrically Translated. By C. B. Cayley. (Longmans.) In the *Arabian Nights* and other old-world tales are accounts of men, suitors for the hand of some king's daughter, who all as they come are set to do some almost

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impossible task, in which, though many fail, one at last succeeds. He who can truly translate Homer will win great fame beyond all magic brides. The competitors come one after the other, but the maiden is not gained. It is Mr. Cayley's misfortune rather than his fault that his attempt is among the failures. Mr. Gladstone, we may presume, has approved it, since it is dedicated to him "with permission." Mr. Cayley would rather be chloroformed in blank verse—like, we suppose, Mr. Tennyson's matchless fragment—be see-sawed in couplets, or be swallowed in the earth, than write in the kind of hexameters adopted by some other poets, of whose work he gives three specimens. His own, more according to quantity than accent, are not attractive; in spite of the pains taken with them, he certainly has not succeeded in naturalising the metre. He introduces strange and ugly words as renderings of Homer's sonorous syllables; he is by no means literal in translation, and he takes most extraordinary liberties with letters and words. We give one of the best-known passages because almost all our readers will have the original in their mind. It is from Book i., l. 43:—

"These he uttered praying, not unheard by Phoebus Apollo,
Who started from Olympus heights, with his heart full of anger,
With quiver all garnished, and bow slung athwart his shoulders.
Loud his arrows knistered in rear of the Power offended,
Answering his footfall, and like very night was his advent.
Soon sat he over against their ships, and dreadfully signall'd,
With that bow's argent resonance its first arrow's onset.
Their mules and dapper hounds for awhile at first he assaulted,
Then with deadly weapons he against themselves began aiming,
Till fires from death piles were uninterruptedly burning."

There are in this quotation at least as many faults as lines. To say that the lines are harsh and inharmonious is little, but if they are tried by any standard they are wanting. Read by accent, no one would take great part of many lines for metre at all; if read by quantity, "answering," "and dapper," "deadly wea-," are very singular dactyls. "Knistered," even if there be authority for the use of it, is a most inadequate word to represent the Greek, which not only means but *is* the same as our English word *clang*. "Argent resonance," again, is very bad. There is, we believe, no instance whatever in good English of the use of "argent," except as regards the *colour* of silver. There is no use in pursuing the subject. Wherever we have turned, the translation as poetry is equally unsatisfactory, hard, wooden, inadequate. We do not here enter into the question of scholarship, as we are looking on Mr. Cayley's effort solely on the poetic side. We are far from meaning, however, that silence gives consent.

NOTES AND NEWS.

The University of Strassburg has conferred on Mr. C. T. Newton the degree of Doctor in Philosophy, *honoris causa*.

Messrs. Marcus Ward and Co. are preparing an important illustrated work upon the recent Arctic Expedition. The book, which will be of imperial folio size, is to comprise about sixteen facsimile chromographs from water-colour drawings made during the expedition, and often under very difficult circumstances, by Dr. Edward L. Moss, Surgeon of the *Alert*. The descriptive letterpress, by the same gentleman, takes a narrative form, and will be profusely illustrated with wood engravings from sketches also by Dr. Moss.

Two new volumes of Victor Hugo's *Légende des Siècles* will be published by Messrs. Lévy on the 26th inst.

Messrs. Charpentier have just published the complete poetical works of M. André Lemoyne. The same firm is about to issue M. A. Theuriet's *Raymonde*, and the second volume of the Memoirs of Philarète Chasles.

Mr. W. G. Wills, the popular dramatist, has just arranged for a cheap issue of his novels, the first of which, *The Wife's Evidence*, will be published next week.

An entirely new work on *The Application of Electricity to Railway Working* will shortly be issued by Messrs. Macmillan and Co. Mr. W. Langdon, of the Postal Telegraph Service, and formerly of the London and South-Western Railway, is the author. Electricity now enters very largely into the management of all railways, and as the work is to deal fully with Block Signalling, Single-Line, Siding, and Station Working, and the proper protection of Junctions, as well as the numerous other points in which electricity has become a necessity, it will probably prove acceptable alike to the general reader and the professional man. No work of the kind has hitherto been published.

Messrs. Bell and Sons have a short autobiography of Barry Cornwall in the press. The volume will also contain a biographical notice, and some unpublished poems and sketches of his literary contemporaries.

Messrs. Longmans announce *Sketches of Ottoman History*, by the Very Rev. Dean Church; *The Eastern Question*, by the Rev. M. Maccoll; *Savage and Civilised Russia*, by M. R.; *Short Studies on Great Subjects*, third series, by J. A. Froude; *Journal of a Residence in Vienna and Berlin in* 1805-6, by the late H. Reeve, M.D.; *The Life and Letters of Mozart*, translated from the work of Dr. Nohl, by Lady Wallace; *The Schools of Charles the Great*, by J. B. Mullinger; *Worcestershire Relics*, by J. Noake; and *Who's Who in India*, by J. Talboys Wheeler.

It is unnecessary to do more than announce the appearance of the fourteenth annual issue of Mr. F. Martin's *Statesman's Year-Book* (Macmillan and Co.), as its character is too well established to need comment.

The Inns of Court Calendar for 1877, by Mr. C. Shaw, the Under-Treasurer of the Inner Temple (Butterworths), supplies a good deal of information which is not elsewhere available in print. In no sense can it be regarded as a substitute to the *Law List* for purposes of professional reference; but it is of general interest as containing the names of barristers not in practice, and of students admitted but not yet called to the bar, with some details of the career of each. The one great drawback to the utility of the work is the absence of any general index. To find the name of any given barrister it is necessary to refer to three, or perhaps four, separate sections of the volume.

We may remind our readers that the two-hundredth anniversary of the death of Spinoza will be celebrated at the Hague on the 21st inst. M. Ernest Renan is to deliver a *conférence* on Spinoza, to which all who have contributed to the success of the festival will be admitted, and the committee will shortly open an international competition for the statue which it is proposed to erect as a permanent memorial. We are glad to learn that on the 21st ult. the subscriptions already amounted to about 875*l*.

Harriet Martineau's *Autobiography*, with Memorials by Maria Weston Chapman, will be ready for publication on March 1.

It may be interesting to the collectors of *Ex-Libris* plates—of whom, we understand, there is now a large number—to mention that books from the library of Bilibald Pirkheimer, of Nürnberg, are at present to be found in catalogues of old books for sale. These have the celebrated plate by Albert Dürer, inscribed on the ground of the picture, "Sibi et amicis P.," and at the bottom, "Liber Bilibaldi Pirckheimer." This *Ex-Libris* is presumably the earliest of all, dating from shortly after 1500; and it is perhaps the largest, being six inches by nearly five; and is full of design, two Cupids in the centre supporting the heraldry of Pirkheimer and of his wife's family: the shield of the former bearing the Pirck (birk) or birch-tree—a play upon the name—with many other smaller Cupids playing below. The curious fact of the books of the Imperial Councillor and friend of Dürer being, after nearly four centuries, found in their original state in London is easily explained. The library became the property of Lord Arundel, the great collector of the days of Charles I., and afterwards, in whole or part, came into the possession of the Royal Society, which not long ago disposed of many of them. They are, for the most part, folios, and such works as a jurist might be expected to possess; but the last we saw is a quarto containing the complete works of Pico Mirandola, printed in 1496. This is stamped at the end "Roy. Soc. sold," and the beautiful impression of the Dürer engraving is surmounted by mottoes in Hebrew, Greek, and Latin. The two latter are as follows: "'ΑΡΧΗ' ΣΟΦΙΑΣ ΦΟ'ΒΟΣ ΚΥ'ΡΙΟΥ." "INICIVM SAPIENTIAE TIMOR DOMINI." The book was picked up by Mr. W. B. Scott, in whose possession it now is.

M. Henri Testard has in the press a French translation of *St. Simon's Niece*, by Frank Lee Benedict; and also in preparation a translation in two volumes of *French Pictures in English Chalk*, by the author of *The Member for Paris*. Both works are translated with the special sanction of the authors.

The literary and aesthetic side of the new Spanish journal, *La Academia*, is at present much more developed than the scientific. The principal review in the first two numbers is by J. Valera, on the *Historia social, política, y religiosa de los Judios de España y Portugal*, por Amador de Los Rios, tomo I. Articles interesting to Englishmen are, in the first number, "On a Supposed Seal-Ring of the Black Prince, found in the Castle of Montpensier in Auvergne," by S. Tubino; and in No. 2, "On the Last English Arctic Expedition," by E. Saavedra. The most important article on the Fine Arts is a history of the early painters of Cologne, by J. Fastenrath; but the notices of the Spanish School in Rome, and other notices of Spanish Art, are highly interesting. A good account, too, is given of the work of the literary and scientific societies of Spain and Portugal. The periodical is well printed, and the engravings are especially good, notably that of "El entierro de Santa Inés," by Bellver, in the last number.

The publications of the Islenzka Bókmantafélag (Icelandic Literary Society) for the year 1876, which have just been issued, are of more interest than usual to people outside Iceland. The principal feature this year is the bringing out of Jón Thóroddsen's posthumous novel of *Madur og Kona* (Man and Wife), a sort of continuation of the same author's famous *Piltur og Stúlka* (Boy and Girl), which has hitherto been the only original romance ever printed in modern Icelandic. The present publication is preceded by a biography of the author by Jón Sigurdsson. Jón Thórdarson Thóroddsen was born at Reykhólar, in Iceland, on October 5, 1819. It was not until 1841 that he left his native island for Copenhagen, where he studied at the university, and began his career as a poet. In 1848 he fought for Denmark in the first war against Germany. In 1850 was printed *Piltur og Stúlka*, and in the same year he published, in connexion with Gísli Magnússon, a volume of poems entitled *Snót*. While this was going through the press, he went back to Iceland. In 1854 he returned for a short time to Copenhagen, to pass an examination in Danish law, and that year he was appointed *sysselmand*, or

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rnor, of the Borgefjord Province, in Iceland, it which he held till his death, on March 8, . He left the manuscript of *Madur og Kona* nplete, and his editors have added a con- ıral final chapter. The Society further prints ies of 156 letters written between the years and 1264 by Icelandic ecclesiastics. The al, *Skionir*, contains the usual summary of the year's events.

AST week Messrs. Sotheby, Wilkinson and ge sold a curious collection of theatrical ts, play-bills, views of theatres and public dings now disappeared. Among them were following:—Interior of Drury Lane Theatre 775, by Pastorini, 2*l.* 16*s.*; exterior and plan itto, water-colour drawings, 2*l.* 16*s.*; the Eng- Opera House, Strand, before the fire, and the r Lyceum, 3*l.* 12*s.*; interior of Coburg Theatre, ving the glass curtain, 3*l.* 3*s.*; Westminster atre, Broadway, drawing of interior, 1832, *s.*; New London Bridge Theatre, opened 1823, 3*s.*; Orange Theatre, Pimlico, 3*l.* 3*s.*; New en's, Windmill Street, Haymarket, interior, 15*s.*; New City, Cripplegate, 1832, 3*l.* 3*s.*; ilion, Marylebone, 2*l.* 4*s.*; the Kent Theatre, sington, 3*l.* 11*s.*; an etching by R. Newton of Promenade in the State Side of Newgate, ı portraits of Lord George Gordon and others, Exeter Change, Strand, view of the Royal ıageric, by Schnebbelie, 1829, 2*l.* 2*s.*; Exeter nge, King's Mews, Charing Cross, and Entrance the Surrey Gardens, 4*l.* 17*s.*; "Merrie Eng- l," by George Daniel, two volumes of portraits, vs, &c., 13*l.* 5*s.*; the Authentic Account of Shakespearian Forgeries, &c., by W. H. and, the confessions of Ireland, miniature on y by Drummond, &c., 2*l.* 10*s.*; the Frogmore , as written by W. H. Ireland, 1802, at the est of Princess Elizabeth, the MS. of his ıven Ages," &c., 15*s.*

HE following Parliamentary Papers have lately ı published:—Commercial Reports of H.M. suls in Japan, 1875 (price 7*d.*); Further respondence respecting the Attack on the ian Expedition to Western China, and the rder of Mr. Margary (price 7*d.*); Report of a ımittee appointed by the President of the al Government Board to enquire into the ıral Modes of treating Town Sewage (price ; Further Correspondence respecting the In- ational Sugar Convention (price 1*s.* 3*d.*); ɔx to the Report from the Select Committee Local Government and Taxation of Towns, and (price 1*s.*); Index to the Fifth Report of Historical Manuscripts Commission (price 3*d.*); Agricultural Returns of Great Britain, h Abstract Returns for the United Kingdom, ish Possessions, and Foreign Countries, 1876 ce 4½*d.*); An Account of the Mercantile ine Fund, 1874–5 (price 1*d.*); Returns show- the Number of Soldiers and Militiamen under ishment for Civil or Military Offences in any ion, from 1869 to 1875 (price 1*s.* 1*d.*); Plans accompany the Report of a Committee ap- ıted by the Local Government Board to enquire the several modes of treating Town Sewage ce 10*s.*); Returns relating to Poor Law ons (price 2*s.* 2*d.*); Correspondence respecting Murder of Mr. Robert, at San Juan del Puerto, Spain (price 11*d.*).

FOREIGN REVIEWS OF ENGLISH BOOKS.

ER, S. R. Hebrew Tenses. *Lutherische Zeitschrift*, No. 1.
T, R. The Philosophy of History in Europe. *Revue Historique*, January. By Prof. A. Stern.
DINER, S. R. The first two Stuarts and the Puritan Revolution. *Revue Historique*, January.
D's Hebrew Grammar, trans. R. L. Poole. *Jenaer Literaturzeitung*, Jan. 6. By B. Stade.
E, SIR H. S. Lectures on the Early History of Institutions. *Revue Critique*, Feb. 3. By A. Rivier.
BANT, Mrs. The Makers of Florence. *Polybiblion*, January.
KER'S COMMENTARY. Old Testament. *Theologische Literaturzeitung*, Jan. 6. By Dr. E. Nestle.
ET, H. Anglo-Saxon Reader in Prose and Verse. *Revue Critique*, Feb. 3. By A. Chuquet.

NOTES OF TRAVEL.

FROM the *Church Missionary Intelligencer* for February we learn that further news has been received from the Nyanza Expedition. The second caravan, under Lieut. Smith, left Mpwapwa on October 21, and the letters from them are dated November 7, from Nyambwa, a place marked in Stanley's map, which is stated to be more than 100 miles from Mpwapwa. The caravan had got on but slowly, having been compelled to halt two or three days at each chief's headquarters to pay heavy *hongo*, which the first caravan is reported to have escaped by taking a more northerly route than Stanley's. Dr. Kirk, it may be added, expresses an opinion that the expedition "is getting on famously," and that "it only shows how simple it is to get along, if you deal fairly with the people."

The Story of the Fuh-kien Mission of the Church Missionary Society, by Eugene Stock (Seeley), is, as its title imports, mainly devoted to religious topics; indeed, Mr. Stock tells us at the outset that it is a compilation from the journals and letters of missionaries, and that many of the extracts have already been printed in the Church Missionary Society's periodicals. The missionary labours which are described in these pages commenced at Fuh-chow in 1850, at a time when foreigners encountered far greater risks in moving about China than they do at the present day, and consequently missionaries—whose movements Chinese officials always watch with jealousy, if, indeed, they do not actually interfere with them—met with much trouble and many difficulties; of these the present volume supplies numerous details. Interspersed with the more purely religious matter in Mr. Stock's book will be found much information respecting the country and the people, which, if not always new to those well versed in books on China, is still worth perusal, and this is more especially the case with the chapters devoted to descriptions of the city of Fuh-chow, the province of Fuh-kien, and the Remoter Great Cities, the names of which, given in the local dialect, are enough to frighten an English reader of nervous temperament. In addition to thirty-four illustrations—many of which are very interesting, though we cannot say much for the portrait of "Sing, of Lo-nguong," on p. 135—the volume contains a map of the province of Fuh-kien, on which the various stations of the C. M. S. are marked, and which will therefore be found useful by those who desire to trace the movements of the missionaries.

THE just issued number of the *Bulletin* of the Société Khédiviale de Géographie contains a paper by Dr. Güssfeld descriptive of his journeys in Western Africa in 1873–5, and Colonel Colston's Notes on the Bedouin Tribes of Soudan and Kordofan, as well as four well-drawn maps of the course of the Nile in the Lake Regions, executed by officers of the Egyptian staff.

WE hear that Mr. Weller, of Red Lion Square, is printing a map of the Transvaal, which has been executed by Mr. Frederick Jeppe, F.R.G.S., and the publication of which at the present juncture will be opportune.

WE regret to learn from Shanghai that the Provincial History of China, to which allusion was made in these columns nearly two years ago, has met with unforeseen delays in the press. Most of the contributions, called for from the Foreign Commissioners of Customs, were sent in some time back, and the chief cause of delay is due to the enormous amount of current work which falls on the printing-office of the Shanghai Customs, in the shape of Returns, Reports, &c., none of which can be allowed to fall into arrear to make room for anything else. The delay, however, in the appearance of this very important work may result in additional information being embodied in it from the new treaty-ports now being opened under the Chefoo Convention.

WE understand that Mr. J. A. Skertchley, author of *Dahomey As It Is*, will return to the Gold Coast next week, and that he contemplates travelling through Wassau, Denkira, Ashanti, Quahoo, &c.

IN *Trading Life in Western and Central Africa* (Liverpool: *Porcupine* Office), Mr. John Whitford gives "not a record of wonderful explorations," but "simply the experience of frequent travel and residence on the west coast of Africa between the years 1853 and 1875." Mr. Whitford has something to say about most of the places on the west coast in a chatty sort of way, and he devotes four chapters to an account of a voyage up the Niger. The volume contains a sketch-map of the River Niger to its confluence with the River Binue.

WE regret to learn from Washington that the publication of the full official account of the *Polaris* Expedition has been unavoidably delayed.

THE chief feature of the *Geographical Magazine* for this month is a large Map of the South African Republics—the Orange River Free State, and the Transvaal—by Mr. Ravenstein, embodying the results of all the most recent geographical work that has been done in this region. In an article on "The Age of this Earth" Mr. H. P. Malet compares the widely differing calculations and guesses of mathematicians and geologists on this problem, and claims a place for Physical Geography in showing where these sciences seem to be in error as to time and data; but he does not throw much light from this point of view, and ends with a very unsatisfactory begging of the question in a paraphrase of the first chapter of Genesis, in stating that there *was* a "void chaos of waters," that "a water-bed was formed," and that certain results followed on the presence of light, but that when this took place no one can tell, and that finite man cannot calculate the age of the earth. A postscript to this number of the magazine contains the wording of a Bill to authorise and equip a new American Expedition to the Arctic Seas, which was brought into the House of Representatives of the United States on January 8, read twice, and referred to the Committee on Naval Affairs.

MAGAZINES AND REVIEWS.

IN the *Fortnightly* of the current month Mr. Robert Lowe shows cause why a Royal Charter should not be coveted by its professors for Owens College, Manchester, and cites the elder and chartered universities as a proof how much they can do in examination for honours, and of the modicum they can put up with in the examinations for a pass. He believes that what the promoters desire by a charter—viz., the power of examining for and conferring degrees—would create a biassed tribunal, and make things easy to an increased number of pupils. For this evil his remedies are —(1) joint action with the University of London on its examining board; and (2) failing this, the establishment of an independent board for the title of Associate, which Owens College already confers. Dr. Appleton, on "American Efforts after International Copyright," throws the light of his Transatlantic experience upon an intricate question, and discriminates with clearness the various bents of opinion as to copyright in the United States, with the attitudes of American authors and publishers towards a convention. He reviews the six divergent groups according to geographical sections, in which the South alone is unrepresented since the war. Two prominent landmarks are formed by the favourers of centralisation and decentralisation of industry, of which last Mr. Carey, of Philadelphia, is the "thinking brain." The Philadelphia memorial to Congress in January, 1872, embodies several principles which commend themselves to common sense and patriotism. It is needless to say that the question remains in abeyance. Mr. H. D. Traill contributes a pleasant article on the eccentric, combative, original master of irony and innuendo,

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"Paul Louis Courier, soldier, Greek scholar, and democrat." Mr. Lang has a pleasant paper on Titian and Titian's country, and the editor dispassionately confirms the consensus of critics on the value of Mr. Mackenzie Wallace's new work on Russia.

Maga would be no more *Maga* if it did not allot a large portion of its pages to fiction and politics. The interest of the "Woman-Hater" begins to culminate. A story called "Pauline" occupies Mr. Black's country, and opens well. In politics we are enlightened as to the Eastern Conference, and the situation in America; and, have over and above, a far-sighted and able article on "Philanthropy in War," one lesson from which is to guard against the pretence and penalties of using the "brassard" armlet, or red cross, for going to the front and crossing the enemy's lines, and another to point out "that there is no great nation," despite its philanthropy, "whose military medical arrangements are less prepared to meet a great war than our own." The critical space of this month's *Blackwood* is limited to a survey of four new biographies—Thomas Edward, the Scotch naturalist, Charles Kingsley, Mdme. Rahel, and the genial sympathetic girl-poet, Mrs. Browning. Of these the biography of Edward is incomparably the most dramatic.

In *Fraser's Magazine* "A. K. H. B." interviews "Charles Kingsley" on John Parker's introduction, and supplements Mrs. Kingsley's memoir with more or less pertinent gossip. Kingsley put on his coat on a hot day when he heard the Bishop of London announced. When "A. K. H. B." asked him how he liked the Scotch Kirk, he replied, "How can you expect me to like it?" Dr. Carpenter's first lecture on Spiritualism is of more solid material; and there are two short but good articles on "English Local Etymology," and "The House of Lords." The latter is peculiarly well-timed and suggestive of the reputations which may be enhanced or damaged during the coming session in that focus of attraction. Besides these, a very brief paper details "Carnot's Plan for Invading England in 1796," with the practical commentary it received in 1797 in the French landing at Fishguard, in Pembrokeshire. But the writer should not have omitted to notice the *ne plus ultra* of its bathos—viz., that the march of the red-whittled Welshwomen down the adjacent hills accelerated materially the unconditional surrender of the French. It is said that the device was Lord Cawdor's.

Sandwiched between "Erema" and "Carità," the *Cornhill* presents us with Mr. Ralston's pleasant paper on Bulgarian Popular Songs, and a kindred article on the folklore, "wee folk," elfs, and changelings of "county Donegal." A "fashionable bath of the olden time" is curiously described from divers points of view by the savant and papal secretary, Poggio Bracciolini, and gives a dissipated impression of Baden in the Swiss canton of Aargau in 1417. Mr. Caldwell translates, with spirit and tact, a Tamil poem, "The Rain-Cloud."

Macmillan's Magazine this month brings the light of Goldwin Smith's experience of various universities to bear upon the chief questions of Oxford University reform, now pressing for solution. Fully admitting the revival of lay-learning and science accomplished by the reform of 1854, he looks to the further endowment of the professoriate for purposes of instruction and research, and to the reform of the visitorships, as chief aims of the future; not entirely sympathising with the encouragement of research without seeing what test is to be adopted, but advancing suggestions which show his mind to be open and receptive. Against one extension his views are distinct—the multiplication of universities. Mr. Cotter Morison has a well-written and appreciative critique on Leslie Stephen's *History of English Thought*; and Prof. A. W. Ward, of Owens College, contributes a side light to the true history of Swift and Stella in the German Lessing's first sketch of his drama, "Miss Sarah Sampson," which was the first German tragedy of domestic life.

In *Temple Bar* Mr. Dubourg's "Old Man's Darling" comes to an end with this number, affording an opportunity for retrenching the excessive proportion of fiction in this magazine. Such papers as the sketches of Edmund Kean and James Hannay are almost as amusing, and convey more instruction. The sad tale of the brilliant vagabond actor is told with much force; and the criticism of works of the versatile Scotch essayist is careful and discriminative.

The *Gentleman's Magazine* is reaping the fruits of a change of proprietors, and offers its readers choice and variety of good articles, by good writers. Mr. Dalhousie Ross, discussing opportunely the authenticity of the State Paper called "Peter the Great's Will," sometimes attributed to Napoleon I. on the eve of his Russian campaign, brings to bear upon it the views of M. Gaillardet, the biographer of the Chevalier d'Eon, and adds many curious passages of the history of that sometime "non-descript." In a "Schnapper Excursion" "Red Spinner," the author of *Waterside Wanderings*, employs his residence at Brisbane in a genial account of one of the Colonial pic-nics to Flat-Rock in the Government steamer. Stay-at-home anglers will marvel to read of the wholesale slaughter of dugongs, or seacows, and the capture and cooking of the schnapper, while members of the Colonial Legislature hook parrot-fish to present to the Brisbane museum, and Cabinet Ministers haul up "gropers," or rock-cod, weighing 60 lbs. In the *Gentleman* we notice a charming poem, the "Three Roses," by Edwin Arnold, which should be read as a corrective to Mrs. Lynn Linton's "Masks." In "Fresh Fields and Pastures New" Mr. Montgomerie Ranking suggests studies for our contemporary artists from the yet unsearched fields of ballad literature.

Belgravia, from the same publishers, is so nearly full of fiction that the more solid material of the February number is confined to Mr. R. A. Proctor's "Other Worlds and other Universes," a paper in which the author advances a theory of other worlds intermediate between the Brewsterian and Whewellite theories (a theory of a paucity of worlds, relative and not absolute paucity being understood), and to an essay on some early "Spanish Novels," by Mr. James Mew. This latter is readable and full of research; and the former subject is advanced with much plausibility.

The *Dublin University Magazine* breathes a refined and classic atmosphere. In this month's number there is a scholarly article on the elder Sir Thomas Wyatt, and his connexion with Anne Bullen and Henry VIII., as gathered from his poetry; as well as a pleasant and learned paper on "The Sportsman in Ancient Greece and Italy." The latter directs attention to the too much neglected minor treatises of Xenophon, and has culled stories of fishing-flies from Aelian, and epigrams from Martial. The *Dublin University's* Portrait Gallery is represented this month by Dean Stanley, of whom we have a sympathetic memoir, and the literary notices are good. But are the editors of the *Dublin* alive to the fact that their February number supplements a paper on the "Folklore of the County Donegal" in the *Cornhill*, initialled "L. M'C.," by another on the same topic subscribed Letitia M'Clintock? A study of both papers shows that the author writes "from a full sack," and does not really repeat herself. But it might have been well to weld all her stories into one article.

In the *Argosy*, despite the attractions of "Gabriel's Appointment," and one or two other shorter stories of *Argosy* type, the *pièce de résistance* is still Mr. C. W. Wood's "Through Holland." It introduces to the Hague and Delft, and, better still, to that quaint old town and University of Leyden, with the memories of its students and its sufferings, its museums, native painters, and windmills. The letterpress is enforced by the illustrations.

SELECTED BOOKS.

General Literature.

Christie, W. Traditional Ballad Airs. Vol. I. Edinburgh: Edmonston & Douglas. 42*s*.

Epic, the, of Hades. Books I. and III. By the Author of "Songs of Two Worlds." Henry S. King & Co. 3*s*. 6*d*.

Leyser, J. Johann Heinrich Campe. Ein Lebensbild aus dem Zeitalter der Aufklärung. Braunschweig: Vieweg. 14 M.

Russell, F. H. Russian Wars with Turkey. Henry S. King & Co. 6*s*.

Stubbs, F. W. History of the Bengal Artillery: its Organisation, Equipment, and War Services. Henry S. King & Co. 32*s*.

Trendelenburg, A. Der Musenchor. Relief, e. Marmorbasis aus Halikarnass. Berlin: Besser. 3 M.

History.

Bréquigny, de, Pardessus et Laboulaye. Table chronologique des diplômes, chartes, titres et actes imprimés concernant l'histoire de France. T. 8. Paris: Imp. Nat.

Hirschfeld, O. Untersuchungen auf dem Gebiete der römischen Verwaltungsgeschichte. 1. Bd. Berlin: Weidmann. 8 M.

Physical Science and Philosophy.

Becker, J. K. Die Elemente der Geometrie auf neuer Grundlage streng deduktiv dargestellt. 1. Thl. Berlin: Weidmann. 7 M.

Boeckh, J. Brachydiastematherium transilvanicum Bkh. et Maty. Ein neues Pachydermen-Genus. Budapest.

Bradley, F. H. Mr. Sidgwick's Hedonism. Henry S. King & Co. 2*s*. 6*d*.

Cotta, B. v. Geologisches Repertorium. Leipzig: Weber. 9 M.

Coutance, A. L'olivier, histoire, botanique, &c. Paris: Rothschild. 15 fr.

Heer, O. Flora fossilis arctica. Die fossile Flora der Polarländer. 4. Bd. Zurich: Wurster. 40 M.

Oncken, A. Adam Smith u. Immanuel Kant. 1. Abth. Ethik u. Politik. Leipzig: Duncker & Humblot. 6 M.

Untersuchungen, wissenschaftlich-praktische, auf dem Gebiete d. Pflanzenbaues. Hrsg. v. F. Haberlandt. 2. Bd. Wien: Gerold's Sohn. 6 M.

Philology.

Abel, C. Koptische Untersuchungen. 2. Hälfte. 1. Thl. Berlin: Dümmler. 10 M.

CORRESPONDENCE.

HISTORICAL SOCIETIES IN THE UNITED STATES.

Madison: January 12, 1877.

In your issue of December 16 there is some notice of American Historical Societies. The writer views them with enough of admiration to satisfy any Yankee. But he robs Peter to pay Paul, and falls into inaccuracies which he will be glad to see corrected by a witness who can boast, with the Irishman giving testimony about his own birth, that "he was there himself at the time."

Mr. Sainsbury's *first* sentence reads: "There is scarcely a State in the American Union without its Historical Society." The truth is there are nine such States—Arkansas, Colorado, Florida, Kansas, Louisiana, Mississippi, Nebraska, Nevada, and North Carolina.

His *second* sentence is: "In every one of the thirteen States which originally composed the Republic, an Historical Society has been flourishing for many years."

As just stated, there is no such society in North Carolina, though Mr. Sainsbury soon emphasises and repeats his mistake with regard to that State, saying:—"In *both* the Carolinas Historical Societies have long been established." Not only is there no such Association in North Carolina, but that in the other Carolina is of more recent date than thirty-three sister Societies, and even now can only by courtesy be said to be "established." It reports no library whatever, and no income.

His *third* sentence says:—"In Maine, in Maryland, and in Massachusetts, Historical Societies have been in existence for very many years." His readers would think the Maryland organisation one of the three oldest in the country. In fact, it is surpassed in age by twenty-one others, and even by two west of the Alleghanies. Its library is smaller than eleven others. Its publications amount to only a half-dozen pamphlets.

Nor yet does the Maine Association deserve

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be numbered among those "which have been in existence for very many years." Eight others are as old, or older, in years, while, measured by the volumes in its library, its standing among American Societies is No. 28.

The tribute which Mr. Sainsbury pays to historical research in Massachusetts is all deserved. But his view of American Societies is one-sided. If he must claim, though erroneously, Historical Clubs in each of the original thirteen States, why could he not specify some of the scores which flourish in seventeen *new* States: as, one in California, with a fund of a quarter of a million, and a whole million more in prospect; another in Wisconsin, with a library of 35,139 volumes, surpassed by only two others; and another in Minnesota, claiming to be absolutely complete in its specialty, "having on its shelves every work bearing directly or indirectly on what is now that State."

Thanks to the Library Report of the Bureau of Education, the outcome of American Historical Societies may be stated in a nutshell: members, 27,244; volumes in libraries, 482,041; pamphlets, 568,801; manuscripts, 88,771; publications, more than 300 volumes of historical collections.

JAMES D. BUTLER.

[Our Reviewer seems to have had an erroneous impression as to the existence of an Historical Society in North Carolina. The other remarks of our correspondent, though interesting, seem to us somewhat hypercritical.—ED.]

FREE TRADE AND PROTECTION.

London: Feb. 1, 1877.

Miss Simcox has done a service to economics by drawing attention in the ACADEMY of January 27 to the works of the celebrated American Protectionist, Mr. Carey, which, although translated into both German and Italian, are apparently known in England only through Mr. Mill's references to them. The exposition of Mr. Carey's doctrines given in one of the works named at the head of Miss Simcox's article—*Social Science and National Economy*, by R. Ellis Thompson—seems to me particularly worthy of study, because full of interesting and instructive matter, even where its arguments are radically fallacious, as I think not a few of them could be proved to be. Free Trade appears to be gaining ground in the United States; but there are, on the other hand, signs of a revival of Protectionist doctrines in England. Among indications of this I may refer to a tract just published by Messrs. Simpkin, Marshall and Co., entitled *Free Trade, a Labour Question for Working Men*, in which the arguments of a book called *The Sophisms of Free Trade* (which went through many editions a generation ago, and the authorship of which was ascribed to a learned judge) are reproduced as if they were perfectly novel and incontrovertible. The "Free-Trader," who is one of the interlocutors in the dialogue carried on in this tract, is represented as driven ingloriously from every position, and compelled to confess himself and his cause completely demolished. The "Working-man" in the dialogue sets out with what the "Free-Trader" at once admits to be a *reductio ad absurdum* of Free Trade; namely, that if everything now produced in Great Britain were to be purchased abroad because producible in some foreign country at 10 per cent. less cost, all the existing British industries and the working population dependent on them would receive their death-blow. The "Working-man" overlooks, in the first place, the fact that the purchase of goods abroad implies that there are things which can be advantageously produced in this country to purchase them with. But according to the "Working-man's" doctrine it would be yet more ruinous to Great Britain if foreigners would give us their commodities for nothing. Daylight, as Bastiat has shown, on the same principle robs the British candle-maker of an enormous and profitable trade, and the warmth of the summer sun is a calamitous competition on the part of that luminary with our coal mines, and the working population they maintain. Every invention and improvement in production, on the same ground, is an injury and an injustice to producers by the old methods.

The American economist, Mr. R. E. Thompson, to whose Manual Miss Simcox has called attention, does not commit himself to the defence of such a position, but his own ground does not seem to me to be tenable for a moment. According to him, the Creator has divided mankind into a number of distinct nations, with providentially determined boundaries; each of these nations has a distinct national life; each ought to develop its resources and powers to the utmost; each ought to be self-sufficing, and economically as well as politically independent. Now, in fact, the history of mankind is the history of incessant change in the boundaries of nations, and, if we are to judge of the designs of Providence by historical facts, we must conclude that nations were certainly not intended to be perpetually divided, either by political boundaries or by custom-houses. Moreover, this doctrine gives up altogether the economical argument, since it admits that if the civilised world were, as is conceivable, to become politically united, there ought to be Free-Trade between all its different countries, which, according to Protectionist principles, and to the tract I have referred to, must be ruinous to producers in all of them.

T. E. CLIFFE LESLIE.

THE ETRUSCAN LANGUAGE.

6 Norfolk Terrace, Bayswater, W.: February 3, 1877.

I see with pleasure that Mr. Taylor no longer avoids justifying himself from the reproach of claiming a priority which is not his. But has he really justified himself? I do not think he has. In fact, he still maintains, as one of his claims, that of having driven from the field the once dominant Aryan hypothesis. Had not this hypothesis already been repudiated by others, and had Mr. Taylor done more than confirm the opinion of others, then, and then only, could he vindicate for himself the non-Aryan hypothesis. I can only repeat to him that Niebuhr, Müller, and many other philologists, to whom I may add G. Rawlinson in his *Herodotus*, after taking into due consideration the nature of the few remains of the Etruscan language, have clearly declared that they do not consider it as an Aryan one. Now, if the Etruscan language is not an Aryan one, it follows that it is an agglutinative language, for no one dreams that it might belong to the Semitic or to the Chinese forms of speech. When Mr. Taylor tells us that the non-Aryan hypothesis has been forgotten, this statement does not apply to those who have not the motives which he has for forgetting it. It is, therefore, clear that Mr. Taylor can no more claim for himself the scientific hypothesis of the non-Aryan and agglutinative character of the Etruscan language than the opinion of its being an Altaic one. This last hypothesis, to which Mr. Taylor *now* admits he has no claim, but in which he delights so much, has been already stigmatised as unscientific by the most competent judges. When Mr. Taylor speaks in such a positive tone about the Etruscan language, he ought not to forget that it is almost an unknown one, even compared with the Egyptian or the Accadian; and I cannot help finding that he relies too much on the indulgence of the scientific public.

I conclude these observations, which will be my last on this too-much discussed topic, by assuring Mr. Taylor that my transcription of his words will, in spite of the trifling difference between *affinity* and *affinities*, be considered "so to say" *photographically* exact by anyone disinclined to cavil.

L.-L. BONAPARTE.

SPELLING REFORM.

Queen's College, Oxford: Feb. 5, 1877.

Mr. Westlake's suggestion seems a good wun, but I am afraid dhat he will not find it easy to karry into praktice. The real diffikulty in dhe way of dhat most desirable of objects, a reform of our spelling, is dhe konservatism of dhe printers. I wunce tried to get certain words like "whole" and "rhyme" printed in akkordance widh sound and etymology, but koud not sukceed. Individual philologists have little power in dhis matter. Dhere is hope, however, in dhe komparatively large sale of Mr. Pitman's *Phonetik Nūz*, more especially as, like Prof. Max Müller, I think his system dhe best yet devised for praktikal purposes. If Mr. Westlake kan enlist dhe ACADEMY on dhe side of reform, hoo knos how soon dhe rest of dhe world may not follow its example?

A. H. SAYCE.

"Y EISTEDDVODAU."

Croeswylan, Oswestry: Feb. 3, 1877.

Mr. Jeremiah, in the "short but useful sketch" of Eisteddfodau to which you refer in the ACADEMY, January 13, in quoting, from Pennant, the Commission granted by Queen Elizabeth to hold an Eisteddfod in 1568, says:—"It will be interesting to learn of the whereabouts of this Commission, as it is not mentioned in the Fourth Report of the Royal Commission on Historical MSS." In reply to this, let me say that the document was exhibited by Lord Mostyn, during the past autumn at the North Wales Art Treasures Collection at Wrexham, and was described in the official catalogue as "the original patent granted by Queen Elizabeth to Sir Richard Bulkeley, William Mostyn, and others."

ASKEW ROBERTS.

INTERNATIONAL COPYRIGHT WITH AMERICA.

188 Fleet Street: Feb. 2, 1877.

If it is true, as Mr. Henry Carey, Mr. Henry Carey Baird and other philosophers assert, that "thought, unless expressed, is the property of the thinker, and when given to the world it is, as light, free to all," then the question of copyright, when truth comes to the front, will be settled for ever; this, however, is an abstract and aesthetical view of the question, to which I cannot pretend to ascend; to me it seems that on the same principle the champagne contained in a bottle belongs to the bottle, and that when the wire is broken and the cork shot out, the wine becomes the property of the first person who can seize it.

If, on the other hand, it is true, as I suppose most authors who have ever committed their thoughts to the printing-press think, that the product of their brains when expressed on paper is as much their property as it was before it left their pens, then there can be no injustice to the public if they, like all other holders of property, seek to protect it against the depredations of pirates by the public law of their country; and, when that is found to be insufficient, by special enactments to meet their special case.

If the property of authors, like the property of merchants or the inventors of machinery, has or may have a value in other countries than their own, then no public injustice can be done in their seeking through international enactments to protect their property in those countries.

If from the earliest times of printing some kind of property-value to authors has been legally recognised in their printed works, and if for the last hundred years or more most of the leading countries of Europe have enacted special laws for their protection; if, moreover, for now more than twenty years many of the most civilised nations of the world have united together by international bonds for the special protection of each other's authors, and if these international arrangements have for the most part been found to work admirably not only for the respective authors, but equally for the benefit of the community at large

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(and I doubt whether any of these propositions can be disputed); then it seems to me, who am but an outsider, a marvellous thing that some kind of international arrangement has hitherto failed in its accomplishment betwixt the two countries which above all others are most intimately connected by ties of kindred, of language, and of mutual interest.

I have been led into these pretty obvious reflections by reading the excellent and comprehensive paper by Dr. Appleton entitled "American Efforts after International Copyright," in the current number of the *Fortnightly Review*.

One thing which struck me with reference to these "American Efforts" was the almost entire absence, from beginning to end of Dr. Appleton's paper, of the appearance of any "effort" to provide for and protect the interests of American authors in this country. I suppose it has been assumed that, granted an international copyright law with England, their interests would be safe. Still, one would have thought that in order to bring about such a result the protection given to their property would have been a not unimportant element in the discussion. Or it may be that the importance of such an element has been deemed less needful to be insisted upon, because in point of fact Americans can already, by a kind of side wind, obtain substantial copyright in this country. England, by her own copyright law, gives protection to every author of every country upon the simple condition of printing and publishing first here, and therefore cannot exclude Americans. This is at best a one-sided, undignified, partial kind of protection for American authors, but it seems to satisfy them, or at all events it paralyses all persistent effort on their part to bring about reciprocity, which of all men they should be the most capable of accomplishing. Reproduction wholly on American soil by American citizens is the favourite plan of the American advocates of copyright; but they do not suggest that the same principle shall apply to the works of American authors on English ground, although strict reciprocity would require this.

Judging by the paper to which I have referred, it seems to me that the most persistent and successful "efforts" which have hitherto been put forward on the American side have not been "after international copyright," but, on the contrary, have been dead against it. I gather from this paper that the feebly-supported and disjointed efforts which, at various times during the last thirty years, have been put forth in its favour, have been easily quashed by the "coherent economical theories" of Mr. Henry Carey, and the little finger of a certain American publisher, which, says Dr. Appleton, "so far as any influence upon Congress is concerned, is thicker than the loins of all the literary and scientific men in the United States put together"! A pretty stiff compliment, by the way, to the publisher, but scarcely so to Congress or to American literary men. Mr. Carey's "fundamental idea" is indicated in the first lines of this letter, and, if true, is unanswerable. Mr. Henry Carey Baird, as president of an association of Western printers, publishers, booksellers, and bookbinders, adopted it as the key-note and ground-work for opposing an international copyright.

The grounds of opposition are embodied in eight reasons, the *first* being the one referred to, viz. "that thought unless expressed is the property of the thinker; when given to the world is, as light, free to all." The second reason is, "As property, it can only demand the protection of the municipal law of the country to which the thinker is subject." To my unsophisticated notions this second proposition is a flat contradiction of the first. I must refer your readers to page 249 of the current *Fortnightly* for the other six reasons, only remarking generally that after assuring us, as above, that expressed thought cannot be property, these six reasons tell us, first that said property may be protected only by American citizenship; that such privileges granted to foreign authors are unjust; that the safety of Republican institutions demands cheap books; that such a law would enable a foreign author to fix his own prices; and —most marvellous of all, for here the shoe pinched—that the rivals of these Western producers, their own countrymen on the Atlantic seaboard, would naturally monopolise all foreign authors, and so centralise foreign publications in a few hands. One would think that this latter trade argument could hardly have much weight with the American Legislature; but the "eighth and last reason" is far more telling, and, if true, is quite irresistible:—"Because the reprints of really valuable works on science, which are now published at prices so low that the day-labourer can afford to purchase them, would be raised beyond his means." It was probably this eighth reason, and the aesthetical reason number one, combined with the patriotic and self-denying letter of the Messrs. Harpers, which will be found on page 251 of the *Fortnightly*, which led Mr. Senator Morrill's Committee to the conclusion that "no form of international copyright can fairly be urged upon Congress upon reasons of genuine equity or of constitutional law;" that "it would be of very doubtful advantage to American authors as a class;" that it would "not only be an unquestionable and permanent injury to the manufacturing interests concerned in producing books, but a hindrance to the diffusion of knowledge among the people," &c.

These reasons of the Morrill Committee for rejecting an international copyright law seem to me to be more plausible than they are just. Why a "doubtful advantage" to American authors? There can be no doubt about it. American authors would by it get a sure and safe market here, where now they have only an insecure and "doubtful" one—doubtful, that is, in the sense that priority of publication can alone convey it; that the manufacturing interests would "suffer" is not only not "unquestionable," but, on the contrary, the probability is the very reverse, and that "it would be a hindrance to the diffusion of knowledge" is the merest assumption, without any proof whatever; for example, are American *copyright* school-books kept beyond the reach of the labourer? On the contrary, they are notably the cheapest in the world: the *fact* of their being copyright does not prevent their being cheap; and their being *not* copyright could not possibly make them cheaper. Why, then, should English copyrights differ in principle from these? A ten per cent. royalty (the average copyright that an English author would be content with) would add five cents to a fifty-cent book. It by no means follows that the five cents would be added to the cost; but, if it were, would it be "a hindrance to the diffusion of knowledge"? Mr. Henry Carey Baird is the publisher and probably proprietor of many most valuable scientific works; he by no means regards them "as light, free to all"—on the contrary, he publishes them at good high prices; but if he held no copyright in them would he or could he publish them any cheaper? Or one might ask, indeed, would he ever have ventured to publish many of them at all? If Mr. Baird's clear judgment were not, perhaps, just a little dimmed, partly by what one might almost call hereditary theories, partly by jealousy of Atlantic-coast publishers, he would not play this kind of double-handed game with copyright, holding to it with one hand and rejecting it with the other—he would surely recognise one of his own economical axioms, that the law of supply and demand would wholly regulate the price of books as it does of all other commodities, and the question of copyright or non-copyright is scarcely even an element to be considered therein.

It is an easier matter to pick holes and to find fault than it is to suggest any remedy which would bring about an international-copyright law with America, and I will not expand this already too-long letter by any theorising of my own beyond saying that the fear of British competition on American ground is the great bugbear which scares International Copyright from America. But it is a groundless, I may almost venture to say a cowardly, fear: as time passes American authors will become as valuable here as ours are now in America: and on the same grounds our manufacturers may raise the alarm. And on these grounds the law which I should like to see consummated is that which was suggested by Mr. Charles Astor Bristed, and which, as Dr. Appleton says, has at least "the merits of shortness and simplicity," and which I will close my letter by quoting:—

1. "All rights of property secured to citizens of the United States are hereby secured to the citizens and subjects of every country the Government of which secures reciprocal rights to citizens of the United States.

2. "This act to take effect two years after its passage."

E. Marston.

P.S.—Mr. James Appleton Morgan, M.A., of the New York Bar, in his admirable work entitled *The Law of Literature*, suggests a method of international copyright, which he thinks is "probably the only realisation possible." He says:—

"We can give the English author a copyright in his own composition among us without forcing upon our publishers the burden of a grievous and impossible competition, and without driving them into bankruptcy. Our present copyright law enacts that any citizen of the United States who shall be the author, &c. Now, by simply changing the word 'citizen' to 'person' the result would be accomplished, and any English, French, or German author could send his manuscript over and obtain a copyright. In such case *the titlepage of the proposed book could* be registered as it is now, and the author's rights be secured," &c.

He goes on to say: "But the only reason why such a simple concession on our part could not become to the British author the real international copyright of his dreams is, *because the laws of his own country would not allow him to accept its benefits, except at the price of his copyright at home!*" Truly no English author would accept copyright in America at such a price, but surely Mr. Morgan is wrong in this inference. It is true that *priority* of publication at home is an essential in the Englishman's copyright; but is *priority* of publication in America an essential in an American's right? Is not the *registration of the titlepage* sufficient to give it? If so, is it not quite possible for an Englishman to send over a duplicate of his MS., or a set of early proof-sheets, register his title, and so arrange as to publish his book in England *first*, and yet comply with all Mr. Morgan's suggestions? No, the real bone of contention is the question of *re-manufacture*. Instead of being purely an author's question, as it should be, it has become a manufacturer's question, and pity it is so; for my own part I see no particular objection to allowing the American manufacturers to have their own way, if provision were made in the interest of all concerned (which would be, above all, in the interest of the American public) for the supply, in the case of illustrated and other expensive works, of electrotypes of the illustrations and stereotypes of the text, when found desirable to so arrange, as is *now* frequently done betwixt American and English publishers. Such an arrangement would certainly not drive American publishers "into bankruptcy," and would give the books to the American public at a much lower price than they could otherwise be manufactured for.

APPOINTMENTS FOR NEXT WEEK.

Saturday, Feb. 10.—3 P.M. Royal Institution: "Florence and the Medici," by J. A. Symonds.
3 P.M. Saturday Popular Concert.
Monday, Feb. 12.—5 P.M. London Institution: "Modern Agriculture," I., by Prof. Armstrong.
8 P.M. Monday Popular Concert.
8.30 P.M. Geographical: "Introductory Lecture on Scientific Geography," by Lieut.-Gen. R. Strachey.
Tuesday, Feb. 13.—3 P.M. Royal Institution: "The Human Form; its Structure in Relation to its Contour," by Prof. A. H. Garrod.

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8 P.M. Anthropological Institute: Exhibition of Weapons from the River Amazon, by H. Hyde Clarke; Exhibition of some remarkable Flint Implements from Honduras, by Lord Rosehill; "On Primitive Agriculture," by Miss A. W. Buckland.
8 P.M. Civil Engineers: Discussion on the Sewage Question.
8 P.M. Society of Arts: African Meeting.
8 P.M. Colonial Institute.
WEDNESDAY, Feb. 14.—8 P.M. Telegraph Engineers: "On Shunts," by W. H. Preece.
8 P.M. Society of Arts.
8 P.M. Royal Albert Hall Choral Society (*Messiah*).
THURSDAY, Feb. 15.—3 P.M. Royal Institution: "The Theory of Music," by Dr. W. Pole.
7 P.M. London Institution: "English Madrigal Composers," by W. A. Barrett.
8 P.M. Linnean: "On *Anaitis rosea*, a new example of the Phyllodocidae," by Dr. W. C. McIntosh; "On Deep-sea Actiniaria (sea anemones)," by H. N. Moseley; "Algæ from Rodriguez," by Prof. Dickie; "Note on the Pouch of Marsupials," by R. D. Fitzgerald.
8.30 P.M. Royal. Antiquaries.
FRIDAY, Feb. 16.—8 P.M. Society of Arts: Indian Meeting.
8 P.M. Philological: "On the Classification of the non-Aryan Languages of India," by E. L. Brandreth.
9 P.M. Royal Institution: "Solid Water," by Prof. F. Guthrie.

SCIENCE.

PROFESSOR POGGENDORFF.

BY the death of Prof. Poggendorff, of Berlin, the world has lost a man whose name is deservedly famous in every land where science is pursued.

Johann Christian Poggendorff, a native of Hamburg, was born on December 29, 1796, and lived to the advanced age of eighty-one years. He was a son of a successful merchant of that city. Having in his earliest years no inclination to adopt his father's calling, and feeling a desire to pursue science, he devoted himself to the study of pharmacy. After some time, however, he relinquished this line of action, and in 1820 entered the University of Berlin as a student. In the succeeding year his first scientific contribution appeared, it being a paper published in Oken's journal *Isis*, and entitled: "Physisch-chemische Untersuchungen zur näheren Kenntniss des Magnetismus der Volta'schen Säule." This was followed in 1826 by "Ein Vorschlag zum Messen der magnetischen Abweichung," when he devised the instrument to which Gauss at a later date gave the name of the magnetometer (see C. F. Gauss, *Intensitas vis magneticae terrestris ad mensuram absolutam revocata*, 1832). In the year 1834 he was called to the Chair of Physics in the University of Berlin.

Poggendorff's researches led him into varied fields of work, but in none with so much success as in that of physics, and in his later years his attention was almost entirely devoted to the study of voltaic electricity. Among his investigations may be mentioned the enquiry into the quantitative determination of electromotive force, the devising of methods for the estimation of the maximum strength of two voltaic currents, an examination of the phenomena of galvanic polarisation, the construction of a commutator—so happily referred to in Prof. Scheerer's poem on the jubilee day (see *infra*)—the determination of the resistance of liquids to the passage of electricity, the development of heat by electric currents, diamagnetic polarity, and the devising of new means of intensifying induction currents. In his earlier years he also examined the boiling-points of saturated solutions, and some years later wrote a memoir on the determination of the density of vapours. He critically examined the instruments employed for the estimation of the intensity of light, and investigated interference phenomena. Even meteorological questions were not beyond his range, and we find him discussing the fluctuations of the barometer, rain, parhelia, and star-showers. Among the chemical questions which he attacked were the preparation of bromine from salt-springs, new modes of preparing formic acid, the preparation of sodium bicarbonate, the nature of the compounds of aluminium, and the existence of the hydrides of silver, and of other metals. And, lastly, in the branch of mineralogy Poggendorff examined the composition of the felspars and other mineral species allied to them, the nature of graphite, &c.

In addition to these numerous and important investigations, Prof. Poggendorff's labours in the field of literature were of vast extent. We find him, in 1837, allied with Liebig in editing the classical *Handwörterbuch der reinen und angewandten Chemie*. His connexion with this publication ceased after the issue of the first volume. In 1853 he published his *Lebenslinien zur Geschichte der exacten Wissenschaften*, a forerunner and sketch of the great work which came ten years later, the invaluable *Biographisch-literarisches Handwörterbuch zur Geschichte der exacten Wissenschaften* in two volumes. Now that fourteen years have elapsed since its publication, a supplementary volume is urgently required, although the want may to some extent be supplied when the Royal Society issue the additional volumes of their "Catalogue of Scientific Papers (1800–1863)."

In the spring of 1824, soon after the death of Prof. Gilbert, of Leipzig, who had edited the *Annalen der Physik* bearing his name since 1799, Barth, the publisher of that famous serial, learned that Poggendorff had matured a plan for producing a journal devoted to physics and chemistry. To increase the already numerous channels for scientific publication by the foundation of a new serial appeared injurious alike to science and to private interests, and negociations between editor and publisher resulted in the merging of Gilbert's *Annalen* in the new venture, of which Poggendorff held the management with such signal success for more than half a century. Mitscherlich and Heinrich Rose, among chemists, Erman and Seebeck, among physicists, as well as Fr. Hofmann, Von Buch, and A. von Humboldt, gave it their warmest support; Berzelius, Arfvedson, and Bonsdorff, promised to send the results of their labours to the *Annalen*; and through Humboldt's aid the co-operation of the *savans* of Paris, through Gustav Rose's that of the best scientific workers in London and Edinburgh, was secured. The *Annalen der Physik und Chemie*, as the new serial was named, while mainly devoted to the publication of researches in the branches of science referred to in the title was, according to an announcement in the first part, to deal also with such allied subjects as meteorology and what is now called physiography, and while pure mathematics was not considered to come within the area of the editor's labours, that branch of study would yet find a place in the *Annalen*, in so far as it tended to illustrate chemistry and physics. Some notion of the completeness with which during the five decades the works of the leaders of science have been recorded in the *Annalen* may be gained by an inspection of the following short list of the number of papers of some of the more distinguished contributors:—

Berzelius	112	Rammelsberg	177
Brewster	67	Vom Rath	71
Dove	104	Riess	84
Faraday	76	Gustav Rose	100
Haidinger	90	Heinrich Rose	193
Heintz	60	Scheerer	57
Liebig	56	R. Schneider	50
Magnus	65	Schönbein	88
Poggendorff	152	Wöhler	65

The translation of Regnault's memoirs alone occupies 696 pages, and the notices of the researches of Faraday cover 1,617 pages. After Poggendorff had filled the editorial chair for half a century, and 150 volumes of the *Annalen*, as well as some supplementary volumes, had appeared, more than sixty of his friends determined that the time had come to do honour to such vast labour and such unflagging care by themselves contributing to and editing a special jubilee volume of the journal, which appeared in February, 1874; it bears on the title-page the words: "Jubelband dem Herausgeber J. C. Poggendorff zur Feier fünfzigjährigen Wirkens gewidmet," and contains an excellent likeness of their revered chief. He lived to direct the publication of but a few more volumes, and must have died about the time that the first part of the newly projected *Beiblätter zu den Annalen*, to which we referred some weeks ago, passed through the press.

WALTER FLIGHT.

SCIENCE NOTES.

CHEMISTRY AND MINERALOGY.

Paraldol.—Wurtz (*Compt. Rend.*, lxxxiii. 255) finds that aldol, when left to itself for some weeks, deposits colourless crystals which gradually increase till they occupy the whole space previously filled with the liquid. The new polymeric modification formed in this way is purified from any still liquid aldol by means of ether, in which it is less soluble. The polymer holds the same relation towards aldol as paraldehyde to aldehyde. When distilled *in vacuo* it passes over between 90° and 100° C., and forms a crystalline distillate. It is easily soluble in water and alcohol, and separates from the latter menstruum in fine crystals. When dissolved in ether the new substance appears to be partly changed again into aldol. It abstracts oxygen from other bodies with great energy: an aqueous solution in presence of silver oxide forms γ-oxybutyric acid. Paraldol crystallises in the oblique prismatic system.

Nicotin.—Kirchmann recommends a method for the ready preparation of this alkaloid in a state of purity (*Archiv. Pharm.* [3] ix. 209). He fills a brass vessel, provided with two conducting tubes, with tobacco moistened with sodium carbonate, and heats the apparatus in a steam-bath while a current of carbonic acid traverses the vessel; the gas, on emerging, is conducted through a mixture of alcohol and dilute sulphuric acid. In this way a considerable quantity of nearly colourless nicotin is obtained in the form of sulphate, which can then be decomposed with baryta. After alumina had been dissolved in some of the acid liquid just referred to, the solution yielded on evaporation fine octahedra of what the author states to have been nicotin alum.

Native Iron.—The presence of iron, as iron, in basalts and dolerites has hitherto been recognised by Andrews, Reuss and others, in an indirect way only, by treating the magnetic portion of the rock with copper sulphate, when the metal of the salt changes place with the iron, and is recognised by its colour and lustre. Hawes, in the January number of the *Amer. Journ. Sc.* xiii. 32, describes his examination of the olivinous dolerite of Dry River, New Hampshire, in which he has been able to recognise with the eye the presence of this metal. These dolerites are composed of labradorite, pyroxene, olivine, and magnetite, with a little mica; and, although they contain somewhat alterable materials, the rocks are remarkably fresh, and all the minerals are clearly to be distinguished in a microscopic section. The test with copper sulphate was first resorted to, and numerous bright crystalline aggregations of copper were plainly distinguishable. The sections were then more closely examined under a high power, and it was found, when reflected light was employed, that the bluish-black fragments of magnetite, enclosed in the rock, surrounded others, which had the bright metallic lustre of iron. A section presenting this appearance was treated with sulphate, and the central grain was found to be covered with a coating of copper. The author gives in his paper a woodcut of a section showing the constituent minerals, and the position of the metallic core. He alludes to the fact that the presence of metallic iron in basalts has been supposed to be due to the agency of carbon or some other reducing agent which, acting on the magnetite at a high temperature, had reduced a portion of it to metal. The presence of this iron in the centres of the irregular grains of magnetite seems to indicate the possibility that the magnetite itself may be a product of the oxidation of the iron.

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Trautschold, of Moscow, describes in the *Jahrbuch für Mineralogie*, 1876, 635, a curious fragment of native iron found in the gold-bearing alluvium at the Gunzburg gold-washings, near Nachtuisk, in Jakutsk, Siberia.

The Explosive Characters of Mixtures of Marsh Gas and Air.—Coquillion has examined the conditions under which mixtures of marsh gas and air can be fired (*Compt. Rend.*, lxxxiii. 709). A mixture of one volume of the gas with seven to nine of air is not exploded by a red-hot iron rod or a white-hot platinum spiral; when exposed to a flame it ignites with a scarcely audible explosion. The author found in the electric spark a more certain means for arriving at the limits within which mixtures explode than the flame of a taper, which Davy used, and conducted his experiments in a eudiometer. He observed that under these circumstances one volume of marsh gas with five of air does not take fire, but that one volume with six explodes feebly; when seven, eight, and nine volumes of air were employed a slight detonation was remarked, although when ignited with a flame they burnt quietly; with twelve, thirteen, fourteen, and fifteen volumes of air explosions still occurred; and when sixteen measures of air were introduced a change was scarcely perceptible. The limits, therefore, are six and sixteen volumes. The author placed a mixture of two volumes of oxygen and one of marsh gas in a eudiometer provided with a palladium wire, which he rendered incandescent with a voltaic current; the mixture did not explode but rapidly decreased in volume. The gases mixed in the same proportion and exposed to the flame of a candle detonate with great violence.

The Solubility of Gases in Iron.—Researches on this subject, conducted by L. Troost and Hautefeuille, and extended over several years, have led to the following results (*Ann. Chim. Phys.* [5], vii. 155). When cast iron is melted in contact with silica and silicates carbonic oxide is given off by the action of the oxygen of the silica on the carbon of the iron; while the percentage of the carbon present in the iron is diminished, that of the silicium is increased. Molten iron dissolves considerable quantities of hydrogen; the presence of silicium weakens its power to absorb the gas, but the presence of manganese increases it. Carbonic oxide is far less abundantly taken up by the varieties of manufactured iron than hydrogen is. Manganese, when present, lessens their power in this respect, and may destroy it altogether. The gases retained by the iron can be expelled by heating it to temperatures below 800°, when greater heat is applied they react on the metal. Hydrogen is more abundantly retained both by molten and solid iron than carbonic oxide is, and is occluded more firmly than the latter; cast-iron containing manganese dissolves more hydrogen than ordinary varieties of the metal. Steel takes up less gas than cast iron; here, again, hydrogen is more abundantly and firmly retained than carbonic oxide. Wrought iron, on the other hand, occludes more carbonic oxide than hydrogen. The carbonic oxide dissolved in iron or steel can only be determined by dissolving the metal in mercury chloride at ordinary temperatures *in vacuo*.

The Molybdic Acid Reagent.—The change which takes place in a solution of ammonium molybdate in nitric acid after the liquid has been prepared some time has been studied by Jungk (*Zeitschr. anal. Chem.* xv. 290). This valuable reagent, so constantly in use for the detection of the presence of phosphoric acid, is known in process of time to become turbid and to deposit on the sides and bottom of the vessel in which it is preserved a yellow precipitate which closely resembles the body which it forms with phosphoric acid or silicic acid. The author examined a large quantity of the yellow substance and found it to contain neither of these acids. It appears to be a modification of molybdic acid, produced by the action of light on the reagent. When the latter is preserved in the dark it remains clear for weeks together, but by exposure to sunlight for a few hours it becomes very turbid. Molybdic acid resembles in this respect some of the compounds of uranium.

Chromium Arsenite.—This compound has been prepared by R. H. C. Nevile (*Chemical News*, 1876, xxxiv. 220) in the following way: a hot and strong solution of pure chromic acid is poured into a hot and saturated solution of arsenious acid; the liquid in the first instance becomes green but remains transparent; if it be kept near the boiling point it gradually becomes opaque by reflected light but is still transparent in transmitted light. After a time a dark-green powder separates, and this, on analysis, was found to have a composition corresponding with the formula $Cr\,As\,O_3$. This is less basic than the ferric arsenites which have hitherto been prepared.

Copper Sulphate.—Magnier draws attention to a peculiarity exhibited by the hydrated form of this salt (*Ber. Deut. Chem. Gesell. Berlin*, 1876, ix. 1,932). Berzelius has shown that $Cu\,SO_4 + 5H_2O$ loses two molecules of water when placed over sulphuric acid at temperatures between 25° and 30° C. The hydrate thus formed, $Cu\,SO_4 + 3H_2O$, can then be preserved in the open air at the above temperature without undergoing any further change. Magnier now finds that when the normal salt is dried *in vacuo*, at 25° to 30° C., it evolves four molecules of water.

Ihleite.—Schrauf has given this name to a new mineral species which occurs as a yellow efflorescence on graphite in the graphite deposits of Mugrau. It is a hydrated ferric sulphate, possessing the composition $Fe_2O_3,3SO_3 + 12H_2O$ (*Wien. Anz.*, 1876, 50).

Adulteration of Bees-wax.—According to Hell (*Pharm. Central.* xvii., 329), a new branch of industry has for its object the imitation of bees-wax. A specimen of what was supposed to be wax was found by him to consist of a mixture of 60 per cent. of paraffin and 40 per cent. of yellow pine resin, cast into the accustomed form and coated over with a thin layer of the genuine material. It appears, from the *Industrie-Blatt*, 1876, 35, that a number of Berlin "Apotheker wie auch Droguisten" have fallen a prey to the enterprise; and it is pointed out by the above journal that they can readily determine for themselves whether the supposed wax is spurious or not. Bees-wax has a specific gravity of 0·960–0·963, and will float in the *Liq. Ammon. Caust.* of the Pharmacopoeia, while resinous preparations, like those mentioned, will sink to the bottom.

The German Chemical Society in Berlin have elected Prof. Wöhler president of the society for the current year. This learned body, now entering on the tenth year of its existence, has met with the greatest success. It numbers 1598 members, and the *Berichte* for 1876 covered 2,000 pages.

Dr. Tschermak, the Director of the Imperial Mineralogical Collection, and Professor of Mineralogy in the University, of Vienna, has received a call from the Prussian Government to fill a Professor's Chair at Göttingen. The *Allgemeine Zeitung* states, however, that an endeavour is being made on the part of the Austrian Government to retain his services, and to induce him to remain on the staff of the University of Vienna.

Dr. Groth, Professor of Mineralogy in the University of Strassburg, is to edit a new journal, *Die Zeitschrift für Krystallographie und Mineralogie*, published by Engelmann, of Leipzig. He has secured the co-operation of a number of crystallographers and mineralogists for the work. Unfortunately, French scientific men take no share in the new venture.

The January number of the *American Journal of Science* contains the interesting address on "Chemistry and Physics in America," delivered before the American Chemical Society, by Prof. John W. Draper, President, at its first session, on November 16 last.

PHYSIOLOGY.

The Controversy on Spontaneous Generation.—Dr. Bastian having asserted that bacteria are generated *de novo* in sterilised urine, when this is rendered neutral by the addition of *liquor potassae* and kept at a temperature of 115°-122° F., M. Pasteur, by merely substituting solid caustic potash for the solution, prevented any living organisms from making their appearance in the neutral or feebly alkaline urine. To this Dr. Bastian rejoined that the failure of his experiment in Pasteur's hands might be accounted for by a larger proportion of potash having been added to the urine than was required for its exact neutralisation. The question has been subjected to a renewed investigation by MM. Pasteur and Joubert (*Comptes Rendus*, January 8, 1877) with a view to ascertain how far this objection may be valid. They now find: first, that no living organisms make their appearance even when the quantity of solid caustic potash added to the boiled urine is just sufficient for its exact neutralisation; secondly, that the presence of potash in sensible excess, rendering the liquid decidedly alkaline, does not militate against the success of Dr. Bastian's experiment, provided it has been added in solution, and not in the solid form. Dr. W. Roberts and Prof. Tyndall have arrived, on independent grounds, at exactly the same conclusions as M. Pasteur (*Proceedings of the Royal Society*, December 21, 1876). They prove that the evolution of organisms in the alkalised urine is simply due to the introduction of germs contained in the *liquor potassae*. It has been shown—by M. Pasteur many years ago, by Dr. Roberts more recently—that alkaline liquids are less easily sterilised by heat than acid ones; though the nature of the protective influence exerted on germs by an alkaline medium is still a mystery. Exposure to the temperature of boiling water does not destroy bacterial germs suspended in a solution of potash. When the solution is kept in an oil-bath at 280° F. for fifteen minutes (Roberts), or even at a temperature of 220° F. for the same length of time (Tyndall), it is completely sterilised, and may then be added to boiled urine without any risk of setting up putrefactive changes, or ministering to the "spontaneous" development of life.

Physiological Properties of Hydrobromic Ether.—This colourless liquid, intermediate in density and boiling-point between chloroform and ordinary sulphuric ether, has lately been studied by M. Rabuteau (*Comptes Rendus*, December 27, 1876). When administered to animals by way of inhalation, it brings on insensibility more speedily and more completely than chloroform; moreover, the animal regains its consciousness more quickly, after the inhalation is stopped. Hydrobromic ether is quite free from the caustic and irritating properties of chloroform. When given by the mouth (in a dose of from one to two grammes) it does not induce anaesthesia, though it appears to soothe pain and tranquillise the nervous system without interfering with the appetite or other functions. In whatever way the ether may have been administered, its elimination always takes place through the lungs. It does not appear to undergo any decomposition in the system, a mere trace of bromine being found in the urine after large quantities of the ether have been inhaled.

On the Vaso-motor Nerves of Striated Muscle.—It has been known for some years that when a voluntary muscle is thrown into a state of contraction, the flow of blood through its tissue is simultaneously augmented, notwithstanding the resistance offered to it by the compression of the intramuscular blood-vessels. The physiological demand for an increased supply of nutrient matter

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and greater facilities for getting rid of waste products, manages, in some way or other, to overcome the obstacles in the way of its fulfilment. The mechanism of the process has lately been studied by Mr. Gaskell (*Proceedings of Royal Society*, December 14, 1876) in the mylo-hyoid muscle of the frog. When this muscle is placed under the microscope, the circulation through it is seen to present much the same character as in the web. But when the muscle is directly stimulated by an interrupted current, the phenomena produced are exactly contrary to those observed in the web under similar conditions. In the former case, the small arteries dilate; in the latter, they undergo a marked constriction. When the motor nerve-trunk of the mylo-hyoid is subjected to mechanical or chemical irritation, the arteries undergo considerable and rapid dilatation after a brief pause, during which no sign of transient constriction can be detected. Analogous phenomena are witnessed when the muscle is thrown into a state of decided tetanus by stimulating the peripheral end of its nerve with a fairly strong interrupted current. The arterial dilatation likewise ensues on electrical stimulation of the motor nerve when the muscle has been completely paralysed by curare. The action of this drug appears to be limited to the motor nerve-ends, not involving the vaso-motor fibres associated with them. After strong stimulation of the nerve-trunk, the period of vascular dilatation is followed by a period of constriction; just as strong stimulation of the sciatic invariably causes a primary constriction, and subsequent dilatation, of the vessels in the web. Dilatation was also noticed to occur even when the pressure in the interior of the vessels had been rendered very feeble by compressing the aorta; under those circumstances, a reflux of blood took place from the veins. Mr. Gaskell failed to induce reflex dilatation of the intra-muscular blood-vessels by stimulating centripetal nerve-fibres. He also found that atropia, in doses sufficient to arrest the inhibitory power of the vagus, did not in any way impair the action of the motor nerve on the vessels of the mylo-hyoid.

Electrical Excitability of the Cerebral Hemispheres in the Frog.—Langendorff states that stimulation of certain regions of the cerebral hemispheres in the frog is invariably followed by muscular movements (*Centralblatt für die Med. Wiss.* 53, 1876). These movements are bilateral when both hemispheres are excited simultaneously; when only one is excited, the movements are limited to the opposite side of the body. The "irritable zone" is situated in the parietal region; when other parts of the cerebrum are stimulated with *weak* currents, or when the hemispheres have been completely separated from the centres lying behind them, no movements take place. The effects of electrical excitation are prevented by ether-narcosis, but not by removal of all the blood from the body. The phenomena produced by direct electrisation of the brain may be exactly imitated by applying the electrodes to a particular spot on the surface of the skull, between the eye and the tympanic membrane.

Influence of the Nervous System on Perspiration.—The activity of the sudoriparous glands was for a long time believed to stand in some immediate relation to the degree of hyperaemia, active or passive, of the skin, and to be, in some measure, under the control of the vaso-motor nerves. Certain phenomena, however, resulting from disease and from the action of such poisons as atropia and pilocarpine, are incompatible with this view, and point rather to the existence of a more complicated and independent nervous mechanism, analogous to that which has been demonstrated in connexion with the salivary glands. Luchsinger has succeeded in throwing some light on the subject by experiments performed on young cats, the hairless parts of whose hind-paws may readily be made to perspire (*Pflüger's Archiv*, xiv. 8 and 9). He finds that electrical stimulation of the sciatic is always followed by the appearance of drops of sweat on the toes of the corresponding paw. This is not due to mere expulsion of liquid previously contained in the follicles; it is a true secretion, which may be renewed again and again by repeating the stimulation of the nerve. If one sciatic be divided, and the animal placed in a warm chamber, the uninjured extremities perspire freely, while the toes of the paralysed limb continue dry; even ligature of the iliac vein on the same side, while increasing passive congestion to its utmost, does not avail to cause sweating. These and similar experiments prove that the secretion of sweat, like that of saliva, is under the control of special secretory nerve-fibres, and independent of those which regulate the calibre of the blood-vessels. The fibres in question are contained in the sciatic trunk, which derives them from the abdominal cord of the sympathetic. Luchsinger has succeeded in tracing them back, through *rami communicantes*, to the anterior nerve-roots in the lumbar and lower dorsal regions of the spinal cord. They are connected with special centres, situated in the cord itself. These centres may be excited either by psychical impulses conveyed downwards from the brain, or by contact with over-heated or poisoned blood (blood loaded with carbonic acid or containing certain poisons, such as nicotin), or, lastly, by impulses conveyed to them from the periphery along centripetal fibres. The occurrence of reflex sweating is illustrated by the curious case of a healthy man in whom copious perspiration, limited to the face, could always be brought on by touching the tongue with vinegar or pepper.

PHILOLOGY.

Ueber den Einfluss der Analogie und Differenzirung auf die Gestaltung der Sprachformen. Von Dr. H. Merguet. (Königsberg: Universitäts-Druckerei.) This is one of the numerous "programs" which appear every year in the schools and universities of Germany, and which seldom travel beyond the circle of the author's friends. Dr. Merguet is known as a strenuous opponent of the agglutinative theory, and this "program" contains some new arguments directed against Bopp and his school, who hold that inflection presupposes agglutination. The majority of comparative philologists, as Dr. Merguet states, still hold to that theory, but as scientific truth is not decided by majorities, nay, as nearly all scientific truths may be said to originate with small minorities, the mere fact that he is as yet in a minority need not frighten Dr. Merguet. He seems, however, to represent the arguments of the majority as weaker than they are. If *ama-vi* was originally an agglutinative compound *ama-fui*; if λυθήσομαι was λυ-θήσομαι, *ceperam*, *cep-eram*, &c.; then, he says, we should have to admit the agglutination of two verbal roots, and this is admitted to be contrary to the genius of the Aryan languages. To say that such an agglutinative process was possible in the formation of the verb he declares to be an "empty subterfuge." But why must the first portion in *ama-fui*, *cep-eram*, be called a verbal root? Roots are verbal or nominal, according to the way in which they are used. The root *yudh*, "to fight," by itself is neither verbal nor nominal; potentially it is both. We find that *yudh-as* in the plural means "fighters;" *yudh-i* means "in the fight;" *yudh-â*, "with the weapon." If we form *yudh-ya-ti*, the root *yudh* at once becomes nominal, and means "fighting," as it does in the locative *yudh-i*; and the verb was intended originally to express the concept of "he goes a-fighting," while the future formed by *s-yati*, expressed originally "he goes to be a fighter." If, without doing violence to the genius of Sanskrit, we can form compounds like *yud(h)-ga*, "going to the fight," then the ancient language could also have produced such forms as *yudh-ya-ti*, "he goes a-fighting," and one such compound once formed would, as Dr. Merguet has himself shown, become a type for thousands. Dr. Merguet's chief difficulty, therefore, seems self-created, but in spite of that his essay is full of interest, and contains suggestions of real value. Without denying that there are many formative elements the origin of which we do not know, we should like to hear from Dr. Merguet what definition he would give of a "formative element which, in its origin, was meaningless" ("ein Bildungselement, das bei seinem Entstehen bedeutungslos war").

THE *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Vol. xxx. Part 3, opens with a learned article by Ebers on the Tomb and Biography of Amen em hêb. C. H. Cornill has an essay on the Creed of Jacob Baradaeus, with Aethiopic text and translation. A. D. Mordtmann describes a very rare coin of Dhú-n-Nún, the Danismendí, and gives a history of the dynasty, which reigned in Asia Minor in crusading times. Under the title "Remarks on Arabic Grammar" Prof. Fleischer contributes a valuable commentary on the well-known *Ajrúmiyyeh*, lately edited by Trumpp. D. H. Müller's paper on Ancient South-Semitic Inscriptions of Harra will be prized by palaeographers. The number ends with an obituary notice of Edward William Lane by Prof. Fleischer: such honourable homage comes well from the greatest Arabic scholar of Germany.

PROF. FERDINAND WÜSTENFELD, of Göttingen, has lately published the first two parts, forming Vol. I., of El-Bekrí's *Geographical Dictionary*. The work is a most important one, and adds another link to the chain of obligations in which the editor has bound the Orientalists of Europe by his numerous and scholarly editions of texts. The *Dictionary* is printed in lithograph; and though we cannot congratulate Prof. Wüstenfeld on a calligraphical success, it must be admitted that the writing is singularly clear and exact. The work is expected to be finished in one other volume, to be published in two parts.

DR. E. JAHN has done a good work in publishing the text of Ibn Ya'ish's *Commentary on the Mufassal of Ez-Zamakhshari*. The edition is based upon several excellent manuscripts, and has enjoyed the revision of two such scholars as Profs. Fleischer and Wüstenfeld.

An Introduction to the Study of Arabic Grammar is the title of an edition, accompanied by a translation and notes, by Ernst Trumpp, of the *Ajrúmiyyeh of Mohammad ibn Daúd*, a well-known and much-esteemed text-book of Arabic Grammar. Herr Trumpp appears to have done his work well and carefully. The book will be found most useful by those who know that the way to learn Arabic is through the native, and not the European, grammars.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(*Friday, January* 19.)

H. SWEET, Esq., President, in the Chair. Dr. Weymouth read a paper on "*Here* and *There* in Chaucer." The first point contended for was that *e* has two sounds in Chaucer; that *here* and *there* are representatives of two classes of words, which though spelt alike, refuse to rhyme. The total number of rhymes in all Chaucer formed by words ending in *-er* or *-ere* (with other varieties of spelling) is 1246, and these clearly prove that certain words—*here*, adv.; *here*, vb.; *appeere*, *cleere*, *dere*, adj.; *dere*, noun; *bacheler*, and numerous other words from French nouns in *-ier*; *manere*, and other words from French nouns in *-iere*; *spere* = sphere, *emispere*, &c.—habitually rhyme with one another; and that certain others—*there*, *where*, *bere*, vb.; *bere* = ursus; *here* = hair; *were* from *be*; *tere*, vb.; *swere*, vb., and several words similarly pronounced as late even as the Elizabethan period, though now sounded with *ee*, as *ere* (ear) of the head, *spere* = spear, *fere* = timor—also habitually rhyme with one another; but these latter words only very exceptionally rhyme with the former class. To give a single instance out of a large number: the adjective *dere* forms in all 251 rhymes in Chaucer, in only

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three of which does it rhyme with a word of the *there* class. A careful examination of the rhymes of modern poets, from Cowper to William Morris, shows that inexact rhymes in some of them—Shelley's "Revolt of Islam," for example—amount to even more than 20 per cent.; a few faulty rhymes may therefore reasonably be expected in Chaucer. In Robert of Gloucester, Robert of Brunne, Lyndesay, and other early poets, a like distinction of the two classes of *-ere* words is clearly marked. The sound of *there* not being disputed, it remains to show how *here* was pronounced, and these three propositions were maintained in Dr. Weymouth's paper. I. There is direct evidence that the vowel in *here* was sounded as *ee* in modern English. This is proved by several distinct and independent arguments:—(*a*) by the traditional English pronunciation of the words; (*b*) analogically by English orthography, for there is a like division of words in *-ene*, *-ete*, *-eme*, *-eke*, &c., and while most words afterwards spelt with *ea*—as *break*, *great*, *ear*, *spear*—belong to the second class, those spelt with *ee* belong exclusively to the first, as *meek*, *seek*, *deem*, *queen*, *sheep*; (*c*) by the authority of Sir Thomas Smith, the orthoepist, who, writing in 1568, expressly describes the *e* in *sheep* as the "e Anglicum," which also he distinctly opposes to the "e Italicum;" (*d*) by the orthography and traditional pronunciation of *here*, adv., and the noun *deer*, in all the Teutonic dialects—*hier*, *hiar*, *hie*, *dius*, *dier*, *diar*, *tier*, *tior*, &c.; and (*e*) by the French orthography and traditional pronunciation of *maniere*, *matiere*, &c., and *carpentier*, *tresorier*, &c., almost all of which in Chaucer's time (as now) were written with an *i* in the French forms, the English forms being, as the writer of the paper contended at some length, pronounced in the fourteenth century as to the last syllable just as we now pronounce *engineer*, *grenadier*, *arrears*, &c., and as the German *Offizier*, the Dutch *granatier*, &c., are sounded. Chaucer's *powere* and the fourteenth century French form *pooir* were probably both pronounced *po-weer*: the more modern form *pouvoir* has nothing to do with the argument. II. There is evidence to show that the symbol to which Mr. A. J. Ellis (whose views Dr. Weymouth opposes) attaches the sound of *ee* in fourteenth-century English—namely, *i*—was not sounded *ee*, but nearly or quite as in good English society at the present day. This was argued (*a*) from the traditional English pronunciation of *mine*, *thine*, *wife*, &c.; and (*b*) at considerable length from the statements of the grammarians of the seventeenth and sixteenth centuries, especially Salesbury, who represents the sound by *ei* in his Welsh transliterations, and Palsgrave, who expressly opposes the vowel of *spy*, *by-and-by*, &c., to the Italian *i*. III. The third proposition maintained was that *e* in *here* was not, as might readily suggest itself, the *é fermé*, that sound being represented by *ay* or *ey*, or *ai* or *ei*. This was argued (*a*) from English and French tradition in *veine*, *plaine*, &c.; (*b*) from Icelandic tradition in *sweyn*, and one or two other words; (*c*) from the frequent interchange of *e* with *ai* in early French orthography, as in Joinville's *jamez*, *mauvese*, &c.; (*d*) from Robert of Gloucester's *Longespei* for *longue espee*; (*e*) from early French rhymes such as *apres* with *relais*, *retraire* with *manere*, &c.; and (*f*) from the authority of the grammarians; while it was urged that some of the difficulties which their statements present may be removed by considering that Gil was a Lincolnshire man, and Sir Thomas Smith from the north of Essex; while Chaucer was a Londoner, and hence it is not improbable that the very pronunciation of *ay* or *ai*, which Smith and Gil condemned, had been used by Chaucer, and had been preserved in the tradition of London speech in good society to the sixteenth century, as it has been to the nineteenth.

Royal Geographical Society.—(*Monday, January* 22.)

Sir Rutherford Alcock, K.C.B., President, in the Chair. The Rev. Dr. Mullens gave an account of five recent journeys by English missionaries over new ground in Madagascar. The first was undertaken by Mr. G. A. Shaw, to the kingdom of Ikongo in the south-east of the island, in the latter part of 1874. The country through which he passed consisted of a vast uninhabited forest of eight days' journey. He was well received by the king, who allowed arrangements to be made for teachers to instruct his people. In June, 1875, Mr. Shaw took out the teachers, who were furnished with a house and with sustenance by order of the king. Messrs. Shaw and Riordan made a journey in April last to the Ibara Land; in the neighbourhood of Akaramona they passed one of those peculiar rocks in which the graves of the kings have been hewn at a great distance from the ground. Both crossing the Central and Southern Ibara the way was prepared for the establishment of schools and for free communication with other parts of the island. Another visit paid by Messrs. Sibree and Street to South-East Madagascar in June last will prove a valuable addition to our geographical knowledge of the region, as Mr. Sibree took careful observations along the route pursued. Some interesting particulars respecting the manners and customs of the Tanala and the Taimoro tribes were given. The missionaries were much surprised in one village near the coast to find that Arabs, called by the natives "descendants of Abraham" and "altogether Jews," were said to have settled. The fourth and fifth journeys do not call for special notice, and after a brief discussion the meeting broke up.

Anthropological Institute.—(*Tuesday, January* 30.)

Annual meeting. Colonel A. Lane Fox, F.R.S., President, in the Chair. The treasurer presented his Report. The president delivered his anniversary address, giving a short *résumé* of the papers that had been read during the past year. From the Report of the Council it appeared that there had been an increase of members in 1876 over deaths and retirements. The officers and Council were then elected for 1877.

Chemical Society.—(*Thursday, February* 1.)

Prof. Abel, F.R.S., President, in the Chair. Dr. H. E. Armstrong read a paper "On Kekule's and Ladenburg's Benzene Symbols," in which he discussed the relative value of the two symbols as a means of expressing the known reactions of benzene and its derivatives, especially pointing out how Ladenburg's prism symbol was more in accordance with our knowledge of the quinones, but that up to the present time, although it might be considered proved that in benzene six carbon atoms were linked together in a closed chain, we had no evidence to show the manner in which the atoms were united.—Subsequently Mr. W. H. Perkin read a paper "On the Formation of Coumarin and of Cinnamic Acid, and of other analogous Acids from the Aromatic Aldehydes." These acids, of which twenty are described in the paper, were obtained by the action of a metallic salt and acid anhydride, such as sodic acetate and acetic anhydride on an aromatic aldehyde. The latter part of the paper contained an account of the acids obtained from coumarin.

Royal Society.—(*Thursday, February* 1.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read:—"On the Mean Directions and Distribution of the Lines of equal Barometric Pressure, and their relations to the Mean Direction and Force of the Wind over the British Isles," by J. A. Broun.—"The Meteorology of the Bombay Presidency," by C. Chambers.

Physical Society.—(*Saturday, February* 3.)

Prof. G. C. Foster, President, in the Chair. Prof. Osborne Reynolds exhibited a number of experiments in relation to vortex motion in fluids. The well-known rings formed by puffs of smoke have been studied by many high authorities, but not with a view to their general bearing on this subject. Prof. Reynolds showed smoke-rings and their interference by means of the apparatus devised by Prof. Tait; and added that, although the theory of smoke-rings does not imply that vortex motion is peculiar to vapours, their existence in liquids was only pointed out by Mr. H. Deacon at a comparatively recent date. If a flat disc be supported on a light frame, and caused to move rapidly through water, the motion ceases on withdrawing the hand suddenly; but, if this be done gradually, the motion continues. By passing a coloured liquid down a fine tube to the back of the disc, he found that a vortex ring is always formed, which passes to the rear of the disc, and the same effect is produced by dropping water from a height into water covered with a coloured liquid. In a trough about six feet long, and at one end of which was a horizontal tube closed with sheet india-rubber, air rings were formed by introducing air into the tube, and then striking the india-rubber externally; and it was shown that a ring is capable of propelling a vane placed in its course. If the air be replaced by a coloured liquid, the ring travels with considerable velocity, and the motion of a solid body of the density of water is in no degree comparable. If a ring travels through a part of a liquid which has previously been coloured, it causes no motion of translation, and Prof. Reynolds concludes that no resistance is offered to their motion. After adverting to the methods adopted to ascertain the direction and velocity of motion, the initial form of the rings was shown to be a spheroid. A solid of this form, however, is very slow in its passage through water, and he considers this to be due to friction. He has succeeded in imitating the form of the ring by causing a disc, surrounded by pieces of ribbon, to move through water. Finally, Prof. Reynolds referred to Sir William Thomson's researches on the interference of two rings, and showed that the oscillating rings so produced can be formed in liquids or gases by employing an oval in place of a circular aperture. The annual general meeting of the society was then held.

FINE ART.

The Fall of Man. By Albrecht Altdorfer. Edited by A. Aspland. With an Introduction by William Bell Scott. (Published for the Holbein Society, 1876.)

Those who regard the works of the South German artists of the sixteenth century as of special poetic significance and power will feel it to be a matter for congratulation that Mr. W. B. Scott has at last approached the labour that has been so long expected of him—namely, a critical analysis of the productions of the Little Masters. That feeling of satisfaction will in some measure pass away when it is discovered that it is only Altdorfer, and some of the least characteristic work of Altdorfer, that has been brought before the public by the Holbein Society. We must not, however, be ungrateful, but rather hope that the book before us may be only the forerunner of a series of such monographs. In the meanwhile it may not be impertinent to remind our readers who those Little Masters were.

The name of the Little Masters has been given to seven artists of the beginning of the sixteenth century, all of whom in their youth worked at Nuremberg, and probably in the *atelier* of Dürer. They were all fascinated by the opportunity given them by the recently invented refinements in the art of engraving, to such an extent that they worked almost entirely in miniature, and gloried in being able to give, not detail only, but an exquisite breadth and harmony within minute limits of space. Some of their finest steel engravings can only be thoroughly appreciated with the help of a magnifying lens. Among these seven artists two were of superlative genius, Barthel Beham and Aldegraver. Barthel, as we judge by the few, but faultless, engravings of his that have survived, was one of the most learned and most splendid draughtsmen that have ever lived. His knowledge of the human body, his executive skill, the masculine severity of his understanding, place him among the first of artists. In his hands the art of Germany, already so strong and original, loses its last provincial qualities of quaintness and grotesque, and reaches the apex of technical perfection. In Aldegraver it is the boundless sympathy, the rest-

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and curious imagination, the ner- vehemence of brain, that we most e. In the best works of these two rs the most captious criticism can find to question. The others, full of great ies as they are, are not so perfect. Sebald Beham was the younger brother upil of Barthel. His engravings and cuts are very numerous and very un- . His extreme versatility and dexterity him popular as an engraver, and he ready to undertake any commission. e are bits of heraldic work of his doing h are still eagerly sought for, purely on ground of their exquisite technical ty. Georg Pencz was a more poetical, at the same time a somewhat feebler, than the preceding. In his engravings find strongly marked the neo-Pagan ıg of the Renaissance, as if their author become strongly imbued with the t of the antique. It is characteristic, fore, to learn that Pencz was at last ed beyond the Alps, and that he closed artistic life as the friend and pupil of Antonio. Of Altdorfer, who may be idered the fifth in rank among the Little ters, we shall presently speak more at th. Hans Brosamer delighted in sub- of a startling and grotesque kind, es in excessive foreshortening, and ns of unearthly horrors. Finally, Jacob k completes the list of the Little ters; his talent was comparatively in- iderable; the few indubitable works of remaining are lower in technical merit those of Pencz, but of the same , and perhaps imitative of that elegant ter.

o turn to the special subject of this er, Mr. W. B. Scott's memoir of Altdorfer ıusts what is known of the life and stic position of a man who held a e in the society of the day seldom ined by a mere artist. Albrecht Alt- er was born in 1488, at Altdorf, near dshut, in Bavaria. In favour of the r tradition that he was a native of lorf in Switzerland, I would venture, nthetically, to refer to the background ıis beautiful etching of *St. Christopher*, which the church and Alp beyond it much more Swiss than Bavarian in acter. He was probably apprenticed as e a child to Dürer, in Nuremberg, for, ttley is right in recording the date 1500 ne of his engravings, he must have been oficient in the art at the early age of ve, a precocity not unparalleled in the of Lucas van Leyden and others. In 1 he was registered among the citizens of isbon, and appears to have remained in that e until the day of his death. One result o uneventful an existence may, or almost st, have been that he never saw so much cast from the antique, and was wholly nfluenced hy the Renaissance. Altdorfer ame a man of substance and considera- . There came a great schism among the le Masters on the question of religion. two Behams and Pencz were pronounced -thinkers, and protested, with danger to r lives, against the prevailing Popery. egraver seems to have been of the same nion, for he wandered north, and fell in h the Anabaptists. The three just mentioned, however, were tried for their life and banished from Nuremberg. Altdorfer, on the contrary, remained true to the old ecclesiastical system, and profited thereby in a worldly sense; but to do so he must have divided himself from nearly all his great compeers. However he was rewarded by being made Chief Architect of the City, and in 1519 he seems to have exercised his talent in helping to violently pull down the Jews' Synagogue and build a church on the site. It was, let us hope, for better deeds than this that in 1528 he was proposed as burgomaster. He did not accept this honour, but he was a member of the Privy Council for many years, and died in the very odour of Philistine respectability in 1538.

In his very interesting analysis of the technical character of Altdorfer's art, Mr. W. B. Scott observes that "there is no similarity to Dürer in his style of drawing or in his execution." From the point of view of a specialist, it is no doubt true that in all the engravings of Altdorfer we recognise the spirit of an independent artist, and one who regarded life from his own standpoint rather than through the eyes of even so great a master as Dürer. Looking, however, at his work in a more superficial way, we find it difficult to allow that his early training did not leave a strong impression behind it. This Düreresque inspiration is more obvious, also, in the woodcuts here introduced than in his abler and more interesting etchings. The very adoption of an adaptation of Dürer's monogram, although this was not confined to him, but true of Aldegraver and others also, amounts to a tacit acknowledgment of discipleship. Where, however, he was peculiar, and, indeed, it would seem unique, in his practice, was in his custom of cutting his wood-engravings himself upon the block. In the course of this labour, which seems to have been given by all other artists of the time into the hands of apprentices, he arrived at an extreme skill, and, according to Mr. W. B. Scott, at a nicety since much used in wood-engraving, but until that time unknown.

"In my own collection is an impression of the 'Resurrection of Christ' which possesses another feature peculiar among old woodcuts. . . . On none of the wood-engravings I have ever examined of the date of the Little Masters have I observed what modern printers so well understand—that is, overlaying and padding up the *form* with pieces of paper so as to press one portion of the print stronger than another. But on this 'Resurrection' by Altdorfer I find this has been done, the entire figure of Christ, who appears in the centre of an oval of clouds in the sky, being made to print dark, while the clouds all round are relieved of the pressure, and made to print comparatively fainter. This is a small technical matter, but it looks like the device of a man who understands the process of wood-cutting, and who has been the first to fall upon the plan of modifying the impression; and as a good deal has been written about Altdorfer being probably the exception among the early artists who drew but did not engrave on the wood, I think it worth recording."

The series of forty small woodcuts which are here reproduced are of uncertain date, but marked with the monogram of Altdorfer. In spite of this fact, they were published in a less critical age as being the work of Albrecht Dürer himself. We have here given a brief picture-history of the whole fate of man, as seen from a sacerdotal point of view. After two designs representing Adam and Eve in Paradise, we are transported to the Gospel-period. Eight designs illustrate the conception and nativity of Christ, and four more His childhood. After the Transfiguration, we arrive at the Passion, expounded in fifteen designs, and closing with His death. His burial and descent into Limbo occupy four more, the Resurrection, the Appearance to Mary Magdalene, the Ascension, the Death of the Madonna, the Last Judgment, and the Glorification of the Madonna closing the series. Neither in subject nor treatment is there much originality; a coarse but vigorous realism recalls the habitual treatment of Scriptural subjects by the Early German Masters. The woodcuts themselves are finely cut, but with a thick instrument, so that the delicate lines of the composition are unduly insisted on, and the whole design is blackened. It is, perhaps, in consequence of the same defect that so many of the compositions seem confused and ugly. Nothing could be more unfortunate than the arrangement of limbs in the "Adam and Eve driven out of Paradise," where the eye can hardly persuade itself that Adam's further leg is not Eve's nearer one, and *vice versâ*. Some of the open-air landscapes are very pretty; note especially the background of a battlemented city on scarped heights of rock in "The Flight into Egypt." In point of composition, the designs illustrating the Passion seem most skilful and interesting. The last cut, "The Glorification of the Madonna," suggests a curious speculation. How did it come about that a skilful professional artist like Altdorfer permitted a design of a subject he considered sacred to leave his *atelier* with the faces of the two central figures so shamefully ill-executed? It is not that the faces of Christ and His Mother, in this design, are roughly drawn, or without expression, but that they have plenty of expression of the most ridiculous and repulsive kind, as if in some profane caricature. One would like to know whether it was considered by the public which such an artist as Altdorfer addressed no matter at all what the faces were like, if the composition pleased and the draperies were exact. After examining the whole series one is apt to feel that one would willingly exchange the entire forty for one such etching of Altdorfer's as the little "Pyramus and Thisbe," or any one of those in which the new-found delight in nature and liberty of thought, and the beauty of the human body, found eloquent expression. But after all, the whole study of Altdorfer is but a brief chapter in that great book which has yet to be written on the earnest, original art of Germany in the fifteenth and sixteenth centuries. We cannot close, however, without expressing a hope that Mr. W. B. Scott may soon find time and occasion to supplement the present monograph by one on Barthel Beham or on Aldegraver.

EDMUND W. GOSSE.

THE DUDLEY GALLERY.

(*First Notice.*)

IN the water-colour exhibition which opened at this gallery on January 29 there is a good deal to commend, not much to praise vigorously, and

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little to excite thought on the spot, or linger in the memory after one has gone. Manual skill is the great thing here, and of that there is no lack: an eye quick to perceive, and fingers deft to execute. On the present occasion we shall take only some of the principal figure-pictures; leaving the rest of these, and the landscapes—which predominate as usual—for future notice.

Two ladies deserve to be named first, as working on a good scale of size, and with genuine artistic impulse and force—Mrs. Stillman, and Louisa, Marchioness of Waterford. Mrs. Stillman's picture is named *Bloom-time*: it presents a half-figure of a girl, whom we have seen before in this lady's works, drawing down a blossom-loaded spray of an apple-tree, and gathering the profuse floral luxuriance into a lappet of her over-dress. Another great branch crosses her auburn locks. She looks aside towards the left, as if in converse with some other person: a detail which, while it adds something to the abstract or ideal quality of the head, detracts from its natural directness in like proportion. However this may be, the total impression is rich and beautiful, and even grand, and marked in a very high degree by full-blooded youthful animation. Lady Waterford's picture is also a single half-figure, modestly termed *A Study from Nature*. The subject is a vigorous little boy, with a clustering growth of yellow hair, playing a guitar. He has the elf-like untameable air of genius, full of a childlike yet almost fierce fascination. Here are energy and largeness of style, which testify once again to the rare gifts of this distinguished amateur. Along with these should be named *The Nightingale*, by Mr. Poynter; a half-figure of Ruth, to which are quoted the lines of Keats:—

> "Perhaps the selfsame song that found a path
> To the sad heart of Ruth when, sick for home,
> She stood in tears amid the alien corn."

As a draughtsman, Mr. Poynter is, of course, more certain and mature than either of the lady-artists. In the present instance he has worked with remarkable boldness, and a rather heavy touch. The face does not at first strike one as being much more than handsome, in a rather common way: there is in it, however, great depth of underlying expression, which comes out forcibly as one examines it. Signor Cabianca, of Rome, contributes *The Vespertine Walk, Sisters of Charity*, a striking piece of deep, dark, ardent colour and tone, put together with vivid picturesqueness. The scene is in Italy, overlooking the sea: the long shadows tell of late afternoon; the day is drenched in heat; the sisters move in orderly silence, returning to their convent-walls—their great white peaked caps grouping strangely and conspicuously. This may be called as much a landscape with figures as a figure-piece in the fuller sense of the term: it is undoubtedly, however, apart from single figures, the leading figure-piece of the exhibition, its only possible rival being the work of Mr. John Scott entitled *His Master's Daughter*—which is far from showing equal artistic intensity. Here we see the shop of a mercer in a mediaeval city—perhaps Florence in the fourteenth century. The father, partially engaged with a brace of customers, peers suspiciously round as his daughter dismounts the step which leads into the street, and the gallant apprentice touches her hand to aid her. The tone is dark, the colour not deficient in richness; but the merits of the picture, when assessed in detail, do not rise beyond a respectable average.

The remaining figure-subjects of some importance may soon be named. *The Death of the Firstborn*, by Mr. Weguelin, shows a young man stretched out stark for the funeral-rites, and his mother (perhaps, rather, his wife) crouched on the ground with her face hidden between her knees; a sufficiently well-conceived treatment, fairly executed, but not to be called intense. *The Reign of Terror*, by Mr. Percy Macquoid, pourtrays a lady mourning in an elegant apartment; the lighting and tinting are the leading elements in this work, and are worthy of hearty encomium. *Mother's Help*, by Mrs. Bisschop, is a Dutch cradle-scene, broad and solid enough in colour and handling, but not so sound in general method as a first glance might lead one to suppose. *Aunt Chloe's Visit*, by Mr. Emslie, is a negro group: a coloured couple, of some social standing, visiting their three dusky babies out at nurse. The intention of being "funny" is too obvious here; but the artist has hit his mark, and the spectators are tickled. Kate Greenaway is also funny, or we might rather say divertingly quaint, in *Birthday Tea*: a well-behaved company of five little damsels, of ages varying from six to eleven, holding festival out on the lawn. They all have mob-caps, except the youngest, who pours out the tea, and whom we therefore infer to be the hostess whose natal anniversary has come round for celebration. *A Procession of Children with Flowers* is by the same lady, and of a like quality of attraction. The three *Original Designs for Christmas Cards*, by Mr. Marks—of which the central motive-points are respectively beer, pigs, and turkeys—are much like previous productions by this artist of the same class, not better, and probably not less good. There is a public for such works, and Mr. Marks caters for them with an apt appreciation of their requirements.

W. M. Rossetti.

ART SALES.

The first part of the Diaz sale, comprising studies of figures, landscapes, &c., his own composition, took place at the Hôtel Drouot on the 22nd and 23rd ult., and sold as follows:—*Les Dernières Larmes*, 12,100 fr.: Reduction of the same subject, 1,820 fr.; *Young Mother and Children*, 3,050 fr.; *Souvenir*, 1,750 fr.; *Moorish Woman and her Child*, 5,550 fr.; *Love Gifts*, 10,000 fr.; *Group of Gipsies in the Mountains*, 7,200 fr.; *Gipsies Travelling*, 5,200 fr.; *In the Vineyards*, 1,730 fr.; *The Little Falconer*, 1,500 fr.; *Children Finding a Bird's Nest*, 1,700 fr.; *Return from the Fields*, 1,660 fr.; *Bad Advice*, 1,400 fr.; *Child with a Dog*, 1,200 fr.; *Young Moorish Jewess*, 3,200 fr.; *The Two Friends*, 1,520 fr.; *Woman Seated*, 1,450 fr.; *Cavaliers of the Middle Ages in a Mountainous Landscape*, 1,850 fr.; *Study of a Child*, 1,170 fr.; *Landscape, Effect of a Storm*, 1,720 fr.; *Storm at Sea*, 1,780 fr.; *Stormy Sea*, 1,520 fr.; *Rocks in the Forest of Fontainebleau*, 3,250 fr.; *Study of a Beech*, 9,400 fr.; *View in the Pyrenees*, 1,350 fr.; *Sunlight upon Trees and Rocks*, 2,620 fr.; *Forest of Fontainebleau, Autumn*, 1,300 fr.; *Group of Oaks*, 1,060 fr.; *Pond in the Forest*, 2,920 fr.; *Old Trunks of Beeches*, 3,000 fr.; *Landscape, Effect of Sun before Rain*, 2,020 fr.; *Last Rays of Sun before a Storm*, 1,880 fr.; *The Parc-aux-bœufs, Forest of Fontainebleau*, 1,950 fr.; *At the Reine Blanche, Forest of Fontainebleau*, 3,050 fr., bought for the Louvre; *Study of Oaks*, 1,500 fr.; *Among the Fir-trees*, 1,000 fr.; *Barbizon*, 1,590 fr.; *Trunk of a Beech* 3,220 fr.; *Effect of the Sun in the Forest*, 1,950 fr.; *Rocks and Beeches in the Forest*, 2,020 fr.; *Hill, Effect of a Storm*, 1,010 fr.; *Road in the Forest*, 1,700 fr.; *Underwood*, 1,650 fr., bought for the Louvre; *Beeches in the Forest*, 3,000 fr.; *Old Oak*, 1,505 fr.; *Study of Birch*, 600 fr., bought for the Louvre, as was also the *Pyrenees*, 2,050 fr.

The remaining portion of the Diaz collection was sold at the Hôtel Drouot on the 25th ult. Of the paintings, Corot, *Landscape in the Forest of Fontainebleau*, 4,905 fr.; Eugène Delacroix, *King John at the Battle of Poitiers*, 12,000 fr., and *Hamlet*, 2,700 fr.; Millet, *Shepherdess Knitting*, 6,200 fr.; *Théodore Rousseau, View taken at Tiffange (La Vendée)*, 6,100 fr.; Tassaert, *A Dream*, 1610 fr.; Barye, *Lion* (water-colours), 2,900 fr,; Sir Joshua Reynolds, *Female Head* (water-colours), 3,200 fr. Marble medallion, profile bust of a girl, Italian work of the sixteenth century, 3,100 fr.; small carved walnut cabinet, period of Henry II., enriched with incrustations of black marble veined with white, 1,800 fr.; clock in marquetry of copper and tortoise-shell, richly decorated with bronzes chased and gilt, period of Louis XIV., 3,100 fr.; two fire-dogs, period of Louis XVI., bronze gilt composed of urns, ornamented with festoons and flowers, 1,300 fr.; and another pair of the same period, 3,565 fr.; tapestry of the sixteenth century, representing a romance of chivalry, 3,100 fr.; ancient Persian carpet, light blue ground, 1,000 fr. The total sum realised by the Diaz sale was 398,628 fr. (15,945*l.* 2*s.* 6*d.*).

On the 29th ult., Messrs. Christie, Manson and Woods sold one of those consignments of Japanese lacquer and porcelain with which the European market is now inundated. The prices were about the usual average. A small cabinet of gold lacquer, inlaid with mother-of-pearl, 24*l.* Of Kaga ware, a pair of round dishes, painted with landscapes in red and gold, sold for 9*l.* 12*s.* 6*d.*; another, with peacocks in the same colours, 7*l.* 5*s.*; and another, with river-scene, 5*l.* 10*s.*; a porcelain incense-burner, in the form of an elephant, 8 gs.; a pair of bronze vases, inlaid with gold and silver, 13½ gs.; a pair of bronze candlesticks, birds standing upon tortoises, 11*l.* 5*s.*; a porcelain dish, with basket of flowers on white ground, 20 gs.; a pair of vases, with dragon handles, chased with figures in high relief, and inlaid with silver, 18 gs.; a folding cabinet of ivory, lacquered with birds and flowers in gold, 23 gs.

The sale on the 1st inst. consisted of Majolica, Hispano-Moresco, Rhodian ware, &c. A Diruta bowl, 5*l.*; pair of Albarelli, or drug pots, with heads in medallions, 13½ gs.; a fluted tazza (subject, a concert), 8*l.* The Hispano-Moresco dishes ranged from 4 to 7 guineas; the Rhodian from 4 to 8 guineas. Old Nankin dishes from 4*l.* to 5*l.* the pair; and jars, from 25*l.* to 40*l.* A pink jar and cover of Oriental porcelain, with birds in white and medallions of figures, 29 inches high, 180*l.*

At Christie's, on Saturday last, was held one of the first large sales of the season, which promises, as far as modern work in oil-painting is concerned, to produce little of the interest of the more important auctions of last spring and summer. Nor is there, thus far, much to indicate that the prices fetched for work by contemporary artists before the commercial depression of last year are likely to become again very easy of realisation. No approach to a sensation price was realised on Saturday, when many works by artists of established name, though none by artists of the first magnitude, were submitted for sale. *A Spanish Lady*, by J. B. Burgess, fetched 52 gs.; *The Ghost Chamber*, by Marcus Stone, 52 gs.; another work, *Le Roi est Mort: Vive le Roi*, by the same recently elected Associate, 125 gs.; *Ruined*, by J. Pettie, R.A., 78 gs.; *Shelling Beans*, by W. C. T. Dobson, R.A., 120 gs.; *Winter in Canterbury Meadows*, an important picture by Cooper, the cattle-painter, 240 gs.; *A Coptic Woman*, by Frederick Goodall, R.A., 81 gs.; and *Fanchette*, by the popular painter of *The Babylonian Marriage Market*, 345 gs. There were also a few works by modern French artists of repute, chiefly those who have been known longest and most widely in England. Among the French pictures were *The Toilet*, by Duverger, 50 gs.; and *Sabot Makers* (the interior of a French workshop), by Edouard Frère, 129 gs.

NOTES ON ART AND ARCHAEOLOGY.

Complaints have lately reached us as to the limited number of students who are allowed to copy the Turner drawings in the National Gallery. At present only six students are allowed to copy at one time. After making enquiries we learn that this restriction was unavoidable before the acquisition of the new building and during the rearrangement of the collection. But we are glad

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to be able to announce that a plan is now being matured by which greater facilities will be afforded for the study and copying of these admirable drawings.

The new portrait of Cardinal Manning by M. Alphonse Legros, to which we referred in our issue of January 27, will be either an oil-painting or a bust in terra-cotta. The Cardinal has already given M. Legros two sittings.

We hear that the members of the Royal Academy have arranged to purchase, out of the money accruing from the Gibson bequest, Hilton's considerable picture, *Christ Crowned with Thorns*, now exhibiting at Burlington House. The work has belonged to the church of St. Peter's, Eaton Square, and a thousand pounds is understood to be the sum named for the accomplishment of the purchase, though a larger figure was at first spoken of. The work is, no doubt, one of Hilton's best, and, if ideal or religious work below the first rank has any value at all, the price mentioned is perhaps not too dear for this meritorious but uninspired picture, especially as the encouragement to Art of high aim may be not without effect on buyers and on students.

Mr. Thibeaudeau had over, during the last three days of last week, a selection from the great collection of the Count de Behague, which he showed to amateurs in London. The entire collection, of which many of the most interesting lots came over here, is to be sold in Paris during the latter half of the month, the sale occupying twelve days. Perhaps no print collection in existence represents so fully the rise and progress of French Art. Its interest is very various. There is in the first place a remarkable assemblage of historical and satirical prints; there is an amazing—indeed, a nearly complete—series of historical Almanacks from 1646 to the period of the Revolution. Again, there is a large array of historical portraits by the Drevets, Edelinck, Nanteuil, and other great engravers of the seventeenth century. Of Drevet, there is the portrait of the *Cardinal d'Auvergne*, that of *Louis XV.*, seated on the throne—a piece of indescribable rarity—and that of *Bossuet*. Of Edelinck there are thirty-five examples; of Nanteuil, first states of *Colbert*, *Condé*, *Mazarin*, and others. Nor are the portraits of characters of the eighteenth century much inferior in interest. But what makes the collection so very exceptional, and of quite a new interest to most English amateurs, is the richness with which are represented the masters of the eighteenth-century school of figure-groups, *fêtes galantes*, and interiors. Watteau, Pater, and Lancret, have always been known more or less in England: so has Greuze, who is represented here; and rather recently attention has been directed to Chardin, the painter of still-life and homely interiors, of which the present collection contains some unsurpassed examples. But the lesser masters—the Little Masters—of the last century in France have never yet been cared for or collected here. Many of them produced subjects which are decidedly less delicate than was their technical treatment of the same. Baudouin, Borel, Freudeberg, Lavreince were occupied a good deal, though, of course, not exclusively, with representations of love affairs in Society and out of it; and it is curious and interesting to compare their work with that which English artists—draughtsmen or engravers—produced in the age of Stothard. The engravings, in the condition and states in which they exist in the Count de Behague's collection, are of the utmost brilliancy, finish, and rarity. The main theme is not always what is most prominent, curious and exquisite attention being devoted to the accessories of furniture, room-decorations, and dress. Just now, thanks in part to the sympathetic writings of the brothers De Goncourt—novelists and critics—these eighteenth-century things command in Paris prices which would astonish the English public. The fashion, very likely, will pass away, but it deserves to be noted. Moreover, the collection, as a whole, is variously representative of French Art.

We have received from Messrs. Marcus Ward a box of their valentines, which are as graceful and richly-coloured as usual. There is no danger, we should fancy, of even Lord Granville's critical little friend dropping any of them that may be sent her into the waste-paper basket.

A series of clever caricature sketches by Richard, a French illustrator and engraver of some note, has recently been added to the collection in the print-room of the British Museum. They represent various political events in the reign of Louis Philippe, but many of the allusions being to merely passing occurrences, they have now become unintelligible except to those who have an intimate acquaintance with the history of that time.

Another series of water-colour sketches by Pocock may also be mentioned, representing the British fleet in different positions as it appeared in the West Indies under the command of Sir Samuel Hood, at the time of the battle near Martinique. The stately line of battle-ships under a tropical sky have sometimes a true artistic beauty, but for the most part these sketches will only be found interesting by those who have some special knowledge of naval warfare.

The New Sèvres manufactory is now definitely opened. Since the 1st of this month the public have been admitted by cards to the *ateliers* on Mondays, Thursdays, and Saturdays, and to the galleries of modern products on every day of the week. No cards are required on Sundays and *fête* days, the public being admitted without restriction to the museum and galleries. Of course the *ateliers* are then closed.

A "Richard Wagner Exhibition"—that is to say, an exhibition of a number of works either printed for, or illustrative of, Wagner's musical dramas—has lately been held at the Vienna Art Union. Many of these works are large cartoons by Kaulbach, Gabriel Max, Pixis, and other well-known masters, while others are simply pen and pencil drawings representing various scenes in *Tannhäuser*, *Wahnfried*, the *Nibelungen*, &c. The exhibition, though it is said to be interesting by critics, has not proved attractive to the general public.

It is proposed at the spring exhibition of the Birmingham Society of Artists that a special collection shall be made of the works of engravers connected by birth or long-continued residence with Birmingham. Of these the names of John Pye and J. T. Willmore, the well-known engravers of Turner's works, stand perhaps pre-eminent, but there are others, whom this exhibition will probably make better known, who likewise achieved much meritorious work in their day.

L'Art has given in its last two numbers several remarkably fine etchings from the paintings in the Diaz collection, sold the week before last in Paris. The magnificent trunk of a beech tree, purchased by M. Eugène Diaz for 9,400 fr., the only work by Diaz himself in the sale which was considered by critics to be thoroughly worthy of his name (the rest being mostly "bread-winners"), has been worthily engraved by Th. Chauvel. The interesting *Portrait of a Lady*, attributed by Diaz to Watteau, is also admirably rendered in all its ancient grace and life-like effect by F. Milius, while a *Woman's Portrait*, by Rembrandt, receives a somewhat weaker interpretation by Ad. Lalauze.

A biographical and critical study of Carle Vernet has just been begun by M. Genevay in a series of articles in *L'Art*.

A committee has been formed for the purpose of raising a statue to George Sand in one of the public places of the town of Châtre. A public subscription has likewise been set on foot for erecting a similar monument in Paris.

An old and well-known model in the Ecole des Beaux-Arts, M. Dubosc, has lately left a sum of 200,000 fr.—amassed by his constant sittings to artists—for the benefit of the pupils of the Ecole. The interest of the sum is to be divided each year among the pupils who are admitted as competitors for the Grand Prix de Rome.

It has been definitely decreed that the Salon of Brussels, which was to be opened in 1878, shall be adjourned until 1880, on account of the Paris Exhibition, which, it is thought possible, may offer more powerful attractions both to artists and visitors.

The *Times* of the 6th inst. mentions that, on the recent visit of the Marquis of Salisbury to Athens, Dr. Schliemann was only able to show about a twentieth part of his treasures from Mycenae, as the remainder is stowed away, and the Archaeological Society is unable to obtain a suitable place for their exhibition. It is added that Dr. Schliemann is having the principal objects photographed, and that no one else can be allowed to see the regalia of the House of Atreus for the next few months. This announcement reads very like a warning to tourists. We hope it will not be made to apply to the artist of the *Illustrated London News*, in which paper sketches of Mycenae have already appeared, accompanied by a promise of more, if possible. Dr. Schliemann owes more of his reputation to the English press than to any other source, and it would be only fair of him to give it reasonable facilities for publishing engravings of the things which have been so assiduously bepraised by it.

THE STAGE.

MR. IRVING, AND MR. GILBERT'S NEW PIECE.

The fortunes of the Lyceum Theatre before Mr. Irving's appearance in *Richard the Third*—which has hit so unmistakeably the taste of the town—were hardly in that desperate case which alone, nearly sixty years ago, induced Macready at Covent Garden to undertake the performance of the same character. "The situation of the theatre," wrote Macready, "would no longer admit of vacillation or coy timidity. *I must do it.*" And he buckled himself to the task, though it was with "consternation" that at last he read his name on the play-bill, and had no alternative left him but to put on, in Hamlet's phrase, a "compelled valour." The assumption turned out to be no failure, but it matured as time passed on, and in this respect at least it does not appear in contrast with Mr. Irving's, which, when we saw it again, on the fifth night of the representation, struck us as having gained in sureness of execution.

But Mr. Irving, just because he is not a mechanical actor, is very unequal; and there are few actors of the first rank on the stage of whom it is more difficult to speak finally from the experience of only one performance. Not, indeed, that there is anything to recall or retract of what we said of his Richard last Saturday; but there is something to add. The first act still remains the greatest for the actor, and after it the interest does perhaps flag a little; but for this, if, as we hinted last week, it be so, Shakspere is more responsible than Mr. Irving: for the character itself is presented with singular completeness and variety in the first act alone. The play—as far as Richard's character is concerned, and dismissing of course the historic chronicle—is hardly more than an amplification of the first act, and the first act itself is in one sense hardly more than an amplification of that strangely revealing soliloquy with which it begins. For in that soliloquy the notes are struck at once which are struck again further and further down the course of the play: the note of ambition and adventure which must find new ways in a "weak piping time of peace," the note of spiteful disappointment of one who is "rudely stamped and wants love's majesty," the note of

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settled treachery in one who bids his thoughts be hidden in all company—

"Dive, thoughts, down to my soul: here Clarence comes."

But in mere incidents—the outward actions that give the tragedian or comedian the looked-for opportunities for dramatic effect—the remaining acts, of course, are not deficient, and Mr. Irving has learnt, we think, to make more of some of these than he made on the first night. His death scene, following the desperate valour of his combat, has gained in tragic suggestion of reality as opposed to vulgar realism; and to understand how genuine must be the art and earnestness that produce this impression which he now makes on the mind of the playgoer, the playgoer has but to remember that the last appearance of Richard on the field or stage is made wholly without words. After the cry of exit, "A horse! a horse! my kingdom for a horse!" nothing is said. He reappears only in "another part of the field," and there there takes place that last reckless and revengeful fight which, together with the resulting death, Mr. Irving has now elaborated into one of the finest pictures the modern stage has shown: a picture tragic in conception and owing to no crude display of merely physical horrors its immense impressiveness.

On the other hand, it should be said that the tent scene, before the battle, is not treated with anything approaching a like appreciation of its capacities. The horrors of the vision are well rendered: Mr. Irving has rendered these things well before; but when there comes into the play that one new thing in Richard's character brought out by the new circumstances—remorse that finds pathetic expression in the cry,

"There is no creature loves me;
And if I die, no soul shall pity me,"

the actor does not, to our mind, realise fully the sorrow and the loneliness. Again, as a mere defect of execution, but one which Mr. Irving must now seriously set himself to amend, we must instance the confused and thick delivery of too much of the text in the later scenes. The soldiers who are to be encouraged to follow Richard in his last endeavour may be addressed in accents more hurried but hardly less firm and dignified than those employed by Mr. Irving in that fine throne-scene where Richard first hears of serious opposition. The closing words of his address to the soldiers are, indeed, so given, but those which precede them must not be lost either upon soldiery or audience. Supersubtle criticism might, indeed, urge that in times of such excitement the voice is wholly beyond control, but that would be a plea which could hardly be recognised on the stage, which has its own conditions and exacts their fulfilment, even when partly conventional.

Really subtle touches rise up to notice on familiarity with the performance of any thoughtful actor, and no performance of Mr. Irving's has been without these. Thus—to give a single instance from the new representation at the Lyceum—Mr. Irving is excellently careful to indicate how much Richard's sense of his own deformity, of its disadvantages, even its degradation, was with him: the sense that made him grumble in his first soliloquy at being—

"curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinish'd, sent before my time
Into this breathing world scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them."

And so, when Margaret turning to Richard for the last of her curses, makes allusion to this deformity in no mincing words—speaks to him as an

"Elvish marked, abortive, rooting hog,"

Mr. Irving by an eloquent expression and sudden gesture of wronged pride, brings into prominence the feeling of Richard on this score.

One or two small points about the other performers. Mr. Mead shows very decided improvement in his rendering of the bitter humour of the scene between Clarence's murderers, in which he was at first so dry, deliberate, and merely "elocutionary" in manner, that the humour of the thing had to be known before for it to be recognised in his acting. Mr. Bentley, as Clarence, would produce far better effect by the narration of his dream, if he would take in his breath before each line with a less monotonous and noisy regularity. The clock-like repetition of what seems a gasp destroys the sense of truth and real experience which the narration should of course convey. And another point worth notice, since we speak of details the perfection or faultiness of which has immense influence on the general impression made, is the impossible healthiness and robustness of voice with which Mr. Beaumont, as Edward the Fourth, delivers what is practically a dying speech. There is too much of the elocution-master here; too much of a very good elocution-master, we are willing to allow, for as a piece of "elocution," the delivery for point, grace, clearness, is quite excellent, and those qualities of point, grace, clearness, are admirable and rare. But it nevertheless remains that the speech so delivered, with gestures and tone fitting the platform capitally, is quite inappropriate to the conditions under which it is spoken by the sick king. Mr. Beaumont should amend this, rapidly.

So much for a performance as to which we could not by last Saturday say our final word. Turning to the productions of the present week, we find only Mr. Gilbert's new piece at the Criterion: a piece which in calling itself a "farcical comedy" gives up its claim to be a comedy proper. We are familiar enough, alas! already with that sacrifice made too often by clever men who are content to accept the third-rate things the public have been wont to patiently bear with, as the standard of what the public really require. They are, in this, mistaken, as will no doubt some day be proved by the heartiness with which a now large public will accept the first contemporary work of a high order which is given them.

Mr. Gilbert's *On Bail* is another version of *Le Réveillon*, a witty three-act farce, which was played first at the Palais Royal: then in the country, and at the Royalty Theatre by Didier and Schey; and then was adapted into English by Mr. Gilbert himself under the title of *Committed for Trial*—a production in which Mr. Arthur Cecil was for almost the first time admirably funny. *Committed for Trial*, for causes it is not now worth while to discuss, had no very prolonged success, and it was thought, probably, that after the lapse of three years, or thereabouts, another adaptation by Mr. Gilbert might suit the purposes of a theatre which, in the meantime, had won a name for the performances of light bright pieces never taxing too much the playgoer's intellect. The main theme remains the same—the adventures of one Mr. Lovibond on a night when he was destined to be at an actress's supper-party and also to be arrested for an assault on a railway official. As before, an importunate admirer of Lovibond's wife gets arrested in mistake for Lovibond; but, not as before, we are made actually the witnesses of a festivity hitherto known only to the frequenters of the French playhouse. The supper, however, becomes a party without reproach, since it is permitted to take place, for the first time, under the managerial eye; and the intrigue is harmless, if wild.

There is little comedy-writing in the play; and in the acting, save in the little of Miss Eastlake's, it is all treated as farce, and is laughable only as such where it is best, while not seldom it waxes tedious since exaggerated. Mr. Righton, who has done so many things so well, throws into his part in the first act too much of bluster and practical fun. So does Mr. Wyndham in the third. So does Mr. Clarke as the governor of the gaol to which the erring Lovibond was to be sent. Miss Nelly Bromley, as the manager's wife, finds it too great a task to stand upon her dignity and to be serious about nothing. Miss Fanny Josephs in at least one scene acts farce within the limits of reason, and with touches that show some clever observation of contemporary life. Miss Eastlake's gift is not for farce at all, and so her qualities—all except her obvious grace—are wasted on a piece which comes appropriately only as a sequel to the "Dîner Parisien" upstairs, and might, we would suggest, by special arrangement with the celebrated tavern-keepers, be "included" like the dessert and the coffee.

Frederick Wedmore.

Dearer than Life, with Mr. Toole in his original character, and Miss Hollingshead in the part of the heroine, has not only been revived at the Gaiety Theatre, but is played in the middle of the evening, making the principal piece in the programme, and thus giving the prominence that Mr. Toole presumably likes to the comic actor's impersonation of a character in which pathos counts for much.

Mr. Byron's new burlesque on the *Bohemian Girl* is played nightly at the Opéra Comique, where it employs, satisfactorily to the audience, the light and airy talents of Miss Farren, Miss Kate Vaughan, Mr. Royce, and Mr. Edward Terry.

For the Compton Benefit, on March 1, at Drury Lane, a programme of the greatest strength has been procured. It was difficult, for practical reasons which we pointed out a few weeks ago, to make the performance of one great comedy the principal feature of the entertainment; but, on the other hand, the very scrappy performances so often given at a benefit have wisely been avoided. The playgoer will have substantial fare: the most substantial that it has been found possible to promise him; and he will see nearly all the great actors, not in small things only.

Mr. Wilkie Collins' *Woman in White* having just been prepared for the French stage, has been played at the Théâtre Beaumarchais with a good deal of success. At a more central theatre even greater success would probably have been won, but meanwhile the critics chronicle "un succès très-honorable pour ce petit théâtre, et un encouragement pour l'auteur." The "author" referred to is not Mr. Wilkie Collins, but M. Didier, the adapter, who may possibly stand more in need of "encouragement" from a small Parisian theatre than does the popular English novelist.

An important five-act drama by M. Deroulède has been produced at the Odéon, which has sought apparently to earn, in its production, some claim for the continuance of the subsidy it enjoys. Deroulède is a young author sure of great sympathy in France, though this would not by any means prove to the manager that the production of his play would be directly profitable. He is the author of two volumes of poems—the *Chants du Soldat*—which have had an immense success, for it was a soldier and a patriot who sang them as well as a poet. Deroulède is a soldier, his friends say, less through a vocation than through a conviction of patriotism; and he is patriotic above all in his new play. The subject is sought in the adventures of a revolt of those aliens who have been too long under the yoke of Ladislas, King of Poland: it is sought in this more than in the clashing of interests in any one family or small group of persons, and so it wants concentration: is not well composed; the scenes which the wise in theories of the theatre declare to be the scenes of which much should have been made are generally neglected. One's interest is nowhere in particular. The style is not of the best. And yet, with all these disadvantages of youth and inexperience—M. Deroulède is only twenty-five—*Hetman* was received favourably, thanks after all not so much to the unequalled stage-appointments the manager has vouchsafed to it, nor to the acting of Geffroy, Marie Laurent, Gil-Naza, Marais, and Regnier, which is all good, as to the "certain accent of patriotism," always very sincere, and escaping sometimes in a superb Alexandrine. The Odéon playgoers were satisfied, and the piece will

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run some time, though its author's shortcomings are against it, and undoubtedly, to boot, the appearance of Mdlle. Antonine in a part for which she is not at all fitted.

MUSIC.

CRYSTAL PALACE—MENDELSSOHN CONCERT.

THE very interesting concert given at the Crystal Palace on Saturday last—the day, as has been previously mentioned, being the anniversary of the birth of Mendelssohn—though in some few respects it might have been improved, may fairly be taken, so far as it went, as representative of the genius of the composer. There are but few, even among the great masters, a whole programme from whom can be sat through without weariness. An entire concert of Spohr would be too cloying, while one of Schumann or Brahms would involve a greater mental strain than could, by most hearers at least, be supported with pleasure. It says much for the versatility of Mendelssohn, that little if any feeling of fatigue was experienced on Saturday. The selection from his works was judiciously arranged; and though some phases of his talent were not at all, and others only inadequately, represented, there was but little cause for complaint, because it would be quite impossible in one afternoon to do justice to all.

It is in some of his larger vocal works that on the whole the peculiar genius of Mendelssohn is seen to the greatest advantage. In his sacred music especially, we often find the spirit of Bach, as it were, embodied in a modern form. Many parts of *St. Paul*, the *Lobgesang*, and some of his Psalms, especially the grand eight-part chorus "When Israel out of Egypt came," have a breadth and grandeur which give them a place of their own in the history of the art, and are in some respects equalled by nothing in modern music. Brahms in his "Deutsches Requiem" is more pathetic, and in his "Triumphlied" more colossal; but the style of Brahms can never be popular as is Mendelssohn's. There is less depth in the *Lobgesang*, for example, than in the works just named; but the music touches a chord in the heart of a large public, while Brahms, with his peculiar subjective style, appeals only, or chiefly, to spirits kindred with his own. Again, in other vocal works, such as the *First Walpurgis Night*, the music to Racine's *Athalie*, or the finale to *Loreley*, we find the same popular tone. Less distinctively German than the music of Weber, that of Mendelssohn has much affinity with it in its "ear-catching" properties, and it as fully deserves the expressive epithet "volksthümlich"—a word for which there is hardly an adequate equivalent in English. As the Crystal Palace Choir was present last Saturday, and took part in the concert, it is to be regretted that some important vocal work was not given instead of the three four-part songs, in which it cannot be said they were heard to great advantage. The pieces chosen for them ("For the New Year," Op. 88, No. 1; "The Wandering Minstrel," Op. 88, No. 6; and "Remembrance," Op. 100, No. 1) were very good specimens of the composer; but such part-songs require a refinement and finish as regards the *nuances* which is almost impossible to so large a chorus as that of the Crystal Palace, and which it is no disparagement either to the singers or to Mr. Manns to say that they do not at present possess. The pieces were sung correctly, but somewhat coarsely.

A considerable portion of the programme consisted of music so well known that a mere record will be sufficient. Both the Scotch symphony and the overture to *Ruy Blas* were played in a manner worthy of Mr. Manns and his band, and Herr Joachim (who made on this occasion his first appearance in this country during the present season) performed the violin concerto in his own unrivalled manner. We pass over also Mr. Lloyd's two songs, "Then shall the righteous," from *Elijah* (the only specimen of sacred music included in the programme), and "The Garland," to come to the one absolute novelty of the afternoon. This was an Adagio in E flat from an unpublished symphony for strings, written when Mendelssohn was a boy of fourteen. It has been asked, Why not give the whole symphony? It might quite as appropriately be asked, Why give us any at all? We all know very well what a clever boy Mendelssohn was, and that he wrote symphonies when he was twelve years of age; but what possible gain to art is there in presenting in public mere childish attempts? Why the movement in question was put into the programme at all, unless it was to give Herr Joachim an opportunity of playing the solo violin part, it is difficult to divine. There is scarcely a trace of the composer's subsequent style throughout; the music, though very melodious, and wonderfully well constructed, is quite in the spirit of Mozart, and has not even the merit of being symphonic in style. It sounded precisely as if it were a quintet played (in the modern reprehensible fashion) by all the strings of the orchestra. It would have been far better to bring forward some movement really characteristic of the composer—such, for instance, as the Scherzo or Notturno from the *Midsummer Night's Dream*, either of which, if we may judge from the specimen submitted to us on Saturday, is worth the entire dozen of the early symphonies.

This afternoon Berlioz's overture to *Benedict and Beatrice* is to be performed, and Mr. Walter Bache will play Liszt's adaptation for piano and orchestra of Schubert's Fantasia in C, Op. 15.

EBENEZER PROUT.

HERR JOACHIM was the special attraction at the popular concert at St. James's Hall last Monday. He led Beethoven's great quartet in C, Op. 59, No. 3, and Haydn's in G, Op. 64, No. 4, besides giving as his solo Bach's Chaconne for violin, and (in reply to an encore), the Bourrée from the same composer's sonata in B minor. Mdlle. Krebs was the pianist, but played only once. She did well to bring forward Clementi's sonata in C, Op. 34, No. 1, one of the finest of more than sixty written by the old Italian master, but which is very seldom heard in public, though it had been previously played at these concerts by Mdme. Arabella Goddard. Mr. Lloyd was the vocalist.

A SERIES of four chamber concerts was commenced on Wednesday evening at Allen Street School Rooms, Kensington, which deserves a word of mention, as being an attempt to diffuse the knowledge of the highest class of music. The first part of the programme was selected from the works of Mendelssohn, and included his trio in D minor, his fantasia for piano in F sharp minor (dedicated to Moscheles), two songs and a duet. Haydn's trio in G major concluded the concert. The instrumental performers announced were Mr. J. S. Shedlock (piano), Herr Polonaski (violin), and Herr Lütgen (violoncello); the vocalists were Mdlle. Thérèse Rosa and Mr. Bernard Lane. At the remaining concerts of the series the first parts will be selected from the works of Schumann, Beethoven, and Rubinstein.

A CONCERT is to be given on Monday next by M. Mortier de Fontaine, at 14 Hill Street, Berkeley Square, with a very excellent programme. We regret to learn that M. de Fontaine has been unfortunate enough to lose the entire savings of a long life, just at the time when they are most needed; and we therefore direct the attention of our readers to the concert. M. de Fontaine's name will be associated with the history of the piano from the fact that he was the first who ever played in public (in 1843) Beethoven's great sonata Op. 106—an honour which has, we believe, been claimed for more than one other pianist.

THE Prospectus of the Philharmonic Society for the coming season has been issued. It contains but few promises of important novelties. Foremost among these are Brahms's new symphony, and the third part of Schumann's *Faust* music, which last is erroneously announced as "first time of performance in England." It has not yet, we believe, been given in London; but the first performance in England took place at Cambridge, on May 21, 1875, when it was produced by the Cambridge University Musical Society, under Mr. Villiers Stanford, and was noticed at the time in these columns. Mozart's concerto for flute and harp is also promised, as well as a new MS. symphony by Mr. Silas. We regret to see that the committee of management persist in their policy of ignoring entirely the claims of rising English composers. Were it not invidious, at least half-a-dozen of our musicians could be named whose works would be by no means unworthy of a place in a Philharmonic programme. A society which does nothing for the progress of art, and contents itself with giving performances, which though respectable are very seldom first-rate, of music which can be heard in much greater perfection elsewhere, has but little claim to public support; nor is it surprising to learn that during the last few seasons the subscription list has been steadily decreasing.

M. VICTOR SCHOELCHER, the author of the *Life of Handel*, has presented to the library of the Paris Conservatoire a very fine collection of old English music, which he formed during his long sojourn in this country. In addition to a very complete and valuable series of the various editions of the works of Handel, M. Schoelcher's gift includes several scores of operas by Bononcini, the great rival of Handel, some very scarce works by Dr. Crotch, Clayton's music to Addison's opera *Rosamond*, specimens of Cimarosa, Paisiello, Guglielmi, &c. One of the rarest and most interesting books in the series is the collection of English airs of all ages, made by Joseph Baildon about the year 1797.

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LITERATURE.

BASQUE LEGENDS.

Basque Legends. Collected, chiefly in the Labourd, by the Rev. Wentworth Webster. With an Essay on the Basque Language, by M. Julien Vinson. (London: Griffith & Farran, 1877.)

Légendes et Récits Populaires du Pays Basque. Par M. Cerquand. Parts I.–II. (Paris: Léon Ribaut, 1875-6.)

ABOUT the language and literature of the Basques trustworthy information has never been over-abundant. But about their popular tales scarcely any has until quite recently been vouchsafed. We ought, therefore, to be grateful to Mr. Webster and to M. Cerquand for the conscientious works on the subject now before us. What they have made known will serve as a fair sample of the Basque contribution to comparative "storiology." As M. Cerquand has given the Basque texts as well as French translations, his work will be the more valuable of the two to linguistic students, but on our side of the Channel Mr. Webster's is likely to be far the more widely read.

There is very little in these Basque stories which is specially characteristic, except the names of the supernatural beings who figure in them. It is quite impossible for even the most imaginative reader to construct out of them the faintest picture of Basque life as distinguished from that led by ordinary Spanish or French, or even German or Italian, peasants. Nor can they serve to convey any idea of the peculiarities of Basque thought or feeling. Their moral and physical views are utterly destitute of "local colour." Nor do these stories differ in aught but their supernatural nomenclature from the tales current in almost all parts of Europe. Among this non-Aryan people just the same stories circulate as are familiar to the Aryan Europeans. We find no new tales of any length, nothing of importance which has not been repeated unnumbered times by German, Scandinavian, and Slavonic lips.

As with the Hungarians, so is it with the Basques. Speaking a tongue alien to the Aryan family of speech, they tell stories which have been described as forming "part of the heirloom of the Aryan race." This fact seems more favourable to the hypothesis that the European folk-tales have been borrowed than to that which supposes that they have been independently evolved from common germs. Unless, indeed, the supporters of the independent evolution hypothesis are prepared to suppose that the stories of Europe, the Basque and Magyar specimens being included, have been independently evolved from mythological germs common to the human race before there was any difference between Aryans and non-Aryans. The other explanation of the likeness between the Basque and the rest of the European folk-tales seems at least simpler. If Spaniards and Frenchmen borrowed their folk-tales (of any length) from the East, of course the Basques were likely to do the same.

There is not a single story of any length in the collections now before us for which either Prof. Liebrecht or Dr. Köhler would be unable to quote close parallels from all parts of Europe. Mr. Webster has been partly conscious of this, and out of 218 pp. 82 are devoted to "Tales Like the Keltic," and 33 more to "Fairy Stories, derived directly from the French." But if he had more often consulted what Germans have written about popular tales, he would have seen that the Tales of the West Highlands, and other similar stories from Scotland, Ireland, and Brittany, are not peculiar to Kelts, but are spread all over Europe. Only once (p. 2) does he refer to a German book, so we may infer that the special source of information on folk-tales has not been used by him. And never does he allude to any serious book on Slavonic mythology except M. Chodzko's. Now, it is too much to expect that all comparative mythologists should be acquainted with Slavonic tongues, and it seems to be even too much to expect that they should be conscious of what has been done in the way of translations from the Slavonic. But unless a critic has studied what Germany has taught, his opinions on the mythology of popular tales are apt to seem less valuable to others than to himself. He may be invaluable as a local collector, or as an editor or translator of what others have gathered. But he will act wisely if he keeps in reserve his ideas about the origin or the meaning of the stories he introduces to the world.

M. Cerquand observes a pleasing moderation in favouring us with his ideas about the solar myth. But they obtrude themselves provokingly now and then. Thus, in speaking (i. 34) of a being of the Ogre or Troll type, who not unnaturally walks fast by day and sleeps by night in caverns, he asks: "A-t-il été, à une certaine époque de son développement, un Soleil? C'est ce qu'on ne peut dire encore." Under the circumstances, the question was not worth putting, even in a foot-note. It is true that, speaking of so common (in fairy-land) an action as the combing of hair with a golden comb, he admits that: "Il ne faudrait pas conclure que l'acte de se peigner les cheveux est charactéristique de l'aurore." But, commencing with the assumption that the golden comb is a sunbeam, he goes on to say that if one accepts the hypothesis, "sans doute hazardée," that the Lamignac or Basque fairies are sunbeams, then their possession of treasures and white bread is "explained with perfect facility" (ii. 54). But it is in Mr. Webster's pages that the solar myth assumes its wildest form. Had he wished to throw extra discredit on an instrument which is now somewhat out of favour—though it has done, and is certain to do, in capable hands, signal service—he could not have done so more effectually than by such a flight of fancy as the following. In one of the Cinderella stories, it seems, the story-teller represented the bride and bridegroom as dressing each other on the wedding day. "Could anything," asks Mr. Webster, "tell more quaintly of the marriage of the sun and dawn? The sun decking the morning clouds with his light and beauty, and they again robing him in their soft and tender colouring" (p. xii.). In another place (p. 2), while speaking of the Cyclops myth, Mr. Webster must needs suggest, not only that the monster's single eye is that of the setting sun, but that "the red-hot stake is the ruddy mountain peak, or the tall fir-trunk, seen against the western horizon, and illumined by his descending rays." On the next page, while speaking of those heroic fools who are not, as he supposes them to be, by any means peculiar to the Basques, he enquires: "Can it be that the power which put out the sun's fiery eye was looked upon as a beneficent being in a burning tropic land, while, as the legend travelled northward, the act seemed more like that of madness, or of senseless stupidity?" If anyone admires this sort of interpretation, he will find at p. 130 a specimen of it which covers more than a page, a "suggested explanation" of an example of "what may be called atmospherical, or climatological, myths."

But we will dwell no longer on what seems to us the one drawback to Mr. Webster's book. We would not have alluded to it at all, so grateful do we feel for what he has done aright, were it not necessary to take every opportunity of warning collectors of local tales against attempting to explain them, unless they have fitted themselves by special study for that arduous task. Much better is it to keep to facts than to venture on fancies. All the trustworthy information which can be given about the mythological *dramatis personae* of the Basque tales will be gratefully received by specialists, who can explain them more or less for themselves, but who never before had any number of genuine Basque tales to work upon. We have already said that the stories, or at least the longer ones, have nothing new about them so far as their incidents are concerned. But their supernatural agents are interesting. The Ogre or Troll is represented by the "Basa Jaun" or "Wild Man," and the Ogress by the "Basa Andre" or "Wild Woman," the latter greatly resembling the Russian Baba Yaga. Closely allied with the fairies of Western Europe, the Italian *fate*, the Slavonic Rusalkas and Vilas, are the Lamignac or Lamiñak. The etymology of the name seems to be uncertain, M. Cerquand protesting (i. 35) against the idea that they are descended from Latin Lamias. From those evil beings, indeed, they differ widely. At the same time, it may be worth while pointing out to him that they in many points resemble the Lithuanian Laumes—for whose name, also, no satisfactory explanation seems ever to have been given. While dealing with ety-

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mologies we may remark that Mr. Webster accepts as certain the very dubious derivation of our "Jingo" from the Basque word for God. Of that word M. Cerquand says:—

"Les basquisants les plus instruits acceptent encore l'étymologie proposée par l'Abbé Darrigol (*Dissert. sur la langue basque*, p. 25, *sq.*), *Jaincoa* pour *gaincoa*, *celui d'en haut*, ou en suivant la prononciation espagnole: *Jaongoicoa* ou *Jabe-ongoicoa*: le bon maître d'en haut."

On the other hand M. Vinson in his valuable "Essay on the Basque Language," appended to Mr. Webster's book, says:—"Prince L.-L. Bonaparte has discovered that in the Basque dialect of Roncal the moon is called 'Goicoa;' Jaungoicoa is the word for 'God' in Basque, and would mean 'the Lord Moon,' or rather 'Our Lord the Moon.'" Who shall decide when *basquisants* disagree? Of matters which are novel in the Basque tales, the following may be noted. From M. Cerquand we gather that the Basques imagine that supernatural beings appear to fasting persons more readily than to others. When the Basa Jaun appears to the fasting man in the story of "Le Chandelier de Saint-Sauveur" (i. 22), the man mechanically chews the four seeds which he finds in his hair while scratching his head to stimulate his wits. Whereupon the demon disappears. Thenceforth the man never left his house without having previously eaten. This explains a novel incident in the otherwise familiar story (Webster, p. 109) of the enchanted princess who tries in vain to wake her sleeping lover. Finding she cannot do so, she cries: "He has eaten something; tell him that I will return, but tell, tell him, I beg you, to eat nothing." In ordinary versions of the tale the hero is sent to sleep by a malicious magician, but in the Basque story the mere act of eating appears to produce upon him an effect not altogether unknown among ourselves. Another strange idea is that of the Basques that no work ought to be done by night, out of doors, for pay. One evening, it seems, a young girl was tempted by the promise of five *sous* to go out for a rake which had been left in a barn. She brought it back, but was carried up in the air by an invisible hand, and left dead at a chapel door (Cerquand, i. 29). In historical legends the Basques do not seem to be rich, but Roland retains among them his historic character, and in the savage men or demons called Mairiac (ii. 32), whom he chases it is easy to recognise the Moors. A legend about a dragon which was destroyed by means of a hide filled with gunpowder is striking, as is also the tale of "The Serpent of Isabit" (Webster, p. 21). But, as regards the latter, we may confess to being somewhat sceptical. It reads like a literary, not a "popular," production, especially as Mr. Webster does not vouch for it as a "folk-tale," but merely says:—"We give the outlines of it from memory, as we heard and *read* it at Bagnères de Bigorre." Remark the word we have italicised. These literary legends are the bugbear of scientific "storiologists." An interesting Basque legend is told by M. Cerquand (ii. 34), who compares it with the Orpheus and Eurydice myth. A girl is recovered from the hands of a Basa Jaun who had abducted her. But, following his directions, she turns round and looks back before reaching home. Whereupon she immediately falls down dead. But this may be merely due to a recollection of the fate of Lot's wife. A remarkable Lamignac story is that in ii. 48, which tells how certain peasants once found their harrow stopped. On examination, a number of tiny babes were found under it. These were Lamignac children, sent from the underground world by their supernatural parents, who wanted their race to be gradually spread across the face of the earth, and to gain thereon knowledge and repute. Worthy of remark, also, is Mr. Webster's statement (p. 53) that "Basque Lamiñak always say exactly the contrary to what they mean"—suffer, in fact, from chronic aphasia. Of real value, if the facts are correctly stated, is his note to page 70, with regard to a story of a man who tries to imitate a witch, but makes a blunder in the spell he uses, saying, "Over the clouds and under the hedges," instead of "Under the clouds and over the hedges," whereby he comes to grief. Here, if the statement be founded on fact and not on a mere guess, we get one of the linguistic tests for tracing a story which are so valuable, but so rare, of the nature of the *vair* and *verre* confusion in the Cinderella's Slipper story.

"The blunder," says Mr. Webster, "is confounding *dessus*, 'over,' and *dessous*, 'under.' This shows that the tale is originally French, or, at least the witch's part of it; for this punning mistake could not be made in Basque. The two words are not in the least similar in sound. *Gaiñetik* and *Azpetik* are the words here used."

The Basque folk-tales, says M. Cerquand, are fast dying out. They cannot hold their own against the "stories from beyond the seas" told in *cabarets* by "Americans"—that is to say, by Basques who return from America after a score of years spent there, and who dazzle their hearers by tales of gold and gems, of tropical fruits, vegetables, and maidens, and of the primeval forest or of the boundless prairie—"Devant ces tableaux séduisants, les simples récits du foyer n'osent plus se produire." All the more honour and gratitude, then, is due to M. Cerquand and to Mr. Webster for having gleaned the field before the harvest has entirely disappeared.

W. R. S. Ralston.

Fénelon: a Biographical Sketch. By the Author of the "Life of Bossuet." (London: Rivingtons, 1876.)

Fénelon is a much better subject for biography than his patron, who became his persecutor; his personality is interesting and attractive, and does not distress us like Bossuet's by the grim inward emptiness which is all we find at the heart of a career of earnest, splendid, and, on the whole, beneficent activity. Fénelon was less successful than Bossuet, but he makes us feel, as Bossuet does not, that he was greater and better than his success. When we try to penetrate him we find sweetness and clearness instead of emptiness; it is a more difficult question how far we find reality or depth. If we had to choose between the very irreverent appreciation of Saint-Simon and the reverent appreciation of our author, there is no doubt we ought to choose the latter, and it is easier to show cause for adopting a middle view than to put such a view in a definite and tenable shape. It is a curious proof how impalpable the essence of Fénelon's doctrine is that such a writer as Canon Carter should think it a relevant criticism that he does not hold the sound doctrine of the validity of natural instincts, subsequently vindicated by Bishop Butler.

One great difficulty is that one does not know in what sense or in what proportion it was Fénelon's vocation to be saintly or courtly. As a general rule these vocations practically exclude each other; the peculiarity about Fénelon is that he struck everybody by his fitness for both. The question whether he was ambitious is really like the question whether Cromwell was ambitious. As Cromwell said, "one never rises so high as when one does not know where one is going." Both pursued a road which carried them far with an implicit prudence which was not confused by premature anticipations of the later stages; both suggest the question whether they did not mean to have greatness thrust upon them. It is a common experience that many people at bottom mean to do imprudent things which they sincerely repudiate any wish to do. Another point of resemblance to Cromwell is that the mysticism of both tended increasingly to come round to the practical conclusions of disinterested secular common sense.

Fénelon was certainly a transcendentalist; but when we come to the elements of his transcendentalism, to the views which appear in his teaching in a transcendental form, the contrast between his courtliness and his saintliness tends to disappear. Doing what has to be done, and taking things easy, are commonplace objects enough, and they are generally pursued in a commonplace spirit by commonplace means. But commonplace means are apt to be insufficient for a high-bred, accomplished, sensitive man, whose heart is set upon these simple goods: he has to find transcendental motives for an impersonal life of uncalculating but not unregulated activity. These transcendental motives Fénelon found in Christianity. Instead of seeking strength in the "higher self" or the "Zeitgeist," he appealed to an older and more venerable conception, known still by a more familiar and more sacred name; but those who turn to the new conceptions and utter the new names may seem, after all, to use them in his spirit. We make little doubt that he had attained in practice the habitual incuriousness about his personal salvation which Rome, at the instance of the French Court, pronounced unattainable in this life to an orthodox Roman Catholic; and when Bossuet denounced him as the founder of a new religion, we are not sure that his language, though exaggeration, is not an exaggeration rather than a calumny. The posthumous popularity of the "religion of Fénelon" among French secular writers rather suggests that he had taken the first step of the "Earthward Pilgrimage" while treading on the clouds. In the later stages of the controversy on Quietism (dating from the appeal to Rome

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,t latest), Fénelon behaved beautifully, and Bossuet behaved badly; he fell into all the aults of temper and judgment to which an mperious man is exposed when he is growng old. The author shows this forcibly and airly, and does not insist more than enough on the humiliation of the Papal Court in aving to decide the question on what were upposed to be its merits, instead of finding ome decorous way to shelter the disputant whose bearing the Pope reasonably preferred by putting a stop to the whole discussion. As to the commencement of the dispute, the esponsibility is more equally divided. Mdme. Guyon was an uninstructed, flighty, and quite untrustworthy person, but she was as incere as she knew how to be, and had a reat fascination for many fair souls, inluding some who were half-inclined to espise her, like Fénelon. He thought she vas being harshly treated; he disliked being orced to follow Bossuet's lead in a matter n which he had found Bossuet dependent pon him for information. When the diergence had once begun he widened it by is bland tenacity; he formulated his posiion very carefully, very plausibly, perhaps ot quite consistently; and having done this e expressed himself as quite willing to correct imself just so far as he should be shown to e wrong by fair argument to his own atisfaction. When a clever, even-tempered an takes up this position he is really giving otice of his intention to take his own way. he advisers whom he invites are not prered to gain an argumentative victory over m; they tell him that they have nothing say against him, and do not answer e question, which he does not ask, what ey would do in his place. It is really not rprising that the clique who were jealous Fénelon should have persuaded themlves that he was going to be as troublesome the Jansenists. Though nothing could further from the spirit of Jansenist icane than the frank, admirable cheerfulss with which Fénelon received, at last, e condemnation which everybody at ome had foreseen from the first, it is rearkable that, while submitting himself, and issuading others from writing in his deice, he still declined anything like a reactation. He had been condemned; it as his duty to believe he had been wrong, t he would not say he had changed his nd. Apart from this stiffness in opinion, narrative suggests another question, ich is perhaps an anachronism—why did Fénelon, when he found that his views ited alarm at Court, resign his appointnt there, and retire of his own accord to mbray?

Télemaque was as great an imprudence itically as the *Maximes des Saints* theorically: the imprudence was only less beise it was less deliberate; but Fénelon's prise at having given offence was, if sible, more unintelligible. It was at once dless and useless for him to assert that rambling, flowery prose epic he had tten for the amusement and instruction is pupil was not intended as a veiled ck on "his Majesty's Government." It not the less clear that the writer must k that the whole system of Louis's later ernment, which prelates like Bossuet thought necessary even where it was not admirable, was nothing better than deplorable.

The exquisite dignity and patience, free from querulousness, free, too, from insensibility, with which Fénelon bore the harsh interruption of his rapid rise makes it easy for us to share his contemporaries' estimate of the weight of the cross that was so admirably borne. Except in France in the seventeenth century, Fénelon's success as an archbishop would have seemed a sufficient success for a life; and it is doubtful whether a man who was too humane and valued his peace of mind too much to keep his servants in good order lost much by missing his chance of a position between Fleury's and Mazarin's which he would have tried to use in the spirit of Colbert.

However this may be, the picture of Fénelon in beneficent and contented retirement, honoured among his own people and living without a care except for his seminarists and his nephew Fanfan, is one of the best and most attractive parts of the book. Equally good is the sketch of the way in which he gradually won a hold upon the wilful Duke of Burgundy, whose moodiness, thanks to him, developed into nothing worse than shy impracticable piety, which Fénelon did what he could from a distance to humanise and utilise. Nor must we omit the admirable letter to Mdme. Maintenon, which is obviously right in its penetrating and deferential analysis of her character, and yet scarcely contains anything in common with the ordinary portraits of her. This specimen of Fénelon's psychological skill makes us hope that in the edition of his spiritual letters which the author is preparing the epithet "spiritual" will be construed in the widest possible sense.

G. A. Simcox.

A History of Crime in England, illustrating the Changes of the Laws in the Progress of Civilisation. Vol. II. By Luke Owen Pike, M.A. (London: Smith, Elder & Co., 1876.)

We must confess to a feeling of disappointment on reading this book. Mr. Pike's learning and industry are very great, and he has chosen a very interesting subject upon which to write. He has devoted great labour and great pains to his task, but yet, when we come to read it, the result is unsatisfactory. We feel that, with the labour expended and the materials collected, a much more valuable book might have been written.

We think that Mr. Pike, in speaking of the relapse towards barbarism under the Tudors in the severity of the execution of the laws, rather underrates the difficulties in which the Tudor princes were placed. With no standing army, with no police, with only the Statute of Winchester on which to rely for the preservation of law and order, any offence against public peace was then a most heinous crime; a forcible entry might soon become a riot, a riot a rebellion. The first two Tudors, it has been well said, lived in a state of "suspended insurrection," and the punishments which they meted out to breakers of the public peace were due more to terror of what might be the consequences to themselves than to a relapse into barbarism. To the minds of Henry's judges the offence of Lord Dacre of the south, though to us it seems only poaching with violence, was a crime of very heinous dye. A powerful nobleman, assembling his servants and friends to set the law at defiance, and prepared to resist, if necessary, by force any opposition—this was, in the days when a body of peasants could march from Cornwall to Blackheath, something that must be put down at all hazards. Government may have been right or wrong in holding that cruel sentences were necessary to check crime, but they held most strongly, as many persons do at the present day, that the object of punishment is not the reformation of the offender, but "the terror of all others in the like case offending;" and therefore it was that the laws were so rigidly enforced. In no case do we see this more than in the laws for the treatment of the poor. Poverty was then in the eyes of the law a crime. A man need not be a beggar if he would only work; and therefore it was the duty of the State by every mode in its power to compel him to work. If the penalties already in force were not enough, recourse must be had to harsher punishments; if whipping did not deter, resort must be had to branding and boring the ear; if the treatment of a vagabond was not harsh enough, the treatment of a slave must be tried. And at that critical period in our history, when rebellion was a very present fear of our statesmen, when invasion was not only an idea as now, but a very probable contingency, it was necessary for the interests of the State that the number of "sturdy vagabonds" who would rejoice at a rebellion, and who in an invasion would be a source of weakness, should be reduced to the lowest possible limits. England stood alone. Scotland was always ready and willing to attack her or to unite with any Continental Power that might do so; and it was of vital importance to England to have as many of her subjects loyal, trustworthy men as possible. The statesmen of those days did not regard individual suffering, they only looked at the interests of the State. It was not barbarism so much as self-preservation that actuated them; and we who enjoy the results of what they did can hardly say they were wrong, or treat their conduct, as Mr. Pike would have us treat it, as a relapse into barbarism. We cannot agree with Mr. Pike in his remarks as to the tone of the judges towards prisoners. Of course it is not to be wondered at that men whose tenure of office depended upon the will of the Crown should strive with all their power to please the Crown and to keep their places. It is clear that they very frequently decided against the prisoners when they should have decided in their favour, but the judges were only human. That they gloated "over the misfortunes of the accused to give as much pain as possible before judgment was pronounced, and to mouth out a sentence with bloodthirsty exultation," is a statement that does not seem to us to be borne out by the facts, and is a statement more worthy of Lord Macaulay's fancied description of Jeffreys than of

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an historian describing the judges of the land for two centuries.

Neither can we agree with his statement as to Laud, that "he and his coadjutors in the Courts of High Commission and Star Chamber created, apparently without effort, the materials for a complete judicial jest-book." That Laud was cruel and, to our ideas, somewhat coarse in some of his observations may be true, but that the distinguished persons who sat in the Courts of Star Chamber and High Commission spent their time in cracking jokes with the prisoners to aggravate their sufferings is, we venture to assert, not an accurate statement. Bad as some of their judgments were, cruel as were some of the punishments they inflicted, they should not be held up to execration for gloating over the sufferings and jesting with the feelings of the unfortunate prisoners, unless upon some stronger evidence than Mr. Pike has produced.

We regret to see in what professes to be a History, and, we presume, a book for students, statements that are not historically accurate and which do not add to the attractiveness of the book. For example, speaking of the Act of William III., by which judges hold their appointments during good behaviour, Mr. Pike says: "This arrangement was beneficial in many ways. It severed the long chain of descent by which an English judge had been held in the position of a deputy appointed to do an inferior service for a warrior chief." What Mr. Pike means we do not quite see. We have yet to learn which of our kings since the Tudors can be correctly termed a warrior chief, or that the great judicial posts of the realm were an inferior service. So far was this from being the case that James I. desired to do this inferior service himself.

We have not space to follow Mr. Pike into the social part of his work, and his discussion as to the causes and tendencies of modern crime. It is a pity that Mr. Pike has not separated these reflections from his history, and confined his history more to facts than to reflections. He has taken up a great subject, and a most interesting one, and has brought together a mass of information and facts that to the majority of persons were either wholly or comparatively unknown, but he has not written a history of crime so much as historical reflections on crime, and we close his book with a feeling that is best expressed in his own words:—"It is much to be regretted that the task of writing a history of crime has not in the nineteenth century fallen into the hands of a nineteenth-century Fielding."

J. W. Willis Bund.

Handbook to the Environs of London, Alphabetically Arranged. By James Thorne, F.S.A. In Two Parts. (London: John Murray, 1876.)

It is nearly thirty years since Mr. Murray first advertised as in preparation a handbook to the environs of London by (the late) Peter Cunningham, but the book never appeared, and the want of the "forties" has continued to be a want in the "seventies." At length the void is filled by Mr. Thorne, whose pleasant *Rambles by Rivers* has delighted so many readers. One of the earliest works upon the subject was the useful *London and its Environs*, published by Dodsley in 1761, but the two books that have held their position best in public esteem are Lysons' *Environs* and *The Ambulator*. Mr. Thorne writes of the latter: "It was as meagre as Lysons was diffuse, and as negligent and inexact as he was careful and accurate." It was first published in 1774, and reached a twelfth edition in 1820. Since then this rich field has been strangely neglected; and how rich in interest the subject is may be seen at once by a cursory glance over the pages of the book before us. Remains of royal residences will be found on all sides of London; those of the monasteries and nunneries are to be sought for in the choicest of situations; and the holy and medicinal wells to which pilgrimages were made for the sake of religion or health still retain their names if not their virtues. There are few of the villages and towns in the environs that have not had some distinguished inhabitants. Horton, Harefield, and Chalfont St. Giles can all three boast of that true Londoner Milton. At the first two places our great poet spent his early years, when the bent of his genius led him to treat of such themes as *Comus*, *L'Allegro*, and *Il Penseroso*; at Horton, in his father's house, and at Harefield, as a valued guest of the Countess of Derby. To Chalfont he retired while the Plague was raging in London, and there he finished *Paradise Lost* and planned *Paradise Regained*. "The last accents flow'd from Cowley's tongue" at Chertsey. Dirty Deptford claims the gentle Evelyn, who let his house first to the great sailor Benbow, and then to Peter the Great, both these tenants doing irreparable damage to the gardens in which the diarist took his greatest pride. The ivy-mantled tower and tomb of Gray are to be found at Stoke Poges. Twickenham glories in Pope and Walpole among a host of other celebrities. Hard-worked statesmen have spent some of their happiest hours in the retirement to be found not far from the seat of their labours, as the elder Pitt at Hayes and West Wickham, the younger Pitt at Holwood, and Fox at St. Anne's Hill. Like a living statesman, Pitt had a passion for cutting trees, and he and his friends would sally forth "armed with bill-hooks, cutting new walks from one large tree to another, through the thickets of the Holwood copses." Nelson delighted in Merton Place, and the streamlet which ran through the grounds was named the Nile by Lady Hamilton in honour of her hero. These, taken at random, are but a few of the associations with which the environs of London abound.

It is not always easy to define the distinction between "environs" and "suburbs," because as the town increases in size the suburbs are swallowed up, and the environs of one generation become the suburbs of the next. Mr. Thorne has adopted the only satisfactory plan of making the distinction a matter of mileage; he writes:—

"The *Handbook* contains an account—written in every instance from personal examination and enquiry—of every town and village, and all places of historical, antiquarian, and artistic interest, within a circuit of twenty miles round London, and of the more important places lying four or five miles beyond that boundary. For the metropolis an inner circle of four miles has been taken, and places within that circle are not included in the environs."

Of course there is a great difference in the character of the various places thus treated: for instance, the towns and villages in the south and east are more dependent upon London than those in the north. We find that the suburbs and environs of London grew up in the first instance along the course of the river, and that the northern heights obstructed the onward march of the builders until quite recent times. It may sound a paradox, but it is consistent with truth to say that Middlesex is one of the least known counties in England, and delightfully retired spots are still to be found in it by the initiated. In turning over the leaves of Mr. Thorne's book we constantly read of once beautiful villages now become the "prey of the builder," and how "the plague of building lighted upon" such a place as Willesden, which a few years ago was "a quiet, retired, thoroughly rural village." It is, therefore, quite inspiriting to learn that at Perivale, which is distant about eight miles from Hyde Park Corner, there were, in 1871, only seven houses, and thirty-three inhabitants in the entire parish of 624 acres.

The limits drawn by Mr. Thorne "comprise the whole of Middlesex outside the capital, a large part of Surrey, Kent, Essex, and Hertfordshire, and smaller portions of Berkshire and Buckinghamshire." One of the peculiarities of the names of places in Middlesex, which has often been noted, is that a large number of them have for their initial letter that stumbling block of the uneducated Cockney, the letter *h*, and the ears of most of us have been often tortured by the offensive forms of 'amstead, 'ighgate, &c. The Cockney, however, might retort with effect that courtiers, who should have known better, have perpetuated a fault of the same character in the title of the Earl of Arlington. Sir Henry Bennett, Charles the Second's Secretary of State, and lord of the manor of Harlington, was raised to the peerage as "Baron Arlington, of Arlington, in the county of Middlesex." Middlesex is a comparatively unworked county, and the articles devoted to its towns and villages are among the freshest in Mr. Thorne's volumes. Surrey, with its Beddington, Croydon, Epsom, Kew, Mitcham, and Richmond, comes next in interest. Kent, with its Blackheath, Gravesend, Greenwich, and Woolwich, takes a good place. Essex has fewer spots of historic renown, but can point to Greensted with its little wooden church, to Waltham with its abbey, and to Havering-atte-Bower, one of the favourite resorts of our sovereigns from Edward the Confessor—who prayed that those disturbers of his meditations, the nightingales, might be banished—to James I. who used to close the hunting-season by a visit there. Hertfordshire may well be proud of Hatfield, Hunsdon, St. Albans, Theobalds, &c. The larger portions of Berkshire and Buckinghamshire are outside the limits drawn by the author, but those

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parts within the circle contain in Berks, Windsor, and in Bucks, Eton and Burnham Beeches.

Mr. Thorne has managed to cram a mass of matter into a small space, and his articles, which all bear evidence of the author's actual inspection, are not so short as to lose their interest. Such renowned towns as Richmond and Windsor are not allowed to monopolise more than their fair share of space, and we find many valuable notices of the less-known places: for instance, there is a capital *résumé* of the various opinions as to the supposed site of the ford by which Caesar crossed the Thames in his second invasion of Britain at Cowey Stakes, and a statement of Dr. Guest's view that the stakes formed part of what may be called a fortified ford, and were there long before Caesar came into the island. *Apropos* of this we may quote the following from the article on Teddington:—

"It is a favourite legend at Teddington, and one adopted by the Emperor Napoleon III. in his *César*, that the place owes its name to the tide being arrested here—*Tide-end-Town*. But the tide is stayed by a lock, the lowest on the Thames, and locks are a comparatively recent invention. In early times, before the construction of bridges, locks, and other obstructions, there can be no doubt the tide ascended much higher. But the fatal objection to the popular etymology is the spelling of the name in the oldest records, *Totyngton*, *Todynton*, which points pretty conclusively to a patronymic *Toding*, as in Totingas, Tooting, or *Téting*, as in Taddington, Gloucestershire."

Mr. Thorne has taken considerable pains in this matter of the etymology of names, and gives the "Doomsday" form of all such names as are recorded in that document. Occasional passages in this book tell of privileges restricted to the public: thus we read that Knole has been closed since the autumn of 1874, and that access to other parks has been abridged. In certain instances the public are themselves somewhat to blame for this, as may be seen from the following passage on Bishop's Wood, Hampstead:—

"When open it was a paradise for the London botanist, ornithologist, and entomologist; and equally so for the unlearned lover of song-birds, wild flowers, and rough woodland. Woodpeckers, king-fishers, and other rare birds may be observed in Caen and Bishop's Woods. A few years ago Bishop's Wood was a favourite haunt of nightingales, but the London birdcatchers pursued the nightingales so keenly that they almost eradicated them. Since, however, the wood has been preserved, prowling birdcatchers are themselves watched and trapped, and the nightingales are again reappearing; in the spring of 1873 and 1874 their song was constantly heard on fine nights."

When we receive so much it seems ungenerous to ask for more, but we cannot but think that an Introduction giving some historical account of the growth of the environs, with a notice of the causes that have led to their rise, and in some instances decay, would have greatly added to the interest of the book. The cross references from place to place are abundant and useful, but some few seem to have been missed, as we looked in vain for Balham until we discovered it in the article on Streatham. Although the book is arranged in alphabetical order, and therefore is primarily intended for reference and use on special occasions, it is so full of interesting matter that it can be read with pleasure and profit. In one word, it is a worthy companion to Cunningham's *Handbook of London*, and higher praise could not well be given to it.

Henry B. Wheatley.

Picturesque Holland, a Journey in the Provinces of Friesland, Groningen, Drenthe, Overyssel, Guelders, and Limbourg. By Henry Havard. (London: R. Bentley & Son, 1876.)

M. Havard's *Dead Cities of the Zuyder Zee* had such a success, both in the original French and in translations, that he was quite justified not only in making another tour in Holland, but in telling the world what he saw. That book owed half its success to its name, and we know too well the difficulty of finding a good name, and the value of it when found, to be very severe on M. Havard for calling his second volume by a taking title. Still we must warn intending readers that if they want to know how to understand the phrase "Picturesque Holland," they must read the words that follow and explain it. The book will not take them to Delft or Gouda, or Dordrecht, or Alkmaar, or to any of a hundred other towns for which we ourselves should certainly claim the epithet; it ignores all west Holland, and all central Holland; it merely describes a tour begun in Friesland, and continued southward along the line of the eastern frontier, through Zutphen, Arnhem, Nymegen, Venloo, and Maestricht.

Manifold are the forms of patriotism; but it would not have struck us as probable that a Frenchman should think it worth while to explore the eastern provinces of Holland merely to disprove a statement in a German geography-book to the effect that the Netherlands were German. This statement, however, of Daniel and Kirchhof's *Leitfaden für den Unterricht in der Geographie*, confirmed by the aggressive utterances of a certain learned German with whom he discussed the point, decided M. Havard to visit the "threatened frontiers" for himself, "to explore them thoroughly, to ransack their traditions, and to learn their history at the fountain-head." How he performed this ambitious programme his readers must judge for themselves; for our own part, we suspect that, although the exploration was adventurous enough, the ransacking was a very rapid affair, and that "the fountain-head" yielded very much the same kind of history as might be acquired from any good modern Dutch compilation. The truth is, M. Havard's book, as an authority that claims to be trustworthy, is vitiated by two faults—by his habit of tossing at the reader the names of obscure authorities without giving his references, and by his incurable chauvinism. To support assertions by the names of Pontanus, Berchemius, Andreas Kempius, Rheidanus, to say nothing of Bentivoglio and Strada, is to stop the mouth of the critic; and who shall decide between Ubbo Emmius and Occo van Scharl? Only, as such names, so long as they are merely names without chapter or verse, do nothing to support the author's assertions, and do not make his style more readable, they might, perhaps, have been left out with advantage. Still more is the reader repelled by the childish glee with which M. Havard collects stories of Dutch dislike to Germany. Is it the Catholic priest of Oldenzaal who, in the midst of the *Culturkampf*, exults in being on the right side of the frontier? M. Havard notes it as patriotic antipathy, not observing that his own sketch of the history of the town has shown that in times of struggle it has always been more Catholic than patriotic. Is it an absurd story of the workmen of Almelo striking work rather than receive pay in German money? He quotes it with enthusiasm as a proof, not of a dislike to receive a depreciated foreign currency at par, but of a dislike to Germany. Venloo and the neighbouring towns "repudiate all German characteristics." At Maestricht "everything German is repelled." At Nieuwe Beerta "the few Germans that cross the frontier are not much liked." Animated by these observations collected during his tour, M. Havard was in a position to make a great speech to the club which entertained him on his return to the Hague. He had marched from Groningen to Maestricht, and the geography-book was annihilated. "Where," he said, "would justice be if a capricious stroke of the pen, wielded by a fanatic *savant* (M. Kirchhof), or if an unscrupulous political reign, could extinguish the sacrifices and the holy immolations of ages?"

It is not likely that what is written by a man with these prepossessions should be very well written, even in his own language; and when it comes to be anonymously translated there is plenty of occupation for the critic. We will not say of this translator, as Mr. Carlyle once said of another of his race, that "having no fear of human detection, and little of divine or diabolic, he has done his work unusually ill;" but we will say that he has done his work usually ill. Bodies swept off by an inundation "continue their cadaveric career far away." *Prétendant* becomes "pretending;" *la Place* of Steenwijk becomes "the place." It is hardly likely that the besieged citizens of Grave should, at the last extremity, have begged for a surrender with the argument that "otherwise they would all be reduced to extreme poverty." Nor, if the object of a writer is to combine clearness with grammar, has the translator succeeded very well in such sentences (and they are many) as that which concludes the extract quoted below.

M. Havard set out on his tour with three indispensable qualifications—an indifference as to how he travelled, a knowledge of Dutch, and good introductions. About the Frisian coasts he had, of course, to make his way in the boats of the country; and in the interior he and his companion were very often obliged to carry their knapsacks for themselves. Once, at least, an aged native, who had volunteered to act as porter, suddenly resigned in the middle of the journey, and left them to find their way among unknown villages without him. And the sea-ferries are generally more original than commodious. This is how, after great diff

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culties in procuring a boat at all, he arrived at Schiermonnikoog—the "Monk's Eye of the sect of Schieringers"—a little island off the coast of Friesland:—

"Arrived within about 400 yards of the shore, the boat stopped, when several small boats put out and made towards us, followed by a peasant's cart with two horses, which without hesitation took to the water. It was in this vehicle that we had to complete our journey and reach the land. When one goes to Venice one gets out of the train into a boat, which to a new-comer is somewhat surprising. At Schiermonnikoog it is the contrary. You get out of the vessel into a cart, which goes rumbling and stumbling through the different holes in the sand, threatening to swamp us or for us to be carried out to sea by the waves, but usually arriving safely to shore, the boats confining themselves to acting as convoy and giving passengers a hearty welcome."

Introductions as well as a knowledge of the language are most necessary in Holland, where the people are extremely hospitable to those whom they know, and very much the reverse to those whom they do not. M. Havard began at the right quarter, with M. van Heemskerk, the Minister of the Interior, himself. Armed with letters from him and other Ministers, he succeeded in piercing, not only through the doors of prisons and military hospitals, but through the reserve of the great Frisian nobleman M. de Cammingha, who has been known to refuse admission to his *château* "even to a king," because he had not the honour of his acquaintance. It is from this successful exploration of hidden stores of curiosity and interest that M. Havard's book has a real value of a certain kind. We forgive his absurd excitability on the German question, his pell-mell and unverifiable appeals to authorities, even the mediocrity of his translator, on the strength of his genuine love for the country he is travelling in, and his real additions to our knowledge both of the antiquities and of the social system of the eastern Netherlands. For he not only has much to say about the "picturesqueness" of Nymegen, of Arnhem, of Dutch Switzerland, but he honestly examines, as far as his time and knowledge will allow, such institutions as the *Beklemming* (or, as we may call it, the "Ulster custom") of Nieuwe Beerta, the penitentiary of Veenhuizen, and the system of poor-relief established at Dutch Mettray. The *Beklemming*, though not so unique as M. Havard imagines, is a highly characteristic social feature, and one that has both stimulated the curiosity of all Dutch jurists and successfully resisted the levelling *Code Napoléon*. "It constitutes to some extent a proprietorship over and above the original freehold," the original landlord retaining merely the right to a fixed rental, and the tenant enjoying in absolute right, with power to devise or grant at pleasure, all the accumulated improvements. In a few generations this right evidently grows into an ownership more real than that of the landlord.

Holland is a country so interesting both in its social and in its "picturesque" aspects that a book like this is sure to find readers, in spite of its deficiencies. A people which has ceased, for a time at least, to play a great part in the world; which lives a life of quiet activity, seeking on the one side to perfect its social system by all kinds of well-considered experiments, and, on the other, to secure and enjoy the conquests and accumulations of a stirring and adventurous past, must always have a great attraction for a nation so near akin to it as ourselves. Who knows how long it will be before we settle down to a position like theirs? In a couple of centuries, when all our coal is exhausted, and all our wheatlands have gone back to grass, life in England will be much the same as life in Holland is now. Let us hope that we shall show as much capacity as the Dutch for making a placid present succeed a great past.

T. H. Ward.

Aus der Zeit Friedrich's des Grossen und Friedrich Wilhelms III. Abhandlungen zur preussischen Geschichte. Von Max Duncker. (Leipzig: Duncker & Humblot, 1876.)

When a scholar of Max Duncker's penetration and learning determines to publish a collected and revised edition of his stray studies, we may feel sure that a valuable addition will thereby be made to our historical literature. As Keeper of the Prussian Records, an office which he held for many years, the writer of the *Geschichte des Alterthum's* was most favourably placed for studying the history of Prussia. It was natural that of all its parts two should appear the most attractive to him, and the essays may be divided into two groups answering to those particular subjects. Those of the first group relate to the history of Frederick the Great. The essay headed "Eine Flugschrift des Kronprinzen Friedrich" deals with the pamphlet entitled *Considérations sur l'état présent du corps politique de l'Europe*, which found a place among the *Œuvres posthumes* of the great king. Herr Duncker satisfactorily proves that this pamphlet was no theoretical explanation or clever picture of the attitude of Europe shortly before the Austrian War of Succession, but was written by Frederick the Great, then Crown Prince, with a view to its being anonymously printed in England to enlighten the public mind there and in Holland as to the designs of Cardinal Fleury and the real interests of those countries, and to win them over to the side of Prussia. He gives us an instructive survey of the history of Prussian policy from 1728 to 1738; shows how the system of leaning to Austria had failed; how, owing to an understanding between France, Austria, England, and Holland, Prussia from the autumn of 1735 found herself standing alone and exposed to the danger of being robbed of her rights to the Dukedoms of Jülich and Berg. Frederick did not carry out his intention of getting the pamphlet printed, because Fleury had begun to hold out prospects of a peaceable accommodation. A comparison of the *Considérations* with the Reports of Prussian ambassadors shows that Frederick must have made use of the latter for his pamphlet, and a correspondence, of which Duncker gives a copy, between him and v. Grumbkow, the Minister, no doubt also intended for the king's eye, goes far to prove the truth of the author's statement and lends additional interest to his work.

The second essay, "Die Schlacht von Kollin," is a defence of the king and of his account of that disastrous battle. Though here, too, very valuable matter, drawn by Herr Duncker from private State papers, is placed before us, we cannot but wish that in this new edition of the essay he had made some reference to the objections raised against his views by W. Boehm in the Review *Im neuen Reich*, 1871, vol. ii., pp. 761–772 (cp. Max Lehmann, in *Preussische Jahrbücher*, vol. xxxvi.).

The third essay deals with a much vaster theme, "Die Besitzergreifung von West Preussen." Like the second, it defends Frederick the Great—defends him, too, with regard to the question of the first division of Poland, that question already so often handled, and handled with a warmth of feeling not difficult to understand. The author agrees on many points with Arneth and Beer, and refutes the views of v. Smitt, among others, who ascribes to Frederick the first conception of the plan for the division of Poland. It was no small task to furnish a distinct picture of the condition of the Polish State, the impossibility of its inward regeneration, the plans and intrigues of the Empress Catharine; and it is to the correspondence of Prince Henry of Prussia with his royal brother that our author is chiefly indebted for his most valuable information. Here and there the author sums up in the following fashion the leading features of Frederick's policy in this question:—"Frederick's greatest wish was the maintenance of peace, . . . while, . . . determined to hold fast to the Russian alliance, he was of opinion that, if possible, the war contemplated by Austria ought to be averted." But to attain this end a sacrifice must be found, and if Poland became the sacrifice which the three Powers began to divide between them, Austria, by her occupation of some of the border lands of the Polish territory, no doubt had set the first example. We cannot read of this transaction at the present day without being continually reminded that the opposition of the interests of the three Powers, as well as the attempt to render that opposition harmless, is as old as it is lasting, and it is not difficult to draw parallels between past and present tendencies, which the impartial historian wisely refrains from pointing out.

The subject of the second group of essays is that epoch of Frederick William III.'s reign which followed the battle of Jena and preceded the War of Liberation. Among the many contributions made lately to the history of this important epoch this of Duncker's deserves to rank very high, especially the essay headed, "Preussen während der Französischen Okkupation," the longest in the volume, which has already acquired a classical value, and been thankfully used by the students of this epoch. Never has the whole danger of the situation of Prussia at that time, the temporary divergence of views of her leading statesmen and military leaders, the secret play of diplomacy, been so faithfully set forth as here by Duncker, who was able to make use of the Reports of a number of ambassadors, and often enough rectify

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the works of Thiers and Pertz. If, to hear men like W. v. Humboldt, Scharnhorst, Gneisenau, speak in their own words be in itself a pleasure, Duncker's accompanying commentary increases that pleasure. We have no hesitation in pronouncing this essay, which both supplements and modifies previous views on the subject, the most important of the whole collection.

The import of the essay "Eine Milliarde Kriegsentschädigung welche Preussen Frankreich gezahlt hat" is denoted by the title. Proof in figures is given that France received an indemnity of fully a thousand millions from Prussia for the war of 1806–1807, a sum exceeding, even according to Napoleon's estimate, which was too high, the net revenue of Prussia for thirteen years.

The last essay, "Die Mission des Obersten von dem Knesebeck nach Petersburg," which makes the note p. 434 in a sense unnecessary, is an admirable complement to the attack lately made on the trustworthiness of the General Feld Marschall, by Max Lehmann in his work, *Knesebeck und Schön*. It was the imagination of old age, no doubt, which carried him away and made him falsely assert that it was he who had induced Alexander to accede to the plan of the campaign which had developed itself of its own accord in the winter of 1812, and of which no one in Russia had formed any but the vaguest outline beforehand. Knesebeck had rather, in accordance with orders received, done all in his power to induce Alexander to yield and to maintain peace, and had expressed himself on the dangers of the system of continued retreat. We could have wished that now and then the style of these essays had been rather less ponderous. Why the note, p. 219, breaks off suddenly in the middle it is impossible to discover.

A. STERN.

CURRENT LITERATURE.

The Age of the Antonines. By W. W. Capes, M.A. (Longmans.) This book forms the sequel to the author's previous volume on the Early Empire. Though we wish that Mr. Capes had adhered to the common arrangement, and started afresh from the death of Nero rather than from that of Domitian, yet the period he has chosen undoubtedly admits of a separate treatment. Its claim to the title commonly given it, the Age of the Antonines, rests, indeed, rather on the lasting impression produced by the surpassing moral excellence of the two emperors of that name than on the extent to which they moulded the character of their times, or the mark they left on the imperial system itself. In these respects the reigns of Trajan and Hadrian are far more important than those of their immediate successors. But taken as a whole this golden age of the Empire is precisely the one a study of which best enables us to estimate correctly the merits and demerits of the imperial system. The machinery is more complete than in the days of Augustus and Tiberius, and it is worked by able and honest hands. Never had despotism a fairer field; and nowhere else can history show such a series of enlightened despots. Here, however, Mr. Capes seems to us to have somewhat neglected his opportunities. Except in a single and that a very short chapter at the end of the book, he makes no attempt at any complete account of the system of government itself; nor does he clearly point out its historical relations either to the earlier Augustan *régime* or that which developed later. Indeed, what strikes us as the chief fault of the book is that, while there is in parts a disproportionate fullness of detail, it lacks comprehensiveness as a whole. Even in the personal biographies of the emperors, good as they unquestionably are, a little judicious pruning might have left room for other equally important matter—such, for instance, as the economic condition of the Empire, a point on which we get only a few incidental remarks. So, again, in the chapter on the relations between the Imperial Government and Christianity, the circumstances which brought Christianity, as distinct from Judaism, into direct collision with the law are clearly and fully explained; but the subtler points of contact between the new religion and Paganism, and their respective influence upon each other, are passed over almost in silence. In this and other cases—*e.g.* the sketch of Herodes Atticus—we suspect that Mr. Capes has half-unconsciously lingered longest over those parts of his picture which he loves the best, a fault most pardonable in itself, but apt to be destructive of the general effect in a work which requires so rigid an observance of the laws of proportion and perspective as a handbook. The parts of the book in which Mr. Capes shows to the greatest advantage are the lives of Trajan and Hadrian, and the chapter on the "Literary Currents of the Age," the last being particularly good and clear. His style is always graphic, though here and there somewhat too ornate for sober history. So far as we have been able to discover, the book is remarkably free from inaccuracies; so that we have no scruple in noticing the obvious slip on p. 38, where Trajan's statue is said to have been replaced by that of the Apostle Paul: we believe that the intrusive Apostle is St. Peter.

Briefe von Goethe an Johanna Falmer. Hrsg. von L. Ulrichs. (Leipzig.) This book and an article in the *Rundschau* show that Johanna Falmer was the model for *Stella*. Her Platonic love to F. H. Jacoby was dramatically developed by Goethe into a more corporeal flame, and Jacoby was metamorphosed into Clavigo. Goethe's anticipations expressed in this correspondence, that "Fritz" would be delighted with the identity, were signally mistaken, for "Fritz" was as furious as Kestner was when his Lotte was dragged before the world as Charlotte in the *Sorrows of Werther*. These letters may here and there help to fill a gap in Goethe's biography, but they are for the most part utterly trivial, and some of them are marked by the offensive underbred tone which occasionally appears in the Stein letters; perhaps some of his correspondents took this for the ease of the aristocracy. April, 1776, No. 44 (when Goethe was twenty-eight years old), a horrid effusion:—"Wanted a good dozen Dutch pocket-handkerchiefs, very big, and a pair of very good cuffs—middle kind have enough of." Then come some hateful sentences about the enchanting Lili Schönemann, which should be compared with the poetical pictures and regrets in the Autobiography and the Conversations with Eckermann. She is "polished off," also:—"The devil take the lot. The poor creature I lament for being born of such a race." The publication of trash like the following almost makes one long for an intelligent Censure of the Press:—"I beg for a portion of pomatum to make the hair grow, with the receipt." The fanatical editor—who is in ecstatics over this sort of stuff as if it were part of *Faust* or the *Phaedo*—annotates the passage, and solemnly suggests that the grease might be for Lili. Let us note that Johanna Falmer afterwards became the wife of J. G. Schlosser, who was first married to Goethe's sister Cornelia.

Aus dem Leben des Generals Oldwig von Natzmer. Ein Beitrag, &c., von G. E. von Natzmer. I. Theil. (Berlin: Mittler.) General Natzmer is known in history as the officer sent by Friedrich Wilhelm III. to Murat, with such excuses as might be invented, when news came of York's famous defection from Macdonald, and signature of the Convention of Tauroggen with Diebitsch. Unlike York, Scharnhorst, or Blücher, this general was born to greatness in the Army and Palace, begining as a page at Court, where he spilled soup over Friedrich Wilhelm II., which incident might have ruined his career but for the kindness of the Crown Princess, who, as the biographer very respectfully explains, took the blame on herself. Natzmer was an intelligent scholar of Tempelhoff (the translator of Lloyd) and Scharnhorst; was at Auerstadt, and afterwards collected the Duke of Würtemberg's disorganised corps, becoming later on commander of the 1st Battalion of the Guard. Anyone who has seen the style in which the Emperor William sits his horse, or knows how his ideas flow, must be startled to find his name as Natzmer's youngest lieutenant sixty-nine years ago! The solidity of his professional attainments becomes intelligible when we find that, as the Queen thought the child of eleven too weak for actual duty(!), the Prince gave much time to study, especially to the historical works of Frederic the Great. Natzmer had communicated to Droysen, for his Life of York, the details of his ostensible mission to Murat, and his secret errand to Alexander. This biography gives another version, which may have been the draft of his official Report. Natzmer was also privy to Kleist's and Blücher's negotiations with Thielmann, the Saxon Commandant of Torgau, who wanted against orders to surrender his fortress to the allies. His memoirs further throw light on the enquiry whether Müffling was warranted in saying that "at Bautzen Blücher and Gneisenau behaved like two fools," and on various interesting points of the war of 1813, although Droysen, Aster, Bernhardi, and others long since laid the general's memory under contribution. The intellectual and literary value of this biography is not great: its utility is diminished by the author's systematic failure in separating facts told by General Natzmer from the amplifications due to books.

Cassell's Illustrated History of India. By James Grant, Author of "British Battles on Land and Sea," &c. Vol. I. (Cassell.) As a book likely to attract a public which cares little for native India in historical detail, or is quite content to accept its history prior to the days of the East India Company compressed into a chapter of less than half a dozen pages, treating of both Alexander the Great and Alderman Thomas Smith, we may recommend Mr. Grant's compilation under notice. It should, at least, serve to interest and instruct a great many readers who would not, or could not, give a like attention to a drier and more elaborate treatment of the same well-worn subject. The captious Oriental scholar will find here no chance mis-spelt word to pounce upon in evidence of the profundity of his knowledge and research; nor will he be enabled to make a printer's error the means of exhibiting his recent reading and irrelevant discoveries. Mr. Grant has openly raised the standard of conventional orthography, and boldly bids defiance to the most pedantic of transliterating critics. The abundant and conspicuous illustrations are really good in their way; though some, to speak in dramatic phraseology, have a strong transpontine colouring—such, for instance, as the "Defeat of Hyder Ali" in the Pass of Singarpetta (p. 121), and the "Defence of the Redoubt at Tanjore" (p. 139). Many are identified as old acquaintances that have done frequent duty on former occasions, and some are reproductions of very recent drawings and photographs. Did we not recognise the likeness of Tipú Sáhib as a familiar portrait, we should be disposed to set him down as the type of anything but a Muslim: for the turban, head, and neck are such as may be seen daily in the Indian Government Offices, especially on the Bombay side. Among the superior engravings may be mentioned the "View in Murshidábád" (p. 54), and "Mausoleum of the Emperor Humáiyún" (p. 421). It is not to be expected that a work of this kind should aim so much at elegance as at lucidity of style. The main object of its author would naturally be to

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retain all important historical facts, and to omit no salient points in the retrospect of India displayed to us in the pages of writers whose number has rather increased than diminished in very recent years. But we think there is a little confusion of ideas which might have been avoided by closer revision of the sentences. Take, for instance, the concluding paragraph of chapter iii. :—"At this time, the French, by their manners and subtle mode of paying flattering compliments, were supposed by the natives of India to be a people superior in valour to us; *but* though M. Dupleix was nothing of a soldier, he had many brave officers under him." We should venture to suggest that a better *sequitur* to the supposition would be obtained by making "though" succeed the comma after "soldier," or in substituting from the italicised word inclusive, "but though M. Dupleix had many brave officers under him, he himself was nothing of a soldier."

Mrs. Marshall's *History of France for the Use of Children* (Seeley and Co.) is, as she tells us, founded, so far as the period before the Reformation goes, upon a work of M. Lamé Fleury, while the subsequent period has been re-written, and a final chapter added, by "an able and experienced scholar." The book is only fitted at all for children too young to be taught history in any real sense, but the stories of what took place in France at various times are interestingly told, especially in the earlier part. But the book is distinctly not a work of any very high historical knowledge or intelligence.

Miss Emily Cooper's *History of England* (Simpkin, Marshall and Co.) is a compilation from a limited number of authors. The author has evidently worked hard and has done her best. But she has neither the special powers nor the breadth of knowledge which would qualify her to undertake such a subject. The only sign of her acquaintance with Prof. Stubbs is the quotation, at second-hand, of a few lines; while she ventures to deal with Henry VIII. without knowing anything of Mr. Brewer; with Mary Stuart without knowing anything of Mr. Hosack; and with Lord Bacon without knowing anything of Mr. Spedding.

Mrs. Roe's *Sketches of English History* (Simpkin, Marshall and Co.) is one of those books which it is very difficult to take seriously. Her preface prepares us for a somewhat airy production, "a light, gossiping narrative, which may serve to arouse in girls a taste for the study of English History." But she also assures us that she intends "mentioning important circumstances, generally received as facts;" and we are, therefore, left to the conclusion that there is actually now living an educated lady who thinks that it is generally believed that "King Arthur *and his Knights*" (the italics are our own) "fought against the Saxons;" that seven kingdoms were formed by hordes of *Saxons*, and called the *Saxon* Heptarchy; that Becket's father was a Saxon by birth, who married the daughter of a Saracen chief; and that the Petition of Right was granted in 1629. Mrs. Roe's account of the Battle of Hastings is, perhaps, rather odd, but her account of the well-known finding of the body of Harold is odder still. It appears to have been "recognised by *Edith*, his widow," not, therefore, it would seem, by Mr. Tennyson's immaculate maiden, but by a personage whom Mrs. Roe states at p. 27 to have been married to Harold, "Edith, Earl Morca's [*sic*] beautiful sister." Of course everything is not as bad as this; but mistakes of this sort are enough to pull down any book. If Mrs. Roe would put herself on a course of real historical study for about ten years, she would probably produce something which might be instructive as well as attractive to young girls. Her book at present is a mere will-o'-the-wisp.

The history of the religious societies of the Commonwealth has been so frequently written from without, that it is with satisfaction that we turn to the late Mr. Barclay's *Inner Life of the Religious Societies of the Commonwealth* (Hodder and Stoughton). The writer was himself a member of the Society of Friends, and his work is, in fact, an enquiry into the relations of that body to earlier religious communities, and into the principles on which their success was founded. The Friends succeeded, he holds, because of their adoption of lay preaching on a large scale, thus utilising an amount of force which was neglected by most other bodies; and also because their religious views were less trammeled by the pedantry of that Calvinistic theology which was almost unopposed at the time when George Fox appeared upon the scene. No doubt Mr. Barclay is justified in saying that whenever the history of the time is fairly written it will be necessary to take into more account than has yet been done the charges brought against the Presbyterian clergy by the Friends. It may well be imagined that there was a vast amount of shallowness concealed under the iron folds of their remorseless logic. Mr. Barclay, indeed, admits that his own body sometimes exaggerated the untrustworthiness of this formal learning into a contempt of all learning whatever; and it is probable that a writer taking a more comprehensive view of the situation would not always accept upon trust some positions which he regards as self-evident. But there is no question that he has produced a work which has not only cost him much labour, but that he has said things of which every historian of the Commonwealth will be bound to take account.

In concluding her little book on *The Struggle Against Absolute Monarchy* in the "Epochs of English History" Series (Longmans), Miss Cordery says:—

"We thus see that we have travelled a long way since 1603. Then it would have been held folly, if not treason, to say that Parliament was to be first, the King second; or to say that Protestants who did not think as their neighbours thought were to be free to worship in their own way and to teach their own beliefs."

Perhaps we may be allowed to add that we have travelled a long way to Miss Cordery's unpretending little volume from the books which still hold their own in many schools. It is as well to know, however, what class of students such a book is intended for. The very young, who can only take in biographical incidents, are, doubtless, not intended to use it. But as soon as a child is old enough to grasp the idea of constitutional change, he may well be thankful if his teachers are wise enough to give him Miss Cordery's guidance. The only doubt is, whether the mass of parents will be able to appreciate the real goodness of the book. It requires a very full knowledge of history to see that even when she restrains herself from speaking she has a fund of knowledge in reserve, and to remember how much of accuracy in what is said depends on knowledge of that which is not said. Naturally, indeed, in a period of such contention, there will be points on which criticism might be brought to bear, and many will doubtless wish that Miss Cordery had brought the absurdity of the proceedings of the ship-money fleet against the Dutch fishermen into a little clearer light, and had given more weight to the technical correctness of the defence of James II. in the matter of the Declaration of Indulgence. In arguing from the common-sense principle, that it is one thing to indulge one man and another to indulge several hundreds, Miss Cordery forgets that wholesale suspensions of the law, as, for instance, in the case of the exportation of undressed cloths, had been of the commonest occurrence in the days of James I. and Charles I. In a book, too, which is certain to reach a second edition, it is worth while to point out that the concluding sentence of section 4, at p. 79, is pure nonsense, from the omission of some words which were doubtless intended to be inserted.

NOTES AND NEWS.

Messrs. Macmillan and Co. have in the press, and will publish almost immediately, a small work by Mr. Edward A. Freeman on *The Ottoman Power in Europe; its Nature, its Growth, and its Decline*, uniform with his *History of the Saracens*.

The Council of the Camden Society have accepted an offer of Mr. E. Maunde Thompson, the editor of the Prideaux Correspondence, to print two volumes of selections from the Hatton Papers, which are full of political and domestic interest, and which extend over the period from the Restoration to the reign of George I. They have also accepted a proposal from Mr. S. R. Gardiner, to print a selection from the petitions to Charles I., preserved in the library of Mrs. Carew, of Crowcombe Court.

We are glad to hear that Prof. Félix Liebrecht is preparing for the press a collection of articles on Folk-lore.

The forthcoming Part of the Palaeographical Society's Facsimiles will contain twenty-six plates. The series will begin with five specimens of Early Greek Inscriptions, exhibiting forms of alphabets used in various districts of Greece and her colonies in the fifth and sixth centuries B.C. Among the Greek MSS. from which plates are taken are the Bodleian Plato, A.D. 896; Basil's *Homilies* of the year 953; the Laurentian Aeschylus of the tenth or eleventh century; and Homer's *Odyssey* of the thirteenth century. The series of Latin plates begins with the famous Medicean Virgil, and also contains early Gospels from the Monastery of Carhie, sixth century; the Gospels of Mac Regal in the Bodleian Library; a Visigothic MS. of the year 919; and *Aratus* of the end of the tenth century. There are also several plates of Illuminations; and the Part concludes with a handsome MS. of Chaucer's *Canterbury Tales* of the beginning of the fifteenth century.

The Royal Historical and Archaeological Association of Ireland, besides its *Quarterly Journal*, has issued, in a series of annual parts, a work of great interest to the student of ancient art in Ireland, and no less so to the Celtic philologist—viz., *Christian Inscriptions in the Irish Language, from the Earliest Period to the Twelfth Century*. It was commenced in 1870, and will be completed—in two volumes quarto, with nearly a hundred plates—by the issue of the part for 1876. The work is edited by Miss Stokes. The volume to be issued to the members for 1877 will be an ancient Irish tale of the heroic period of the history of Erin—viz., "The Destruction of the Bruidin da Derga, or Palace of da Derga, and the Slaughter of Conaire Mór, Monarch of Ireland, by Irish and British Pirates, in the First Century before the Christian Era." The tale, although, of course, not so old in its present form as the date at which its action is laid, is one of the most ancient Irish tracts extant, and will prove of great value and interest to the student of the Irish language, and is full of illustrations of the manners, customs, dress, and arms of the Irish at a very ancient period. The tale will be edited, with a translation and notes, by Mr. William M. Hennessy, M.R.I.A.

The Swedish poet Talis Qualis died at Stockholm on the 5th inst. He had so consistently adopted this pseudonym throughout his poetical career that he was not readily identified with the busy journalist and honoured member of the Swedish Academy, Carl Vilhelm August Strandberg. This writer, of varied and brilliant talent, was born at Stigtomta in Strengnäs, on January 16, 1818. He went to Lund University in 1837, remained there nine years occupied with aesthetics, and with the interpretation of the Hegelian philosophy, and then began life in Stockholm as a journalist. In 1862 the Swedish Academy called him up into its select circle; in 1865 he became editor of *Post och Inrikes Tidningar*, a post which he held until his death.

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Under his auspices this newspaper, the most influential in Sweden, and one of the oldest in Europe, for it was established in 1645, became a literary power in the country. As Talis Qualis, Strandberg published several admirable volumes of original lyrics, among which *Songs in Coat of Mail* is perhaps the best, and translated from Byron and Molière.

Messrs. Macmillan and Co. will publish shortly a new work by Dr. Abbott, entitled *Through Nature to Christ*, founded on his Hulsean Lectures lately delivered at Cambridge.

Mr. Matthew Arnold is preparing for the press a new edition of his poetry, together with some of his recent papers on questions of the day which have appeared in *Macmillan's Magazine*, the *Contemporary*, and other Reviews.

Miss Braddon's forthcoming novel will be entitled *Weavers and Weft*, and may be looked for next week.

Mr. G. Barnett Smith is, we believe, the author of the article on "James Hannay" in the current number of *Temple Bar*.

Messrs. Marcus Ward and Co. will publish this year a volume of travels in Southern Europe, by Mr. G. F. Rodwell, of Marlborough College, to be entitled *South by East*.

The recent annual meeting of the Women's Education Union was well calculated to encourage its promoters. That energetic society has not only done much by way of public lectures, by scholarships and exhibitions, and the like agencies, to stimulate public interest in the improved education of girls; but it has been the parent of an eminently successful association—the Girls' Public Day-School Company—which has already established twelve large schools in important centres. Each school is under the supervision of a responsible governing body, and the care of trained and highly-qualified teachers. The latest product of the activity of the Union is a new society for the registration and training of teachers, intended mainly to meet the increasing difficulty which is being felt by the promoters of good schools in obtaining skilled and accomplished governesses. Every honest effort in the direction now taken by the Women's Education Union deserves cordial welcome and encouragement.

Mr. Percy B. St. John has just completed the revision of Gustave Aimard's Indian romances by translating the *Missouri Outlaws*, which will shortly appear for the first time in the English language.

Mr. F. T. Palgrave will, we hear, be a candidate for the Professorship of Poetry at Oxford, which will shortly be vacant by the conclusion of Sir F. H. Doyle's ten years' tenure.

The Brahmo Year-Book for 1876, edited by Miss Collet (Williams and Norgate), gives a sketch of the history and progress of the Brahmo Somāj since its foundation by Ram Mahun Roy. Complete lists of the stations where Samāj services are held, of the churches, schools, and periodical literature, enable the reader to form a pretty accurate judgment as to the present position of the avowed adherents to the new sect. The most flourishing churches outside Calcutta seem to be in Dacca, Madras, and, strangely enough, in the Panjāb; but the closely-allied communities of the Prārthanā Samāj in Bombay and Pūna are also influential. To the numerous class in England who watch with interest and sympathy this latest outcome of Hindu religious thought, this little pamphlet ought to be very welcome.

Dr. Ernst Heitz, of Basel, who is at present Professor of the Political Sciences (*Staatswissenschaften*) at Jena, has received a very pressing invitation to accept the chair of National Economy in the Agricultural School at Hohenheim, in Würtemberg. The composer Joseph Rheinberger, of Vaduz, in Graubünden, Professor at the Royal Konservatorium in Munich, has received a call to Frankfort-on-the-Maine in order to found a Konservatorium in that city, towards which purpose a wealthy citizen has already contributed a million marks. We learn these facts from the Basel *Nachrichten*, and the *Tagblatt* of Chur. The Swiss are not a little proud of being able to furnish the German schools with scholars and artists. A few years ago the majority of such international migrations were in the reverse direction.

The University of Geneva at the present moment possesses sixty-four professors and tutors, and 325 students: of the latter, 101 belong to the Canton of Geneva, sixty-one to other parts of Switzerland, and 162 are foreigners. There are fifty-seven female students, two of whom are Russians. The students are divided as follows: Philosophical faculty (*Sciences, lettres, et philosophie*), 147; Medicine, ninety-three; Jurisprudence, forty-eight; and Theology, twenty-seven.

A man has just died in Liestal, the capital of the half-Canton of Basel-Land, who played an important part in the Revolution and Civil War by which the old Republic of Basel was divided into two parts, and the country finally broke the yoke of the sovereign city. Kölner—"der Saure," as he named himself, partly to distinguish himself from his brother Kölner "the sweet," who was a sugar-baker, and partly because he had something sour in his character—served the cause of the country against the city both with sword and pen. His *Raurarische Lieder* are said to have done more than anything else to kindle the courage of the Basel-Landers, and to uphold it when it was failing, during the long struggle from 1831 to 1833. For some years the old poet has moved about through the streets of Basel and Liestal like a stranger from another world. His funeral was made the occasion for reminding the present generation of the services done for it by the almost-forgotten man. He was buried at Liestal, by the side of Herwegh and Stephen Gutzwiler.

The Société des Anciens Textes Français has just issued a fresh volume, *Les Miracles de la Vierge*. Owing to the agent's delay, the last volume, the romance of *Brun de la Montagne*, edited by Prof. Paul Meyer, has not yet been delivered to the English subscribers.

The current part of *Romania*, No. 20, contains a long and valuable essay, in Italian, by C. Nigra, on "Italian Popular Poetry," in which are defined and described its narrative poems or *canzoni*, which are divided into three classes—*storiche*, *romanzesche*, and *domestiche*—and the lyric poems, or *strambotti* and *stornelli*. As *sonetto* is a diminutive of *suono*, so is *strambotto* derived from *strambo*, a word which in Italian, as in Provençal, means "distorted," "unequally matched," &c. Thence in Provençal comes the expression *Rims estramps*, signifying unmatched—*i.e.*, unrhymed verse. In Italian the *strambotto* is rhymed, but the word has "il senso di strofa separata, non legata, &c." The *stornello* has often been confused with the *ritornello*, which is a quite different form. Its name is an Italian diminutive of the Provençal *estorn*, which means a combat, its verses being intended to be chanted alternately by rival minstrels. The other articles of length are "A Fragment of a Catalan *conte* translated from the French," by A. Morel-Fatio; and an exhaustive account of "The MSS. of the French Sermons of Maurice de Sully," by Paul Meyer. The "Chronique" contains a lament over the untimely end of the *Jahrbuch für romanische und englische Literatur* and the *Rivista di filologia romanza*, in place of which excellent journals is to appear, from March 31, the new *Zeitschrift für romanische Philologie*, edited by Prof. Gröber, of Breslau.

The *Nuova Antologia* for January has an article by Signor Berti continuing the controversy which has lately arisen about the trial of Galileo. Signor Berti complains that the criticism of Herr Gebler, who asserts the falsification of some of the documents recently published by Signor Berti from the Vatican Archives, is founded on internal evidence only, and does not rest upon an examination of the original documents themselves. Signor Berti defends the chief points in his own conclusions which Herr Gebler has impugned. There is also an admirable piece of criticism by Signor de Sanctis, who analyses the Nerina of Leopardi, and shows the relation of Leopardi's conception of woman to that of the other great Italian poets. Signor Ciampi contributes an interesting article on the fortunes of Donna Olimpia Pamfilj after the death of her brother-in-law, Pope Innocent X. Donna Olimpia had ruled the Pope with an iron hand, and had amassed treasures for herself by every means in her power. The present article is a chapter from a work which is soon to appear under the title of "Innocenzo X. e la sua Corte."

We have received *Emanuel Swedenborg: the Spiritual Columbus*, by U. S. E., second edition (Speir); *The Position of the Priest during Consecration*, a Supplement and a Reply by Dean Howson (Macmillan); *Popular Education*, by E. Jones (Pitman); *Geschichte der deutschen National-Literatur*, von A. F. C. Vilmar, achtzehnte vermehrte Auflage (Marburg: Elwert); *Die Treulose Witwe*, von Eduard Grisebach, dritte Auflage (Stuttgart: Kröner); *Archäologisches Wörterbuch*, von H. Otte, zweite Auflage (Leipzig: Weigel); Hermanni Henrici ab Engelbrecht *De Wineta deperdito Pomeranorum Emporio Commentatio*, hrsg. v. H. Müller (Marburg: Elwert); Dr. Dobell's *Reports on Diseases of the Chest* (Smith, Elder & Co.); *Vivisection*, by G. Macilwain (Hatchards); Publii Virgilii Maronis *Aeneis*, illustravit God. Guil. Gossrau, editio secunda (Quedlinburg: Basse).

OBITUARY.

Fergusson, Sir William, F.R.S., at George Street, Hanover Square, Feb. 10, aged 68.

NOTES OF TRAVEL.

The United States Geological and Geographical Survey of the Territories has recently issued a Relief Map of what is known as the Yellowstone "National Park," by W. H. Holmes. The map is on the scale of two miles to an inch, and has been drawn from surveys by G. R. Bechler, Adolf Burck, and others.

Among the numerous works drawn forth by the late Exhibition at Philadelphia, a neat little volume, entitled *Medals awarded by Foreign Societies to Kane, Hayes, and Hall*, has just come under our notice. It has been compiled by Prof. J. E. Nourse, of the United States Naval Observatory, in connexion with the historic collections exhibited by that department as illustrative of American Arctic exploration.

The Coasts of Chile, Bolivia, and Perú (Washington: Government Printing Office) is the title of a volume which has been compiled in the United States' Hydrographic Office. The valuable information contained in it has been derived, to a great extent, from Captain F. Chardonneau's *Les Instructions Nautiques sur les Côtes du Chile et de la Bolivie*, and Captain Aurelio Garcia y Garcia's *El Derrotero de la Costa del Perú*. Extracts have also been made from various other sources, including works by officers of the Chilean navy.

We confess to having undertaken the perusal of *A Visit to Japan, China, and India*, by R. N. Fowler (Sampson Low and Co.), with a certain amount of trepidation, for the author alleges as his excuse for its publication that he has "taken the opportunity to allude to a number of questions of public interest in which, both in and out of Parliament," he has "for many years taken a deep interest." Our thoughts involuntarily flew to the suppression of the opium trade and similar entertaining matter, but our alarm proved to be needless, for we do not remember ever to have met with 289 pages of more harmless prattle, which appears to us to be better calculated to amuse the

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author's domestic circle than the general public. Mr. Fowler was absent from England about six months and a half, a period which is hardly excessive for the performance of his self-allotted task; his journey to Japan, *viâ* the United States, occupies twenty-nine pages, and excursions in Japan and voyage down the Chinese Coast, two chapters of some forty pages each, while the remaining 180 pages are devoted to the Straits Settlements, Ceylon, and India. Of Japan, as may be imagined, Mr. Fowler saw but little, and of China next to nothing, for he only paid flying visits to Shanghai and the southern treaty-ports, and he more than once expresses the opinion that "what is easily seen of China is seen from the deck of a ship"—a remark which tends to show that he did not take much trouble to see the country. In India Mr. Fowler visited Madras, Calcutta, Benares, Lucknow, Delhi, Lahore, Agra, and Bombay, whence he returned home by way of Egypt. He devotes a good deal of space to some desultory remarks on his favourite subjects, but he does not throw any new light on them, so far as we have been able to discover. The following is rather a good specimen than otherwise of his simple style:—

"I established myself at the Grand Hotel—a very comfortable house—managed by a company, of which Mr. Smith, a gentleman whose public spirit has done much for Yokohama, and to whose courtesy and knowledge of Japan travellers who consult him are much indebted, is a leading director."

We would suggest to Mr. Fowler that, for perspicuity's sake, it might be well to adopt algebraic signs in his next work.

We understand that the King of Portugal has just appointed the Marquis de Souza Holstein, Vice-Inspector of the Royal Academy of Arts at Lisbon, and Dr. José J. Rodrigues, Professor of the Polytechnic School, to be the Portuguese Commissioners for carrying out the agreement made at the Paris Geographical Congress in 1875 for the international exchange of publications of scientific, artistic, and literary interest and value.

We hear that, at Colonel Gordon's request, Lieut. C. M. Watson, R.E., has undertaken the reduction to a common scale, previous to their publication, of the manuscript maps of the Upper Nile and the lake region of Africa, to which reference has before been made in these columns. The map, when reduced, will be engraved for the Royal Geographical Society by Mr. Stanford.

The *Revue de Géographie* for February contains the first instalment of a translation from the Chinese, entitled "Journal d'une Mission en Corée." The Journal is that kept by Kwei Lin, who was sent on a special mission to Corea, by the Emperor, Tung Chih, in 1866, and it promises to be interesting. The translation has been made by M. F. Scherzer, of the French Legation at Peking.

At the meeting of the Royal Geographical Society on Monday, February 26, Mr. E. D. Young, R.N., will read a paper on his experiences in connexion with the Lake Nyassa Expedition, and it is also hoped that the Rev. Roger Price will personally give some account of the difficulties he had to surmount in his recent endeavour to make a bullock-cart road from the East Coast of Africa to the highlands.

We hear that the statement made last week by a contemporary, that the African Exploration Fund is now definitely started, was premature. The matter is still under consideration, and the scheme of operations has not yet been finally settled.

MAGAZINES AND REVIEWS.

The *Contemporary Review* exhibits no signs this month of a divided house, and contains several valuable social and literary articles. Mr. Dowden asserts for George Eliot's *Daniel Deronda* a twofold excellence of breadth and height, almost unmatched except by Shakspere, and regards Sir Walter Scott as an artist only as regards breadth of human sympathy, and of secondary rank. Mr. Freeman discourses on "The English People in Relation to the Eastern Question." But the most brilliant article in this number is Mr. Peter Bayne's "Henrietta Maria, the Roman Catholics and the Puritans," a masterly survey of a curious piece of history, embracing the mutilation of Prynne, the sacrifice of Strafford, the return of Henrietta from Holland, with treasure, ammunition, and stores, in 1643, to the succour of her husband, whom she rejoined in the vale of Kineton, in Warwickshire. Mr. Bayne justly considers that this brilliant episode of English history has received scant attention from authors, and thinks that the King's fortunes might have fared otherwise could he have had Henrietta's heart in his breast or her brains in his skull. From her own point of view, and according to her lights, she was a perfectly consistent character, with no little of the heroine in her composition. One change we note in this month's *Contemporary*—namely, a qualified recurrence to the notices of books which was a feature of the *Review* under Dean Alford, and which was missed after his connexion with it ceased. There is a *quasi*-appendix of seventeen pages or thereabouts, in smaller print, headed "Essays and Notices," to the February number, which seems to feel the way towards reviving a valuable feature. The instinct is a wholesome one; but why beat about the bush? "As well to eat the devil as the broth he's boiled in," says Philip van Artevelde.

We have one fault to find with the *Church Quarterly*. It is too distinctly and obtrusively—now as at other times—the *Church* Quarterly. Not that we object to definite opinions, or to the strong expression of such opinions, but we do object to see them taken as the sole criterion of what is true and valuable. For instance, the reviewer of the recently published volume of Dean Stanley's *Jewish Church* takes credit for toleration, but he seems to us to have a very imperfect conception of what toleration really is, or at least of what the duties of a critic should be. He is evidently not accustomed to ask himself simply the question, "Is this true in itself?" Nor is it enough that a proposition should be orthodox as well as true, if it comes from a source the orthodoxy of which is questionable. Thus the critic blames Dr. Stanley for quoting "such men as Matthew Arnold, Dr. Colenso, A. H. Clough, Dr. Jowett," Renan and Ewald, and he complains that these writers are quoted "without a word of warning or disapproval." Surely "warning or disapproval" would at this time of day be very superfluous. But in any case the writers in question have said much that is true and penetrating, and all the more true and penetrating because it is not clothed in merely conventional phraseology. It is quite possible to believe that in their writings truth and error are mingled in greater or less degree, but error on some points does not make that which is true and striking in itself any the less so. We do not differ materially from the writer in his estimate of Dr. Stanley's work, but we should express ourselves in a different way. Dr. Stanley is a partisan, but we do not think partisanship on one side any better than partisanship on another. Something of the same fault detracts from the merit of an article on "Magazine Literature," with the main gist of which we should heartily concur. And to the same source may be due the exaggerated and indiscriminating estimate of Mr. Denton's *Commentary on the Acts*. On the other hand, it should be said that a polemical article on "Modern Dissent" is written with admirable temper. Many readers will turn with interest to Mr. Gladstone's review of the second volume of the *Life of the Prince Consort*.

Among the cheaper magazines *Cassell's Family Magazine* deserves creditable notice, upon the *utile dulci* principle. With no lack of good stories, graceful poetry, and pertinent gatherings of information, it combines such useful papers as "How to Enter the Civil Service," and "Winter Sessions at the London Colleges," and such hints for suburban wanderings as "Epping Forest and its Ancient Camps." This last is furnished with two handy plans of Loughton Camp and Ambrosbury Banks, the British camp which retains the name of its eponymous hero, Ambrosius, as does the Croft Ambrey, or Ambury, in Herefordshire. *Hardwick's Science Gossip* aims perhaps higher, and bids for the more or less scientific; but its chief papers of this month—*e.g.* "The Mistletoe, its Growth, Age, &c.," and an "Early Summer Ramble on the East Coast of Kent in 1876," by a botanist, as well as six or eight capitally-packed pages of science notes and queries—bespeak its general excellence, and a volume in prospect worthy the naturalist's study. The *Leisure Hour* laudably varies the literature of its pages with "Natural History Notes and Anecdotes," and Mrs. Prosser contributes to this month's number two or three original and piquant fables. Another good article is a sketch of the Blackmore Museum at Salisbury; another, perhaps of less certain usefulness, concerns "Americanisms." What should we think of having a toast honoured with "nine cheers and—a tiger"—*i.e.* "a scream"?

The *Sunday at Home* is a shade less secular than the *Leisure Hour*, but it purveys sensible food of its kind. Take as a sample "The Personal Adventures of a Young Officer during the Peninsular War," which is an unforced, unexaggerated narrative, and speaks well for the "Iron Duke's" non-interference with the religious movements in his army, so long as discipline was maintained. In this number a light is thrown on the literary history of Moody and Sankey's popular hymn, "There were ninety and nine that safely lay." In the *Day of Rest* Ellice Hopkins continues her interesting account of "Work among Workingmen at Cambridge," and there are excellent papers by the Rev. P. B. Power, Dr. J. E. Taylor, and Mr. R. A. Proctor. And "The Captain's Wife," by M. Henderson, is a touching piece of genuine poetry. *Good Things* is a more juvenile sixpennyworth, and does credit this month to Messrs. Strahan's purveying. There is no lack of good stories, as witness the second instalment of "The Chevalier Cousins," which introduces the reader to the strife between King and Parliament in South Wales and on its border; "From Rugby to the World's End," a peep into the traditions of the longest and hardest of Rugby paper-chases and those that have done them; and an admirable passage from the life of Charles Kingsley, in the shape of a letter to his son on having subscribed for a Derby sweep, turns our "muscular Christian" to better account than half the notices that have preceded it put together.

Besides *Good Things* there lies before us a good February number of *Good Words*, containing among other treats, a gossiping "Walk in London" in the region of the Strand, by Aug. J. C. Hare. The illustrations enhance the value of this paper, as of another, "To Moscow and Back." Prof. Williamson contributes "Reminiscences of a Yorkshire Naturalist," and Captain A. H. Markham "Our Life in the Arctic Regions."

Besides these, we have received the February numbers of *The Victoria Magazine*; *The Cosmopolitan Critic* (Elliot Stock) which finds a "red rag" in Prof. Ruskin and his St. George's Company, and goes in hotly for "Cremation;" *Things in General*, a quarterly magazine, edited by "Teufelsdröckh the Younger" (London); *The London Magazine* (James Blackwood and Co.); and *The Ladies' Treasury* (Bemrose and Son) edited by Mrs. Warren. The last-named magazine appears to us to hit a happy mean between the dissemination of entertaining knowledge and the illustration of the newest fashion.

The *Atlantic Monthly* for February maintains pre-eminence by a choice of poetry from Long-

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fellow, Greenleaf Whittier, and E. C. Stedman; by a sprightly story, "Out of the Question," commenced by W. D. Howells; and an interesting paper on "Studies of Animal Life," by Bayard Taylor. The writer maintains the capacity of animals to understand human speech, credits them with moral sense and more or less reasoning power, and tells of horses, dogs, and parrots tales which ought to make them tenfold more the friends of man than heretofore. The parrot which, in a crisis of the Chicago fire, compassed its rescue in preference to the family Bible by the timely ejaculation, "Good Lord, deliver us," must have been indeed no common bird. The critiques of books give a qualified estimate of Mr. Tennyson's *Harold*. In the *Canadian Monthly* two instalments of novels now running their course in English magazines appear simultaneously, "Juliet," and "As Long as She Lived." Louisa Murray begins a series of papers on "Swift, and the Women who Loved him," with an account of his passages with Jane Waring or "Varina." Her writing is intelligent and acute. Mr. Douglas, of Quebec, surveys critically the display of pottery at the Philadelphia Exhibition, and Mr. Casey ventilates a scheme of Civil Service Reform. The reviews of books suffer from lack of material, though one of them gauges pretty accurately the Rev. C. M. Davies' *Mystic London*. Scribner's *Monthly* (Frederick Warne and Co.) contains this month a good biography of John Romeyn Brodhead, some time Secretary of Legation to Mr. Bancroft, when Minister to Great Britain, and author of a *History of the State of New York*. Anglers will enjoy the paper on "Trout-Fishing in the Rangeley Lakes," by Edward Seymour, as much for its lively details as its clever illustrations: and the *résumé* of "White of Selborne," by Mr. E. S. Nadal, is characterised by the same twofold charm. "The Microscope among the Flowers," by Mrs. Herrick, is full of interest to the naturalist: but, indeed, there is no class of cultivated readers for whom this magazine does not intelligently bid.

The illustrations and letterpress of the concluding portion of "Our Floor of Five," in *Lippincott's Magazine* (Philadelphia), are alike good, and furnish a remarkable conspectus of volcanoes, earthquakes, and extinct craters. "Railroad Reflections" throw some light upon the history of the Great Pacific Railway, and what the writer designates its "epic and tragedy." There are several readable stories — among them, the "Cruise of the Heron"—and in "Our Monthly Gossip" will be found two excellent notices of the "Sewers of Paris," and the "Public Libraries of America." Truly the increase in these, and the aggregate of volumes in them since 1850, is something stupendous.

Of one of these libraries, the library of the University of Pennsylvania, the *Penn Monthly* gives a most interesting account in its February issue. It boasts of donations from Dr. Parr, with his autograph; is rich in a collection of English pamphlets in 242 volumes, presented through the venerable Mr. Henry C. Carey; and has acquired recently the very valuable classical and Shaksperian libraries of Prof. George Allen. Besides this article, the *Penn* contains Dr. Dresser's Lectures on Art Industries, discoursing aesthetically upon hearthrugs, water-vessels, and coal-boxes; and a paper by the Rev. C. G. Ames, on "Wisdom in Charity," which details an experiment tried the last three winters in Germantown, Philadelphia. In the "Notes of the Month" the burning of Brooklyn Theatre suggests some well-timed animadversions on the hostile attitude of the Church towards the Stage as an institution.

SELECTED BOOKS.

General Literature.

Fowler, R. N. A Visit to Japan, China, and India. Sampson Low. 10s. 6d.

Hoffbauer, F., etc. Paris à travers les âges. Livr. 1, 2 et 3. Paris: Firmin Didot. 90 fr.

Lajarte, T. de. Bibliothèque musicale du théâtre de l'Opéra. 2e livr. Epoque de Campra. 3e livr. Epoque de Rameau. Paris: Lib. des Bibliophiles. 10 fr.

Racinet, A. Le costume historique. 1re livr. Paris: Firmin Didot. 12 fr.

Theuriet, A. Raymonde. Paris: Charpentier. 3 fr. 50 c.

Theology.

Kuenen, A. The Prophets and Prophecy in Israel. Longmans. 21s.

History.

Dumont, A. Essai sur l'éphébie attique. Paris: Firmin Didot. 35 fr.

Historiae Patriae Monumenta. Vol. xvi. Leges Municipales. Tomus Secundus. Torino: Bocca. 70 L.

Reumont, A. v. Geschichte Toscana's unter dem Hause Lothringen-Habsburg. J. 1737-1859. Gotha: Perthes. 15 M.

Tyerman, L. The Life of the Rev. George Whitefield. Hodder & Stoughton.

Physical Science.

Chantre, E. Etudes paléoethnologiques dans le bassin du Rhône. Paris: Baudry.

Davanne, A. Les progrès de la photographie. Paris: Gauthier-Villars. 6 fr. 50 c.

CORRESPONDENCE.

A SUGGESTION REGARDING THE ORIGIN OF THE SOUTHERN AŞOKA ALPHABET.

Palatupâna, Ceylon: Jan. 9, 1877.

Mr. Rhys Davids (*Indian Antiquary*, 1872, p. 140) first pointed out the indiscriminate use of two *s's* in the ancient Simhalese inscriptions, one of which is not found in the Indian alphabet. In my last Report to the Ceylon Government (September, 1876), I have tried to connect the second form 𑀰 with श substituted for all the sibilants in dramatic Mâgadhî. But the explanation seems to myself unsatisfactory. There is another possibility.

It has always been taken for granted that the Simhalese received their alphabet from India; but it must be admitted that the reverse is just as probable. If the alphabet in question is of Semitic origin, as is universally admitted, it might have been introduced by traders in Ceylon as easily as in India; if the Arabs were the introducers, as has been maintained on strong grounds, the former way is even the more likely one. Semitic alphabets are rich in sibilants, and thus the natives of Ceylon may have adopted two forms for the same sibilant, one of which was discarded as unnecessary in India.

There is still another very remarkable difference between the alphabets of India and Ceylon. The Simhalese have no aspirates, but they express their *j* by the sign used in India for *jh* (𑀛) (comp. Davids, *ibid.*).

Now it will be observed that the letter 𑀛, unlike the other aspirates, cannot be explained from any form of an unaspirated letter, and thus it appears to be original. We may imagine that the alphabet was introduced from Ceylon first to a part of India where little or no difference was made in the pronunciation of *y* and *j*; such Hindus would be satisfied with one character for both these sounds, but readily seize upon 𑀛 to express their *jh*; in support of this hypothesis it will be noted that 𑀚 *j* seems nothing else but a turned up 𑀬 *y*. Dr. Burnell (*S. I. Pal.* p. 6[1]) points out, as one of the traces of the South Indian alphabet having once been written from right to left, the circumstance that *yv* is written for *vy*, which would tell against the theory above advanced, as the Simhalese had neither compound nor double consonants. But the same may be observed even in very late Nâgarî manuscripts, when the Semitic origin was long forgotten. I must leave it to scholars in Europe to compare these two letters 𑀰 and 𑀛 with the Himyaritic alphabet, as I have no means here of carrying a palaeographical investigation beyond the limits of Ceylon and India.

P. Goldschmidt.

SPELLING REFORM.

Lincoln's Inn: Feb. 13, 1877.

As no one else has done so, I think I ought to point out two objections, which appear to me serious ones, to my friend Mr. Westlake's proposal for applying self-help to spelling reform.

1. Any departure from the received spelling will for a time cause additional trouble both to readers and, as Prof. Sayce's letter suggests, to printers. The new method may be simpler and more rational, but the old one has become a matter of memory and habit. If we wait until a general agreement has been arrived at, by a Royal Commission or otherwise, as to the best method to be adopted, and then introduce the method agreed upon extensively at once, this method will within a limited period become so familiar as no longer to cause any serious trouble. But if each writer employs his own peculiar method, none of their methods will ever become really familiar to either readers or printers. On the contrary, these persons will acquire an exaggerated idea of the inconveniences of changes in spelling.

2. If each writer employs his own system of spelling, he must limit himself to using the letters of our present alphabet. He cannot have new characteristic symbols for the sounds which he desires to distinguish, because it would cost too much to have special type cast for a single book. Yet even a rough approximation to a phonetic system, with only one letter for the same sound and only one sound for the same letter, would require that some new sounds should be distinguished, and if this must be effected by appropriating to particular sounds letters, or combinations of letters, which at present have a different sound, the memory is much more severely taxed than if new characteristic symbols are employed. Thus Mr. Ellis's palaeotype symbol "q" for *ng* is much more difficult to remember than Mr. Pitman's *n* with a hook. If a new system of spelling were approved by a Royal Commission, there would be no longer any difficulty as to having types cast of new characteristic symbols.

H. R. Droop.

THE ETRUSCAN LANGUAGE.

Settrington Rectory: February 12, 1877.

Prince Lucien Bonaparte has produced another argument quite as delightful as that on which I commented in my last letter.

His argument is as follows:—

1. Niebuhr, K. O. Müller, and Canon Rawlinson "have clearly declared" that they do not consider Etruscan to be an Aryan language.

2. "It therefore follows that it is an agglutinative language, since "no one dreams" that it is Semitic or Chinese.

3. "It is therefore clear" that Mr. Isaac Taylor did not discover its agglutinative character.

Passing over the facts that Niebuhr, Müller, and Canon Rawlinson have "clearly declared" their belief that the Etruscans were mainly Pelasgians [*i.e.* Aryans], and also that the Semitic solution of which "no one dreams" has been recently advocated by several writers, I would ask to be allowed to construct a little syllogism of my own, on the model of that which has been constructed by Prince Lucien. I would argue thus:—

1. That Aesop has "clearly declared" that an acorn once impinged upon the head of a philosopher.

2. "It therefore follows" that the acorn fell by the law of gravitation, since "no one dreams" that anybody could have thrown it.

3. "It is therefore clear" that Sir Isaac Newton did not discover the law of gravitation.

I am afraid that Prince Lucien's ingenious argument will have to go to the same place whither his photographic transcriptions have gone before.

Isaac Taylor.

APPOINTMENTS FOR NEXT WEEK.

Saturday, Feb. 17.—3 p.m. Royal Institution: "Florence and the Medici," by J. A. Symonds.

3 p.m. Physical: "On an Apparatus to illustrate Wave Motion," by C. J. Woodward; "On the Vapour Tension of combined Water," by Prof. F. Guthrie; "On a new Lantern Galvanometer," by S. O. Thompson.

3 p.m. Saturday Popular Concert.

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Monday, Feb. 19.—5 p.m. London Institution: "Modern Agriculture," by Prof. H. E. Armstrong.
8 p.m. British Architects.
8 p.m. Monday Popular Concert.
9 p.m. Royal Albert Hall Choral Society: Verdi's *Requiem*.
Tuesday, Feb. 20.—3 p.m. Royal Institution: "The Human Form; its Structure in Relation to its Contour," by Prof. A. H. Garrod.
7.45 p.m. Statistical: "Fires and Fire Insurance," by Cornelius Walford.
8 p.m. Civil Engineers: Renewed Discussion on the Sewage Question.
8.30 p.m. Zoological.
Wednesday, Feb. 21.—7 p.m. Meteorological: Opening Address, by H. S. Eaton, President; "Barometrical and Thermometrical Clocks for registering Mean Atmospheric Pressure and Temperature," by W. F. Stanley; "Solar Thermo-Radiometer," and "On an Improvement in Minimum Thermometers for Terrestrial Radiation," by J. J. Hicks.
8 p.m. Society of Arts: "Certain Relations between Plants and Insects," by Sir John Lubbock, Bart.
8 p.m. Royal Society of Literature: "On Slavonic Literature," by Prof. Zerffi.
8 p.m. British Archaeological: "On a Painting in the National Gallery," by J. R. Planché; "On Ancient British Interments at Lancaster," by J. Harker.
8 p.m. London Ballad Concert.
Thursday, Feb. 22.—3 p.m. Royal Institution: "The Theory of Music," by Dr. W. Pole.
7 p.m. London Institution: "English Nursery Tales: their Origin and Meaning," by W. R. S. Ralston.
8 p.m. Society of Arts: "Spontaneous Combustion in Factories and Ships," by C. W. Vincent.
8.30 p.m. Royal. Antiquaries.
8.30 p.m. Philharmonic Society's Concert.
Friday, Feb. 23.—7.30 p.m. Sacred Harmonic Society's Concert.
8 p.m. Quekett: "On Black Moulds, by Dr. M. C. Cooke.
9 p.m. Royal Institution: a Paper by J. F. Moulton.

SCIENCE.

A Treatise on the Moral Ideals. By the late John Grote, B.D. (Cambridge: Deighton, Bell & Co.; London: George Bell & Sons, 1876.)

This volume cannot be criticised without reference to the circumstances in which it is published. It is a collection of chapters on ethical subjects, written in preparation for a work to which its author, with his peculiar love of fresh terminology, intended to give the title of "Aretaics and Eudaemonics." The place of each of these chapters in the projected work was generally, though not always, indicated by its contents. But frequently the editor has found the same subject discussed from slightly different points of view in two or more separate papers, and sometimes he has found sections of one paper almost verbally repeated in another. Out of such materials he has constructed, so far as possible, a connected treatise, selecting the papers on each part of the subject that seemed to represent the author's maturest thought, and throwing the others into appendices, when they had in them anything distinctive that seemed worth preserving. So far as can be judged, the editor has discharged the difficult task of selection with all due care and intelligence, and has set before us as complete a representation of his author's thought as was possible in the circumstances.

Prof. Grote is an author whose speculations are not always easy to understand; but he has the great merit of insight into moral experience. No one could look at the facts of moral life with greater freedom from the prejudices of theory, even of his own theories. His words, therefore, have the freshness and authority of new experiences, and his criticism of others is always founded on a sympathetic effort to see what they saw. Hence, also, his statement of a problem has often a value altogether independent of the satisfactoriness of his solution of it. In fact, he rarely attempts to solve any problem he has raised, except by the method of compromise. His critical, scrupulous, and even casuistical temper of mind makes him shrink from any other method of solution; and he is never weary of expressing his doubts of the usefulness of any attempt to find a higher unity of principle that shall reconcile the opposition of philosophical schools. Thus, after explaining the nature of the different moral ideals expressed by the words "Happiness," "Duty," and "Good," he says:—

"On these subjects it seems to me that there are two maxims which we may take: which I will state at first generally, subject to some qualification: the one, that by converting one ideal into another, or interpreting one by another, we make no step, and get no forwarder in knowledge; the other, that where we do advance in knowledge by *fixing* an ideal, or converting it into something partaking of fact, observation, and experience, we must bear in mind that it loses its ideal character, more or less, and that it becomes subject to a variety of difficulties, which attach to everything belonging thus to fact and experience" (p. 38).

Here the impossibility of uniting in one thought the different ideals of moral life, and again of reconciling the ideal and the real, seems to be raised into a principle of method. We must, however, recognise that some of the most interesting parts of the volume are attempts to find points of connexion between the different ideals. Still the passage shows that Grote carried the Baconian suspicion of premature efforts after unity of principle almost to the point where the suspicion itself becomes an *idolon*.

The value of such writing can never be fairly represented by any general sketch of its argument. It would be more just to refer the reader for specimens of its quality to such passages as the analysis of the idea of Want (p. 26); the account and criticism of the various views of Law (p. 92); or the remarks on the different kinds of faith (p. 516). These and many other passages have a suggestive value that goes beyond their purpose; they always at least put the subject in a new light, and bring into prominence aspects of it not usually considered.

The original title "Aretaics and Eudaemonics," which has been set aside on grounds of taste, perhaps best expresses the point of view from which the volume is written. It was Prof. Grote's conviction that the Utilitarian controversy is an interminable one, because Ethics includes two sciences, each of which has falsely made pretension to be the whole. But as man has an active as well as a sentient nature, so he has an ideal of duty, or of the *faciendum*, which is as natural to him as his ideal of highest pleasure. In one point of view these ideals are opposed to each other; in another they are complementary; and the ideal of duty supplies the form for which the ideal of pleasure supplies the matter. "The ideal of pleasure is the only one that offers any answer to the question, Why should anything have existed at all? or, Why should there ever have been any action?" (p. 36). On the other hand, "the feeling of repugnance to the giving pain does not follow from the feeling of dislike to the suffering it, except through the addition of some new element" (p. 5); and in like manner, the desire of pleasure for others does not follow from the desire of pleasure for one's self, except through the same addition. This addition is made by the other ideal of *duty*, which is thus conceived as something that universalises our desire of happiness, or turns it into a desire of happiness for others. Prof. Grote does not very clearly show how the *faciendum*, or ideal of the active nature, comes to have this universal character; but, on the whole, his view is not unlike that which Mr. Sidgwick has developed in his *Methods of Ethics*, according to which the intuition of Reason gives the general principle of unselfishness, while the particular matter to be brought under that principle is left to be determined by immediate desire. What we would naturally wish for ourselves we are thus by morality taught to wish for all. From this point of view it is natural that Prof. Grote should regard Eudaemonics and Aretaics as separate sciences, and should assert that action, so far as it ends in self, has not, in the full sense of the word, a moral character. True moral value "*exists only* where there are conflicting interests;" and it attaches not to "action for happiness simply," but to a "mutual action of moral beings for each other's happiness, and that under strong temptation for them to act each one for his own" (p. 75).

The statement just made represents the *general* bearing of Prof. Grote's remarks; but other considerations are brought in, the relation of which to such a view of ethics is not very clearly defined. Thus, besides the ideals of happiness and duty, there is said to be a third ideal of the Good, which corresponds to the general fact that man is a wanting being. This, as it is explained (p. 24), seems to mean that man has a potentiality in him which is never completely actualised, but of which he can become conscious (p.46). This consciousness of a non-existent or absent object which is the complement of our own being includes, it appears, more than the other ideals, though what more is not very distinctly explained. Prof. Grote does not say, like Kant, that the *summum bonum* is the synthesis of duty and happiness, still less that it is a higher unity in which their difference disappears, though some of his remarks point in that direction.

What we have here, therefore (in so far as Prof. Grote's thoughts have been developed), is another of those attempts at moral system which start from the Kantian dualism of reason and passion, and also from the opposition necessarily connected with it between the individual and society. But, this opposition being taken as absolute, there is no possible solution of the moral problem except the Kantian one. To determine what is your duty, you must first allow the passions which exist in you, as an individual, to suggest a matter of action, some act to be done, or some end to be attained, and then, abstracting from yourself, you must consider whether you can "universalise the maxim of your action."

Kant has stated the opposition in its sharpest and most decisive form, and therefore in the form that is most instructive. Prof. Grote, to a certain extent, weakens the contrast, and conceals from himself the formality of the idea of Duty by connecting it

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the notion of active powers in us to be loped. In Kant, on the other hand, we the universality of a purely formal in- ence, set against the particularity of e and passion in such an abstract way we are immediately forced to ask two tions:—whether passions so purely in- tive are possible to a thinking being; whether, on the other hand, an intelli- e so purely formal or analytic is an ligence at all. And when these ques- s have been asked, the way out of the ulty has already been indicated.

these remarks we have only touched he principles laid down in the first few ters of the volume; but enough has ably been said to indicate the author's t of view and the general character- s of his treatment of ethical questions.

EDWARD CAIRD.

Bau des Tempels Salomo's, nach der optischen Bibelversion. Von Heinrich ugsch Bey. (Leipzig: Hinrichs, 1876.)

IEND of mine while studying in a foreign ry came across a manuscript containing s of Euclid which he had never seen. g more learned in the science than in literature of Geometry, he fancied that he made an important discovery, and at once bout transcribing the precious text, with w to its publication. After some time rudently thought of looking at some of ld editions of Euclid, and the result of examination may easily be guessed at. not always as easy as it was in this to discover whether an interesting text or has not been published. Even persons may justly be considered experts in this er are liable to grievous mistakes. To y fortunate mistake of this kind we are bted for the publication by Brugsch Bey ertain portions of the Coptic version of Old Testament, which he found in manu- t in the library of the Coptic Patriarch iro. "As far as I am aware," he says s Preface, "Coptic literature possesses few fragments of the historical books oly Scripture, and not one of them has been published." It was not until the nents which Brugsch Bey fancied he discovered were in print that he learnt the Archbishop of the Catholic Copts airo that the texts in question were from the Coptic liturgy, and that they in fact, been published by Tuki. sch Bey might easily have learnt this out returning to Cairo. These texts rely known to most Coptic students. one, have for many years been familiar them, and with other fragments not nteresting, and have been aware that Peyron and Tattam knew them. But ery fortunate that Brugsch Bey thought as publishing something new. The c Ritual and Pontifical published by are costly books, and not easily acces- except through public libraries; nor is y for a learner to find his way through It is most desirable that all the ents which they contain of the Old ment which do not belong to the Pen- h, Job, Psalms, and Prophets * should be published apart from the prayers with which they are mixed in the liturgies. Those published by Brugsch Bey, being taken from the Consecration Service of a church, have reference to the building of Solomon's Temple, and belong to the books of Samuel, Kings, and Chronicles. Even these extracts might be increased from Tuki. His liturgies take us down to 1 Kings ix. 3, while Brugsch Bey's extracts only come down to viii. 21. The extracts just published from the second book of Chronicles stop at vi. 30, while Tuki's liturgies take us nearly through the seventh chapter. But there are many other interesting fragments, such as the passage of the Jordan (Joshua iii. 7—iv. 10), the exhortation of Joshua (xxiii. 2–14), the story of Jephtha, the anointing of David by Samuel, David's lamentation over Saul, the raising of the widow's son by Elijah, the description of the virtuous woman in the Proverbs. It is, I repeat, most desirable that all these fragments should be collected and made accessible to the Biblical or Coptic student in a convenient form.

No one, I think, who has made any progress in the ancient Egyptian language can doubt that, whatever questions may rise in detail, the method which Brugsch Bey has adopted in his division of Coptic words is philologically the most correct, and that by the adoption of it the relation of the later stage of language to the older is made very evident.

The book is not free from misprints, and it is not always easy to say whether the mistakes in the Coptic are attributable to the printer, to the original MS., or to the copyist. Does the Coptic MS. really give such a reading as ⲛⲓ ϭⲏⲡⲓ ⲛ̀ⲧⲉ ⲡ ⲓⲥⲗ at 1 Kings viii. 16? Are we to attribute to it such a false concord as ⲛ̀ ϧⲉⲗ ϣⲏⲣⲓ, a singular pronoun with a plural substantive? This would be a very ignorant blunder for a Coptic scribe, and the blame must clearly be assigned to some one else when we find that ⲛⲓ ϧⲉⲗϣⲓⲣⲓ is given as the reading of Tuki's text. This is not exact. There are two texts of the chapter in Tuki, a fact which Brugsch Bey seems to have overlooked, but in neither is the pronoun incorrectly given.

P. LE PAGE RENOUF.

* ese parts of the Coptic version have been pub- entire. So has the book of Baruch. All other parts of the Old Testament are only found as "lessons" in the liturgies. A translation of Proverbs in a MS. of the British Museum is incomplete.

SCIENCE NOTES.

ASTRONOMY.

Specular Reflexion from Venus.—Having detected a gradation of light on the disk of Venus, which appears to indicate specular reflexion from a polished surface, Mr. Brett has applied this hypothesis to account for the ring of light which has been observed round the limb of Venus during a transit. By supposing there is a burnished surface overlaid by a vitreous envelope with a considerable atmosphere above, Mr. Brett explains how a very bright ring might be formed by successive reflexions from the burnished surface, and internal reflexions from the vitreous envelope, the rays being finally refracted in the direction of the earth by the dense atmosphere. By means of a glass bulb filled with mercury, Mr. Brett, at the January meeting of the Astronomical Society, illustrated experimentally the theory he has advanced, which, besides explaining the phenomenon of the bright ring, accords well with our experience of the spotless character of the surface of this planet. In conclusion, Mr. Brett suggests the possibility of seeing at the next transit the image of the earth reflected from the surface of Venus, and visible as a minute nebulous speck, in the centre of the planet's disk, a phenomenon which, according to Dr. Huggins, was actually observed at the last transit of Mercury.

The New Star in Cygnus.—In the *Astronomische Nachrichten*, further spectroscopic observations of this star are given, confirming generally the results obtained by M. Cornu. Dr. Vogel finds the bright lines of hydrogen and of the unknown substance helium in the star's spectrum, but not those of magnesium; and he further remarks that there are some eight or ten absorption bands, which give rise in the yellow and green of the spectrum to the appearance of bright bands, which Dr. Vogel considers are merely parts of the continuous spectrum contrasting with dark bands on either side. These observations were made on December 5 and 8. Mr. Copeland, at Lord Lindsay's observatory, has also observed the spectrum, and finds two of the hydrogen lines and three other lines, one of which corresponds nearly in position with the brightest line of gaseous nebulae, while another falls near the place of one of the bright lines in the spectra of three remarkable stars in Cygnus pointed out by MM. Wolf and Ranet, and subsequently observed by Dr. Vogel. The results obtained by Padre Secchi on January 9 agree exactly with M. Cornu's observations, the bright lines of both hydrogen and magnesium being visible, besides two other lines, one being that of sodium (according to Padre Secchi), and the other probably the violet line of hydrogen. The lines of sodium and helium are so near each other that it is not easy to decide to which of these elements the line in the star-spectrum really corresponds. As a summary of his photometric observations Dr. Schmidt gives a diagram showing the diminution of brightness of this star, and also of the temporary stars of 1848 and 1866. The difference in the three curves is very striking, for while the star of 1848 decreased very slowly in brightness, descending from the fifth to the seventh magnitude in twenty-five days, that of 1866 fell from the second to the seventh in eight days, and the new star of last year, after remaining for four days very nearly at its maximum brightness, fell rapidly from 3·2 to 4·8 magnitude in two days (November 27–29), and then gradually faded, being of the seventh magnitude about December 15. From this it will be seen that it remained visible to the naked eye (in the climate of Athens) for twenty-one days. Its maximum rate of change was about one magnitude in twenty-four hours (on November 28), while in the middle of December the decrease was only one-twentieth of a magnitude in a day.

Observations of Jupiter's Satellites.—Mr. Todd, of Adelaide, has communicated the results of his observations of Jupiter's satellites to the Royal Astronomical Society, and, independently of their value with reference to the complicated theory of the motions of the satellites, the observations are interesting from the circumstance that on several occasions Mr. Todd actually saw the satellite through the atmosphere of Jupiter as it passed behind the body of the planet. This supplies a remarkable confirmation of the views propounded by Mr. Brett and Mr. Burton as to the existence of an atmosphere of some ten thousand miles in thickness, views which have been much controverted in certain quarters, but which would now seem to be fully established. These results show how much may be done to advance our knowledge of the physical condition of the planets, by careful observers with well-trained eyes. Another series of observed eclipses of Jupiter's satellites is given by M. Tisserand in the *Comptes Rendus*. The observations were made

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during the last opposition at the Toulouse Observatory, with a reflector of thirty-one inches' aperture and a refractor of four inches, and the remarkable circumstance about them is, that the diameter of the planet with the reflector would appear to be larger than with the refractor, which is contrary to the law that the larger instrument gives, *ceteris paribus*, the smaller diameter. This may, however, be accounted for by personality in the observers, for it is hardly likely that the definition of the large reflector is so bad as to make it inferior to the small refractor.

Micrometric Measures of Double Stars.—A quarto volume of observations made at Lund, by M. Dunér, in the years 1867 to 1875, has just been published. It contains some 27,000 observations of about 600 stars, selected chiefly from Struve's list, and these are discussed and compared with the results obtained by previous observers. From this comparison M. Dunér has drawn up a table in which the stars are arranged in nine classes, according to the amount of their relative motion since the first observations. A few have completed a whole revolution since the date of their discovery, and a considerable number have described arcs ranging from 180° to 10°, but the vast majority have not yet been sufficiently observed to decide whether they are really binaries, or are merely optically double. In the case of a very small number, forming Class IX., it is certain that there is no physical connexion between the components, and that they are merely two stars, at widely different distances from us, seen nearly in line. In his introduction M. Dunér gives a table of the number of observations made in different years, which shows curiously the state of the weather. Thus, while 654 observations were made in 1869, only 88 could be obtained in 1874. Another important series of measures has been communicated by Mr. Knott to the Royal Astronomical Society. The observations extend over fourteen years, from 1860 to 1873, and refer to some eighty stars, of which nearly 2,000 measures have been made and reduced.

Le Verrier's Tables of Jupiter and Saturn.—This important work, for which the gold medal of the Astronomical Society was awarded last year, has now been published with the complete theory, which is remarkable from the difficulty occasioned by the long inequality in the motions of Jupiter and Saturn, resulting from the accumulated effect of the mutual perturbations through the near commensurability of the periodic times. A comparison of theory with observation shows that M. Le Verrier has successfully overcome the difficulties of the problem for Jupiter, but in the case of Saturn there is a remarkable accumulation of small perturbations which makes the treatment troublesome, and, further, the observations are perhaps influenced to a certain extent by the changing aspect of the ring, so that discordances remain outstanding between theory and past observation which augur ill for the exactness of these tables in the future. Notwithstanding this, there can be no doubt that M. Le Verrier's tables of Saturn will represent the motion of that planet with far greater accuracy than has hitherto been attained, while his tables of Jupiter are practically perfect. As M. Le Verrier has founded them on the Greenwich observations extending over a period of 130 years, the accuracy with which these are satisfied may be taken as a pretty certain forecast of what we may expect in the future—at any rate, as far as the middle of next century.

A New Comet.—M. Borrelly, at Marseilles, discovered a new comet on February 8, which he describes as a round, bright object with a nucleus, 3′·5 in diameter. At the time of discovery it was in the constellation Ophiuchus, its position being R.A. $17^h\ 13^m$, N.P.D. 91° 37′, with a daily motion $1^m\ 44^s$ eastward and 3° 7′ northward, so that it is moving nearly due north through the constellation Hercules towards β and γ Draconis.

MICROSCOPICAL NOTES.

The subject chosen by Mr. Sorby for the Anniversary Address to the Royal Microscopical Society was the use of the microscope in the examination of unstratified deposits, such as are brought up in marine dredgings, found in blown sands and other situations. Omitting calcareous matter, usually the result of organic deposition, Mr. Sorby dealt with quartz, felspar, hornblende, mica, pumice, &c., showing that they exhibited different characters according to the formations from which they were derived. For example, quartz sand derived from granite has a different shape from that from schistose rocks, the latter being more flattened. By using a $\frac{1}{8}$ objective with an angular aperture of about 75°, expressly made for these investigations by Messrs. Beck, sufficient penetration was obtainable to see the fluid cavities in the quartz grains of dredgings, notwithstanding their irregularities in size, which made a considerable focal distance necessary. The peculiarities of the various particles were illustrated by drawings on a black board. We presume that sketches will be given when the address is published in the March number of the *Monthly Microscopical Journal*, as mere verbal descriptions can give little idea of the extent to which successful results can be obtained. In preparing portions of mineral deposits for examination, Mr. Sorby recommends gently distributing the matter with a brush, as an erroneous idea is formed if all the small ones are washed away from the larger. When subsidence of particles of various sizes and specific gravities occurs in water, the minute particles which would, if alone, sink very slowly, attach themselves round larger particles, and all go down together more slowly than the larger ones would do if left to themselves, but more quickly than the smaller. Quartz particles derived from rocks acted upon by water, and subsiding in water, are more angular than the quartz of blown sand, or of deserts. The oldest-known stratified rocks exhibited traces of still older stratified beds from which they were derived, and it was even possible to find in some of those older fragments evidence of their having once existed in still remoter and more ancient stratified deposits. The whole paper was of the highest interest, and opened quite new uses in reference to geology, oceanic currents, &c., to which the microscope might be applied.

In 1875 Messrs. Dallinger and Drysdale brought before the Royal Microscopical Society their interesting discovery of the flagella attached to *Bacterium termo*, which, though suspected, had not been seen. They were only able to view it with the immersion one-eighth on Powell and Leeland's new pattern, and only then with very careful illumination. They referred in their paper (*Monthly Microscopical Journal*, September, 1875) to Cohn's previous discovery of a flagellum at each end of "the huge bacterium known as *Spirillum volutans*." Their sketches of the two objects, *S. volutans* and *B. termo* with the same magnification of 1,300, exhibit the former as three inches long, and the latter as about one-eighth of an inch, which will account for the great difficulty of their investigation. We now find from *Der Naturforscher* (No. 2 of this year) that both Cohn and Dr. Eug. Warming, of Copenhagen, have made fresh researches into the objects grouped together under the name Bacteria. Cohn's will be found in the *Beiträge zur Biol. der Pflanzen*, Band I., Heft 3., 1875, and Band II., Heft 3., 1876, and Warming's in a separate publication (1876) of the Copenhagen Natural History Society. Dr. Warming thinks that the round and straight forms must have some means of moving besides the flagella, as he observed some were stationary while their flagella were in action, and others moving forwards with their flagella trailing after them. We have not seen his paper, but may ask whether he noticed flagella at each end. He was doubtful as to whether they had a cellulose integument, while Cohn thought it probable, from their appearance when reagents were employed, though no inner contour could be seen.

In some species of *Bacillus* Cohn observed the formation of spores. First there is an elongated growth and then the protrusion of long curved threads, which group together in slimy masses. In these threads strongly refractive points may be seen, which develop into round spores, from which fresh rods arise. This spore-formation only occurs in full light.

In 1875 Cohn classified bacteria according to their forms; but Warming, noticing the variations of shape under different conditions of temperature, fluid medium, &c., is disposed to assign all to one species, *Bacterium*. He regards bacteria and vibrions as nearly allied to the lowest Nostocs. A good many bacteria forms exhibit crystalline sulphur in the shape of minute, highly-refractive, darkly-contoured spherules. These kinds multiply in decaying plants, and among them are the *Monas Okenii* and *B. sulfuratum* of the Danish coast.

In power of withstanding heat Cohn ascribes pre-eminence to the long thin *Bacillus subtilis*. At a temperature of 47° to 50° C. (116° to 122° F.) these bacilli multiply and form spores, while other schizophytes in hay infusions do not propagate at this temperature. From 50° to 55° reproduction and development cease, the growing threads are killed, but the spores retain their germinating power for seventeen hours. Usually hay infusions are sterilised by being kept at 60° C. or over for twenty-four hours; bacillus spores may be kept three or four days at from 70° to 80° C. without being killed. As regards *B. termo*, Dr. Eidam, of Breslau, finds that at + 5° C. they are stiff from cold; at $5\frac{1}{2}$° C. they multiply slowly; 30° to 35° is their most favourable temperature; at 40° and upwards their powers diminish, and they fall into heat-torpor (*Wärmestarre*), from which they awaken when favourable conditions recur. Heating up to 45° for fourteen hours, or for one hour at 50°, in an aqueous infusion, kills them. When dried they retain vitality after six hours' exposure to 50°.

In the same number of *Der Naturforscher* will be found an account of Herr Koch's investigations of *Bacillus anthracis* found in the blood of animals suffering from what the Germans call *Milzbrand*, and the French *sang de rate* (splenic disease). Davains had, as is well known, published many papers on the presence of bacteria in *Maladies charbonneuses*, and Herr Koch supplies additional information. His researches are given in the *Revue Scientifique*, with the advantage of figures not found in *Der Naturforscher*. The original paper is in *Beiträge zur Biol. der Pfl.*, 11. Band, 1876. *B. anthracis* multiplies quickly by elongation and division, and is readily propagated by transference from the blood of one animal to another. In a guinea-pig the number of bacilli will even surpass that of the blood-globules. They are less fertile in the rabbit, and still less in the mouse. When bacilli of *sang de rate* are placed in serum at a temperature of 35° to 37°, in contact with moist air, they elongate considerably, even to a hundred times their original size. They also twist and interlace, losing transparency, and exhibiting granular contents. The granulations increase, making the filaments look like chaplets of pearls, and finally separate as spores. The presence of air is indispensable to these processes. If placed in a medium poor in oxygen, their contents become turbid and break up. The bacilli preserved in liquid, or dried, soon lose the power of producing the splenic disease, but not so their spores, which will do it after being kept for three months in aqueous humour, or even a putrefying liquid. Fragments of dried spleen containing spores have sufficed for inoculation after four years. *B. anthracis* does not develop in the blood of cats, dogs, birds, or cold-blooded animals. The mischief done by

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this microphyte is enormous. In the government of Novgorod, between 1867 and 1870, it killed more than 56,000 sheep, oxen, and horses, and 528 men; and in the district of Mansfelder, in Saxony, 186,000 sheep were destroyed by it in one year. Phenic acid, happily, disagrees with it, and may be found useful in the treatment of malignant pustules.

AT the Annual General Meeting of the Geological Society held yesterday, the 16th inst., at Burlington House, the Wollaston gold medal was awarded to Mr. Robert Mallet, F.R.S. This gentleman has devoted much of his long and active life to the application of physical principles to the solution of problems bearing upon geology, especially those connected with earthquake phenomena, vulcanicity, and the internal heat of the earth. This award is just now peculiarly graceful, as Mr. Mallet's sight has recently failed, and he is consequently compelled to retire from his active scientific career. At the same meeting the Murchison medal, accompanied by the sum of ten guineas, was awarded to the Rev. W. B. Clarke, of Sydney, in recognition of his services to Australian geology. The Lyell medal, with twenty guineas, also goes to the Antipodes, the recipient this year being Dr. Hector, the energetic Director of the Geological Survey of New Zealand. The list of medals in the gift of the Geological Society has been increased by Dr. Bigsby's donation, which was awarded to Prof. O. C. Marsh, who has done so much for American palaeontology. The balance of the Wollaston Fund was presented to Mr. Robert Etheridge, jun., of the Geological Survey of Scotland, in recognition of his activity in palaeontological science; the balance of the Murchison Fund was awarded to the Rev. J. F. Blake, for his excellent services in working out the Secondary formations of this country, especially the Lias of Yorkshire; while the balance of the Lyell Fund was appropriately awarded to Mr. W. Pengelly, of Torquay, so well known for his researches in local geology, but especially for his energy in superintending the exploration of Kent's Cavern. The anniversary address was delivered at the same meeting by the President, Dr. P. M. Duncan, F.R.S.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(*Thursday, January* 18.)

PROF. ALLMAN, President, in the Chair. Mr. R. Irwin Lynch exhibited a pot of growing wheat, which same had been grown from the grain left in "Polaris" Bay, 81° 38′ N. lat., by the ill-fated American Expedition. Captain (Sir George) Nares, in a letter to Dr. Hooker, mentions that the grain in question had been exposed to the rigours of the winter frosts 1872-1876; but, notwithstanding, the sample sown at Kew gave 64 per cent. as capable of germination. A grain of maize, among the wheat, which also sprouted, possessed even greater interest, as being a truly tropical plant.—A second notice "On Varieties and Monstrous Forms of Medusae" (jelly fish) was read by Mr. G. J. Romanes. His researches show that irregular and misshapen forms are comparatively few, and this in spite of the lowly grade of organisation and proneness to exhibit the phenomena of germination or budding in the group. In *Aurelia aurita* deviations from the normal type nearly always occur by a multiplication or a suppression of entire segments. Thus a symmetrical addition or deficiency of the umbrella obtains, while the ovaries and manubrium are more usually not implicated.—Dr. Francis Day gave the main facts of a most interesting paper "On the Amphibious and Migratory Fishes of India." He instanced forms which respire air direct, can live for long periods after their removal from water, and are but little affected by a bandage being placed round the gills, preventing the use of these organs. He further alluded to those fishes that remain buried in the mud during the dry season to emerge quite lively when the rains commence, to those so-called showers of fish, some of which, curiously enough, have descended half-putrid, and to other singular phenomena of Indian fish. Among structural peculiarities he showed that the *Saccobranchus* has an amphibious circulation; while he questioned the accuracy of the swim-bladder of fishes being the equivalent of the respiratory bladder of amphibians, seeing that in *Saccobranchus* a respiratory sac and swim-bladder co-exist.

SOCIETY OF ANTIQUARIES.—(*Thursday, February* 1.)

F. OUVRY, Esq., President, in the Chair. The Rev. W. C. Lukis contributed a paper on the Devil's Arrows, near Boroughbridge, in Yorkshire. These are pyramidal monoliths, about twenty feet high, standing in a line, but in the time of Camden there were four stones. They are probably the remains of an extensive monument, which covered a large tract of ground. The stone of which they are composed is mill-grit, and was brought from Plumpton, about ten miles distant from their present place. In the neighbourhood is a British town, which afterwards became a Roman camp; and there is no doubt that the monument itself is prae-Roman.

ARCHAEOLOGICAL INSTITUTE.—(*Friday, February* 2.)

C. D. FORTNUM, Esq., Vice-President, in the Chair. As this was the opening meeting of the session of 1877, allusion was made by the Chairman in the most feeling terms to the loss sustained by the Institute and the entire community of archaeologists in the death of Mr. Joseph Burtt, the late Honorary Secretary, and occasion was taken to advert to the substantial prosperity and progress of the Society. A paper was read by Mr. E. C. Davey on the recent discovery of a Roman Villa at Wantage. It was stated that this house was divided into five compartments; that it was based on broad and solid foundations; there was no mosaic floor found on the hypocaust; and a broken fragment of a tile with the word "puellam" on its surface, together with a scarce gold coin, rewarded the exertions of the explorer.—An account was given of an Incised Stone found at Tintagel, in Cornwall, by Sir John Maclean. An inscription in Romano-Gothic characters was surmounted by a cross. —Mr. Soden Smith gave an interesting notice of some Fibulae, exhibited by Mr. Church; these were brought from the Island of Lewes, in the Hebrides, and were variously shaped. They were the degenerate descendants of an earlier form. Shakspere speaks of them in *All's Well that Ends Well*, and Chaucer's Prioress wears one with the motto "Amor Vincit Omnia." —Mr. Albert Hartshorne read a Memoir on the magnificent monumental effigy in the church at Hughenden, Bucks, attributed to Richard Wellesbourne de Montfort. This was illustrated by three life-sized drawings. A discussion arose on the heraldic devices on the scabbard, and on the meaning of the crescent at the base of the figure thrice repeated. The strange addition of a child in the mouth of the lion on the shield could not be accounted for either by Mr. Hartshorne, Mr. Stephen Tucker (Rouge Croix), or by Mr. Waller.—Many curious examples of needlework and embroidery, ecclesiastical and otherwise, were displayed on the walls and table. An altar-cloth from Stretham Church, Cambridgeshire, was lent by the Rev. Hugh Pigot. An altar-cloth of needlework supposed to be of the time of Queen Elizabeth, and a Pede of the same period, were lent by the Rev. C. H. Burnham; they were once in use in Cogenhoe Church, Northamptonshire. Miss Simson exhibited a cushion of needlework for the display of relics, and an embroidered coat and waistcoat of eighteenth-century work. Samples of the seventeenth century came from Miss Mears and Mrs. Duffield. Portions of a late seventeenth-century costume and other specimens of needlework came from Mrs. Willoughby; an embroidery purse stated to have belonged to King Charles I., from Miss Hopkinson; and some framed flower-pieces worked in a French convent in the early part of the eighteenth century, from Mrs. Barnwell.

PHILOLOGICAL SOCIETY.—(*Friday, February* 2.)

DR. J. A. H. MURRAY in the Chair. The paper read was by Mr. H. Sweet, President, on "Parallel Developments in English and the Modern Scandinavian Languages." Two kinds of agreement between cognate languages were pointed out:—(1) Negative, or traditional, the result of retention of a common form; and (2) Positive or parallel developments, which take place independently in each language, in obedience to natural laws. The importance of the latter class for the determination of the general laws of language was illustrated by many examples from the languages treated of.

MUSICAL ASSOCIATION.—(*Monday, February* 5.)

G. A. OSBORNE, Esq., in the Chair. Mr. James Higgs read a paper on "J. S. Bach's 'Art of Fugue,'" giving many interesting particulars as to the several editions of the work, calling attention to the fact that it was originally published in open score, that in the next edition an arrangement as for a keyed instrument was added, while in all the subsequent editions the open score has been suppressed, and the compressed arrangement alone printed, thus rendering the work almost useless for students. The "Art of Fugue" consists of a series of fugal counterpoints all founded upon, or closely connected with, a single subject. This subject is employed in many forms, and treated in various ways. The four first fugues are simple fugues, on the direct and inverted form of the subject, simple counterpoint only being employed. The three next fugues are founded on a variation of the subject, the replies being generally by contrary movement — in No. 5 in notes of equal value; in No. 6 by diminution; and in No. 7 by augmentation. The next group, Nos. 8 to 11, display a new subject, combining with a form of the original subject by double counterpoint—Nos. 8 and 11 by double counterpoint in the octave; No. 9, by double counterpoint in the twelfth; and No. 10 by double counterpoint in the tenth. Mr. Higgs examined in detail all the foregoing as well as the remaining numbers of the work, drawing attention to many interesting points of construction and imitation. His remarks were illustrated by upwards of fifty extracts from the "Art of Fugue," which were lithographed and placed in the hands of the audience, enabling them to follow his analysis with ease and pleasure. Mr. Higgs concluded an able paper by combating the idea that the fugue is a worn-out form of composition; he allowed that good fugues, of individuality and character, are not often written nowadays, but he claimed that the art was not lost when Mendelssohn lived, and said that Schumann contrived to be Schumann still when using the fugue form; and within the last fifteen or twenty years Klengel has contributed a truly wonderful collection of forty-eight preludes (all canons) and forty-eight fugues, which are far removed from being copies of anything known before. Still, he continued, it may be admitted that worthy specimens of fugal art are rare, and so he would submit are worthy specimens of symphony, sonata or song; but, he said, it would be rash to declare that symphony, sonata and song can only be glories of a fading past, and he believed there must be, in the nature of things, a future for the further development of fugal forms; at least, he concluded from all past experience that only in proportion as music is leavened with the leaven of imitative and contrapuntal design does it gain the prospect of outliving the passing fashion of the period that gave it birth. A short discussion followed, in which the Chairman, Dr. Bridge, Mr. Banister, and Mr. C. E. Stephens took part.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(*Tuesday, February* 6.)

DR. S. BIRCH, President, in the Chair. The following papers were read:—"On the Cypriote Inscriptions," by H. Fox Talbot. This paper consisted chiefly of a summary of the progress made in Cypriote decipherment by the Continental scholars since the first key to its discovery was published by the papers of Messrs. Birch and Smith, in the *Transactions* of this Society. As confirmatory of the soundness of the deductions of Dr. Birch that that language had an affinity to the Greek, Mr. Fox Talbot cited Dr. Moritz Schmidt's translation of the Bronze Tablet of Idalium, together with a transcription of the text into nearly regular Greek, accompanied by a vocabulary of certain Greco-Cypriote words.—"On a Himyaritic Seal found in the Hauran," by Dr. Isaac H. Hall. This relic was obtained in January, 1876, by the author, who ascertained that it had, along with several other gems, been dug up some distance south of Damascus. On his return to England, Mr. Hall presented the seal to the British Museum. It is in shape a nearly perfect hemi-ellipsoid, with a flat elliptical face, containing six lines of Himyaritic characters. The material

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is dark agate, and the inscription appears to read, *Shakîr Charûf*, or "Thankful Lamb," a not wholly uncommon Semitic name, there having been a noted grammarian called Charûf, while the Beni-Charûf still exist as an Arab tribe.

London Mathematical Society.—(*Thursday, February* 8.)

C. W. Merrifield, Esq., Vice-President, in the Chair. The following papers were read:—"On the Area of the Quadrangle formed by the Four Points of Intersection of two Conics," by C. Leudesdorf; "Numerical Value of a Certain Series," by J. W. L. Glaisher; "The Differential Equation $\frac{dx}{\sqrt{X}} + \frac{dy}{\sqrt{Y}} = 0$," by Prof. Cayley; "On the Classification of Loci, and on a Theorem in Residuation," by Prof. Clifford.

Royal Society.—(*Thursday, February* 8.)

Dr. Guy, Vice-President, in the Chair. The following papers were read:—"On the Hindoo Division of the Octave; with some additions to the Theory of Systems of the Higher Orders," by R. H. M. Bosanquet; "On the Transport of Solid and Liquid Particles in Sewer Gases," by Dr. Frankland; "Researches in Spectrum Analysis in connexion with the Spectrum of the Sun," by J. Norman Lockyer.

Royal Institution.—(*Friday, February* 9.)

Mr. Francis Galton, F.R.S., read a paper on "Typical Laws of Heredity." The processes of hereditary transmission work together with so much accuracy, that each generation of every large population tends to be the exact equivalent of its predecessor. Changes in external conditions may interfere with this resemblance, but with these we are not concerned; so far as regards the processes of heredity alone, there is ample evidence of perfect uniformity in their results. Yet we should not have been justified in expecting this, because different classes in each generation contribute a very different quota of representatives to the next. Giants are almost sterile; their breed is almost sure to be diluted by marriage; their scanty progeny tends strongly to revert towards mediocrity; and natural selection spares a relatively small proportion of children of abnormal growth. Giants, as a class, leave by no means an equal number of adult descendants who are giants like themselves. Nevertheless, much the same number of giants will always be found to occur in the population; and just the same is observed of every characteristic of every plant and animal. How was this to be accounted for? The object of the discourse was to solve this curious problem, which has never yet happened to have attracted attention. The lecturer showed that the widest generalisation was admissible in treating it, because observation had shown that all deviations tend to conform to the single mathematical law of frequency of deviations. This was first pointed out by Quetelet, who proved by statistics that this conformity existed more or less, not only in respect to the height of men, but in respect to all measurable characteristics of all plants and animals. Hence we are justified in imagining an ideal case, to which the law of deviation strictly applies, and in which the statistical resemblance of successive generations is exact; and we may give the name of "typical laws" to those by which such theoretical conditions are fulfilled. They will serve, with little modification, to explain the facts of all quasi-typical cases. These typical laws must co-operate, in some sense or other, with the law of deviation; and, as the properties of the latter are few and peculiar, there is little risk of false conclusions. Experiments were necessary to give a just general idea of their character. For this purpose, the lecturer had experimented largely and minutely with seeds, comparing the weight of the seed planted with that of each member of its produce. The particular seeds used were sweet-peas, because their flowers are incapable of being cross-fertilised by accident; they are prolific and easily reared, and the seeds retain the same weight in varying dampness of the air. He had careful weighings made with a good balance, of many thousand individual seeds, in order to arrive at the desired information. The results fully accorded with the theoretical requirements of the typical case. They perfectly explained the conditions of the simplest form of descent—namely: (1.) Being derived from a single parent, and not from a couple (as in the case of the sweet-peas which were not cross-fertilised). (2.) Differences of weight, or whatever the characteristic may be, having no effect on productiveness. (3.) Different weights, &c., being all affected to the same degree by natural selection. In the case of "simple descent" we only have to concern ourselves with Reversion and Family Variability, and this is dealing with the most obscure part of the general problem. Reversion was found to act according to the simplest conceivable law, the deviation of the weight of the parent seed bearing in every case the same ratio to the deviation of the mean weight of its offspring. In the typical case, the point towards which reversion tends would be the mean weight (whatever the characteristic may be) of the race. Its effect is to diminish variability; it simply reduces what is technically called the "modulus" of the original populations. Family variability was found to conform to the law of deviation, taking the mean weight of the family as the centre of dispersion. The variability—that is, the value of the modulus—was the same whether the peas were large or small (within the rather wide limits of the experiment). These conditions were expressed by a simple formula, and their combined action was fully illustrated by an apparatus, where reversion was represented by the passage of a heap of pellets through a row of converging shoots, and family dispersion by their subsequently falling through the teeth of a sort of harrow. It was explained that reversion acted precisely like an elastic spring, with greater tension the more it was stretched, and thus finally checked the step-by-step progress of dispersion due to family variability, which would otherwise cause the deviation of the race to continue indefinitely. Hence a condition of stable equilibrium was ensured, and perfect statistical resemblance between consecutive generations was maintained. He showed from the formula that if the coefficient of reversion was $\frac{4}{5}$, and if the modulus of family variability was six units, then the modulus in the population at large would be ten units. The other processes concerned in ordinary heredity were dealt with principally by general considerations, guided by theoretical exigencies. It was shown that in the typical case, such a fact as that tall men should have a tendency to marry tall women rather than short, or short women rather than tall, was inadmissible. The theoretical conditions required sexual selection in respect to each characteristic taken by itself to be nil. The effect of pairing upon the modulus of the original population, after conversion of the measurements of both sexes to a uniform standard, as explained in the lecture, would then be to divide it by the square-root of 2. Natural selection was illustrated, at first in an inverse sense, by familiar cases of destruction, by the shot-marks to the right and left of the centre of a target, which are distributed according to the law of deviation. Suppose a battering gun directed at a particular vertical line in a long rampart; its shots would batter away pieces of the wall in greatest number at or in the immediate neighbourhood of the line, while stray shot-marks would be less frequent as the distance from the line was greater. The result would be that the percentage of the thickness of the rampart that was battered away would follow the law of deviation. The action of natural selection is the precise inverse of this, as those whom it strikes it selects and preserves. It may be represented by the cast of the gap made in the rampart. Its aim is directed at the medium individuals, they being on the whole the most suitable to live. Thus, natural selection acts in strict accordance with the law of deviation. The effect on the population is expressed by a simple formula, in which the ordinates of two curves of deviation—the one referring to the population, the other to the percentage of survival, having the same centres, but different moduli, are multiplied together. This results in a third curve, which is also one of deviation, whose modulus is less than either of the previous ones, and is expressed by a simple formula. Productiveness is physiologically a mere form of natural selection, hence it is governed by the same general law. The action of it, and of natural selection, was experimentally illustrated. The final result is, that if four numbers are given, the modulus of any typical characteristic in a race can be easily determined, and its fixity is accounted for. These numbers are the coefficient of reversion, and the moduli of family variability, of productiveness, and of natural selection. The main course of descent of a population is along the axis of the race, the medium class of individuals being more prolific than the rest. Exceptional persons leave scanty issue, and these few tend to revert. There is, therefore, a constant and calculable out-throw of elements from the central axis, and a constant destruction of elements at the outer margins. Again, from these margins, a scanty remnant works back again towards the axis. The mediocre classes are the true ancestors of every population.

Royal Astronomical Society.—(*Friday, February* 9.)

Dr. Huggins, President, in the Chair. This was the annual meeting of the Society, at which the President usually delivers his address on presenting the medal, but as none was awarded this year, the proceedings were confined to the reading of the Report of the Council on the progress of Astronomy, and to the election of officers and council for the ensuing year.

New Shakspere Society.—(*Friday, February* 9.)

F. J. Furnivall, Esq., Director, in the Chair. Mr. Furnivall announced the discovery, by Prof. Guizot, of the source of the speeches of Brutus and Antony over Caesar's dead body. Dr. Ingleby read a paper "On Hamlet's 'some Dozen or Sixteen Lines;' an attempt to rebut the arguments both of Mr. Malleson and Prof. Seeley (*New Shakspere Society's Transactions* for 1874, pp. 465–498). He contended that Shakspere's *only* object in mentioning Hamlet's speech was to give himself the chance of delivering, through Hamlet's mouth, a lesson in elocution, probably aimed at the faults of some rival actors. "If Shakspere had intended us to find the dozen or sixteen lines in the old play, we should have had a sufficient glance at their purport to serve our purpose. That there is no indication convinces me that, as soon as Hamlet has instructed the old Player, the function of the supposed insertion was fulfilled, and that they had no further part in *Hamlet*." Mr. Malleson said that Dr. Ingleby had in no way moved his (Mr. Malleson's) former positions. The very parallelism of the sub-play and main play needed a supposed alteration by Hamlet to excuse it. Mr. Furnivall could only account for Dr. Ingleby's argument by supposing that he had deliberately pasted a piece of paper over Hamlet's words to Horatio, "if his occulted guilt do not itself unkennel *in one speech*:" in them was the very "purport" of the dozen or sixteen lines which Dr. Ingleby had declared was never stated. The latter answered that he did not consider this "one speech" was the same as Hamlet's; but he admitted that if it was, his paper fell to the ground.—The second paper was by Mr. Edward Ross, on "The Division into Acts of *Hamlet*." He contended that Act III. was now wrongly divided from Act IV., in the middle of what should be the fourth scene of Act III., as the present IV. i., merely ended III. iv. He would end Act III. at the end of the present scene ii. of Act IV. This would make Act III. so long that Mr. Ross proposed to take from it its present first scene, and add that to Act II. In the first part of Mr. Ross's argument Mr. Furnivall agreed, that the end of Act III. should be at the end of IV. ii.; but he declined to alter the end of Act II., because, if III. i. were added to Act II., Hamlet's second long soliloquy, "To be, or not to be," would be brought within fifty-five lines of his much longer, "Oh, what a rogue and peasant slave am I," and have to be delivered within two or three minutes after the attention of the audience had been exhausted by it. This was an arrangement that Shakspere never could have meant, and that no stage manager would sanction.

FINE ART.

A Manual of the Historical Development of Art. By G. G. Zerffi, Ph.D., F.R.S.L. (London: Hardwicke & Bogue, 1876.)

In reading this book we were struck with the coincidence between many parts of it and what we remembered having read in Semper's *Der Stil*, but could not find from beginning to end of it a single word of acknowledgment to that writer, to whom the best of art critics in Germany very readily admit the greatest obligations. Even

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› Bibliography appended by Dr. Zerffi d Semper accredited only with a work › *textile Kunst*: not a word about *Der* Yet the very first paragraph of *Der* › absolutely identical with the first aph in the book under notice. It is ›ely that two men would independently the same comparison and place it in ne position at the head of their two : the more so, since for Dr. Zerffi's the comparison is useless, while for r's it prepares the way admirably for eory which he works out with an t of research which has never been sed, if ever equalled, in archaeology. ve compared numerous other passages e two writers, with a result which we but regard as highly unfavourable to ndour of Dr. Zerffi. A writer who epared himself by a deep study of r might often unconsciously repro- is master's thoughts, and even his isons, though the latter seem to form obvious "property" of the author; en the coincidences would occur at ard, while here they follow on in order in both books. We have space y a few of these passages:—

›.—Prolegomena.	Dr. Zerffi.—Prolegomena.
ichtliche Himmel ben den glanz- Tundern der Ge- nattschimmernde len — entweder torbene, im All ne Systeme, oder einen Kern sich der Weltdunst, Zustand zwischen g und Neuge-	"Gazing at the heavens on a starry night we see, in addition to myriads of sparkling worlds *floating in the air*, a great quantity of nebulae, either decayed systems of worlds or worlds in formation: worlds which have lost their centre of gravity and fallen to pieces; or worlds which are seeking, *according to the general law of gravitation*, to form a central body by the attraction of cosmical ether. The one phenomenon is that of destruction, the other that of new formation."

ds italicised in the English do not t anything in Semper. After two pages of no interest we come, at p. escription of the three points of view ich art may be regarded; and here ose to compare what is said with urs in Semper, p. xiv.

Materiellen un- nfluss der Na- chaften und der k. Historiker unter ass der Kunst- und der anti- Forschung. Schematiker, s.w. unter dem r spekulativen ›."	"1. From a *realistic* point of view, taking nature and geometry as its basis. "2. From an *historical* point of view; showing by antiquarian and archaeological researches its gradual development. "3. From a *critical* point of view; propounding abstract principles of speculative philosophy and aesthetics as applied to art."

scription of these three schools of art is only a very meagre epitome of very elaborate and most interesting n. Pages 11–12 speak of crystals flakes, and define symmetry, propor- direction, in a way which it is worth ompare with Semper, p. xxiv. On ave a paragraph on "Eurhythmy" ems to be taken from Semper, and it is very amusing to find the *Rahmen* which here and elsewhere is so conspicuous in Semper done up into a few simple sentences. The further definition of alternation in Eurhythmy is a mere abstract from the German. The same is true of what is said on p. 14, about plants (Semper, p. xxix), and again, on the same page, in what is said of lower animals (Semper, p. xxxii.). At p. 17 of Zerffi, and p. xxxviii. of Semper, we read:—

"Die Eurhythmie ist, wie gezeigt wurden, entweder stereometrische oder planimetrische Symmetrie. Unter den stereometrischen regelmässigen Formen sind die Kugel und alle regelmässigen Polyecken bis zum Tetraeder hinab zum allseitig symmetrisch doch ohne symmetrische Autorität. Letztere zeigt sich zuerst am Ellipsoid oder Ovel, am Hexaeder oder dem doppelten mit der Basis verbundenen Tetraeder, am Prisma, an der Pyramide u.s.w. in der gesetzlichen Ungleichheit gewisser Dimensionen. Die planimetrische Symmetrie (Eurhythmie in eigentlicher Sinne) zeigt sich an den Schneecrystallen, an den Blumen und an Pflanzen und Bäumen überhaupt. Bei diesen Gebilden der Natur wirkt das Gesetz der Autorität in der Verdichtung der Theile in der nächsten Umgebung des Mittelpunkts . . . . . Farbenkontraste zwischen den der Mitte nächsten und den übrigen Theilen der Form unterstützen diese Wirkung."	"Eurhythmy is either stereometric or planimetric." [He forgets to add "symmetry," which makes all the difference.] "It is stereometric in balls and in regular solid bodies, such as the tetrahedron, a *figure of four equal triangular faces*, or the polyhedron, a *figure with many sides*. These forms are symmetrical without any controlling element. Such an element shows itself first in the ellipsoid—distinct from the oval—in the prism and the pyramid. Planimetric eurhythmy preponderates in snow crystals, flowers, plants, trees, *and the lowest animals*. "The controlling element shows itself in the grouping of the single parts round a common centre, which is often distinguished by a contrast in forms and colours."

Page 18 is almost literally taken from Semper, p. xxxviii.–ix., and from this point to the end of the Prolegomena there is hardly anything that is not in Semper's Prolegomena. Towards the end we read:—"Man is the symbol of earthly perfection. In him all laws and elements of the universe are united. What is with inanimate nature a static point of attraction is with man moral; the dynamic force of activity is with him intellect." We are far from imputing all this to Semper, but here is what he says of man at p. xlii:—"Er ist has hohe Symbol des absoluten, von Selbsterhaltung und Materie gleich unbhängigen, freien Willens."

Passing over the two superficial chapters on Ethnology and Prehistoric art, we come (p. 45) to "Chinese art," and turning to Semper, at p. 241, we find the opening statements to be almost word for word the same; but we reserve our space for more important points in regard to the art itself.

Semper, p. 245.	Zerffi, p. 50–1.
"Der Character dieser Gitterwerke ist, wie gesagt, äusserst mannigfaltig, jedoch lassen sie sich füglich in drei Klassen theilen, nämlich:— (1) eigentliches feines Bambusgitterwerk, das mehr der Textrin als der Tektonik sich anschliesst; (2) aus starkeren Latten zusammengefügtes Schrankenwerk, welches nach der entgegengesetzten Seite hin extrem und gleichsam den Uebergang zur Zimmerei bildet. . . . (3) dazwischen ein Mittelglied, das sich von beiden Extremen ungefähr gleich weit entfernt hält. Jenes erstere feinere Gitterwerk dient vorzüglich zur Bekleidung des untern Theils des inneren Wände und besteht dort meistens aus wirklichem Bambusgeflecht, das entweder in seiner natürlich-goldgelblen Farbe bleibt oder buntfarbig lackirt und vergoldet wird. Ausserdem vertritt es die Stelle der Thüren und der Fenstergerüste, bei welchen letzteren dann nicht selten die Durchbrechungen mit durchsichtigen Muscheln oder auch mit buntem Glase, das dort schon in dem dritten Jahrtausende vor Christus zu Fensterscheiben benutzt worden sein soll, oder auch mit Papier verschlossen werden. "In vielen Fällen ist der friesartige freie Zwischenraum zwischen der Decke und dem oberen Abschlusse der Wand nach seiner ganzen Breite mit Lattenwerk verschlossen. . . . . Bei mehr monumentalen und solideren Gabäuden ist dasselbe nicht selten in vergoldeten Metalle, in edlen eingelegten Hölzern oder in Alabaster ausgeführt. "Die letztgenannte mittelstarke Sorte kommt besonders bei Gartenpavilions und sonstigen luftigen Gebäuden als äusserer Abschluss der Räumlichkeit in Anwendung. Zwischen die Säulen gespannt und auf das Brustungsgehege gestutzt, bildet es in seinem zierlich abwechselnden Gemuster . . . . mit den purpurnen Säulen die es halten und dem blitzend grünen Glasurziegeldache über ihm, mit dem weissschimmernden Marmorunterbau und endlich mit dem Azur des Himmels, der durchblickt und in welchem der leichte Bau gleichsam schwimmt, ein überaus reiches polychromes Ganzes."	"The trellis work of the Chinese may be divided into three classes:— "(1) The bamboo *wicker* work, a close imitation of textile fabrics—in fact, woven woodwork. "(2) The *lattice* work, a kind of transition or metamorphic work between trellis and cross-barred work. The patterns are of a grosser kind. "(3) The mixed work, a combination of the two classes. "The first is generally used in ornamenting the interior of the basements of the houses. The natural bright-yellow tint of the bamboo is either left, or it is lacquered in variegated colours to heighten the effect of the patterns." "The lattice work is used for door and window frames. In the latter case the holes are filled up with transparent shells, coloured paper or painted glass, which has been in use since 3000 B.C. "The mixed work runs along the walls, forming a frieze of gilt metal or alabaster. The last-named material" [the German refers to the "last-named" of the three classes of work; by making it refer to alabaster the whole passage becomes nonsense] "is employed in summer-houses as a finish to the outer space, connecting bright-red or bright-blue columns. When thus used, the effect is undoubtedly charming. The roofs are tinted dark-green, *an unconscious reminiscence of by-gone times, when they were made of the leafy branches of trees or the broad foliage of plants.*" [The italicised part is not from the German.] "The dark azure of heaven shining through the perforated trellis-work contrasting with the white marble of the substructure, and the red columns, forms a combination both striking and agreeable. The upper parts of a building appear to swim in the air."

For the rest that is said about Chinese art on pp. 51–4, see Semper, pp. 250–1, p. 248, and p. 249, where several passages will be found almost word for word identical. When all this is deducted from the chapter on Chinese Art by Dr. Zerffi, there seems to be nothing left except what could be found in a common Gazetteer.

The greater part of pp. 98–101 in Dr. Zerffi's book will be found in *Semper*, pp. 324, 329, 336, 347, 348, 349, 351, 352, 354, 381, 385, 386; and when one considers that nearly all the rest of this chapter of Dr. Zerffi's is occupied with

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"mythology," it will be seen how far he is indebted to Semper as regards the artistic part of it. Like Semper, Dr. Zerffi takes first "China," then India, Assyria, &c.; but whereas Semper lets Phoenician and Jewish art come before Egyptian, Dr. Zerffi places it after; otherwise he follows the order of Semper. Of Phoenician art, which is a strong point with Semper, Dr. Zerffi has nothing to say, but as to the Jews, of whom Semper says little, he goes into great detail, which appears to us to be entirely useless for a *Manual of the Historical Development of Art.* In the chapters on Egyptian, Greek, and Roman art we have noticed very little in common with Semper; but, on the other hand, we have found a great deal of absurd mythology, mixed with rhetorical passages about the manners and customs of the Greeks, which, if they are of any use at all in such a book, are certainly out of all proportion. References to Greek artists and their works are numerous, and though the following is perhaps one of the worst specimens of his knowledge in this department, it will at any rate show what is to be expected from such a quarter: "We possess of Praxiteles an Eros in the Vatican and his celebrated Apollo with the Lizard (Sauroktonos) in the Louvre."

A. S. Murray.

THE GERMAN EXCAVATIONS AT OLYMPIA.

The German excavations of Olympia are proceeding with vigour. At Christmas-time Prof. Ernst Curtius made a voyage thither from Athens, and he has sent to the *Kölnische Zeitung* an account of the present state and the prospects of the excavations, of which account the following is a summary. Much delay has been caused by the difficulty of procuring things necessary for digging, owing to the wet weather and the badness of the roads of Elis. Nevertheless, operations are proceeding or planned on all sides of the temple-site. At the east end, where hitherto most of the discoveries have been made, a wide circuit has been marked out from which the earth is to be entirely removed to such a depth that all the remains of the sculptures from the eastern pediment which have not yet been reached must needs come to light. On the northern flank the excavations are fast approaching that point at which discoveries may be expected to thicken; and some fragments have already been unearthed, among them part of the head of a youth, of the Roman period, but of good work. The west end may be considered virgin soil, the diggings there not having reached the depth at which remains are likely to lie. A trench is now being dug direct from the Kladeus river to the middle of the west front of the temple; and this trench is to be gradually widened until the whole front of the building is laid clear. The northern flank is also to be attacked; and as the number of the workers is to exceed 200, trenches can be opened at once in many directions.

Already many important sculptures have been found this season. Prof. Curtius mentions the more important of these. (1.) From the eastern pediment: A well-preserved fragment of the head of a bearded man, a head of noble type and fine execution, which is doubtless from the hand of Paeonius, and is sufficient in itself to confute the opinions of those who speak of that artist as a provincial and non-Attic sculptor. The bust of a draped female figure in a standing attitude, found close to the fragment last mentioned. The head of this figure rests on her left hand, her left elbow on her right hand which is folded across her bosom; he attitude being one of calm and thought. This man and woman may well have stood together in the east pediment, as Oenomaus, King of Pisa, and Sterope, his wife; but, perhaps, on that subject conjectures are premature. Two horses' heads in relief against the back of the pediment; these were the two further horses of the quadriga of Pelops, and are not carefully finished. (2.) From the western pediment: A veiled female-head, full of calm, very well preserved; this doubtless belonged to some goddess who stood undisturbed among the fighting Centaurs and Lapithae—perhaps some statue to which, as in the frieze of the Theseium, the women fled from the fury of the lustful Centaurs. The head of a young warrior overthrown in the fray, wearing an expression of pain and agony. Also the lower part of a flying woman, the drapery managed with great skill. It does not seem too bold to say that these three fragments are from the chisel of Alcamenes, the pupil of Phidias: in that case the light they will throw on the history and character of the great Attic school is priceless. (3.) From the metopes: Fragments representing new labours of Herakles. Of these, one represents Athene with helmet and shield, in the act, no doubt, of supporting Herakles in one of his tasks. Her head is turned to the right, contemplating her hero; in the treatment is a good deal of archaic hardness, particularly in the stiff folds of her chiton. The feat at which she assists is probably the capture of Cerberus, as a fragment of a dog's head was found near. Another fragment presents us with the torso of a youth full of vigour and activity, whose back is against the ground of the metope, but whose rounded chest and elastic limbs stand well out. There is here scarcely a trace of the archaic. This figure is no doubt Iolaus assisting his kinsman in the destruction of the Lernaean hydra. For the history of art these pieces of the metopes are perhaps even more valuable than the fragments of Alcamenes and Paeonius, for they present us with the peculiarities of Peloponnesian art during the great time of sculpture.

Among the inscriptions discovered the most important is an epigram in metre on the base of the statue of Gorgias of Leontium; many small votive-offerings in bronze have also appeared, among them several figures of animals. The features and dimensions of the temple are also being explored with ever greater diligence and accuracy.

Certain changes have taken place in the *personnel* of the German colony. Dr. Hirschfeld is now senior member. Messrs. Streichert and Steinbrecht are the architects in charge, and Dr. Weil is archaeologist. Prof. Curtius has some justification for his boast that now, whether more or fewer fragments are uncovered in the new excavations, in any case a new chapter in the history of art has been opened.

ARCHAEOLOGICAL DISCOVERIES IN VERONA AND BOLOGNA.

Rome: Jan. 27, 1877.

Two very extraordinary discoveries, especially as regards the great amount of objects found, have been made lately: the first, in the province of Verona, consists of a prodigious quantity of imperial coins; the other, in the town of Bologna, of a mass of objects in bronze.

At the distance of two miles from Cerea, on the road which leads to Sanguinetto, there is a plain called *Venèra*; some think it is so called from there having at one time existed a temple of Venus on the spot. It will not be surprising if the great discoveries lately made should give rise to many theories more or less justified by facts. Some there are who explain a certain amount of celebrity still belonging to this locality by a tradition that Attila, the *flagellum Dei*, once rested here with his numerous legions. Most probably, however, the name of Venèra is derived from Venièra, the noble Venetian family of Venier having had estates there. The only remains of antiquity which may be relied upon are the traces of a road used by the armies of the empire, which leads from the Paduan valley to Verona. Besides this, in the high portions of the neighbouring land, funeral urns and coins, and occasionally human bones, have been found, indicating military stations, which the recent discoveries confirm. Some labourers, while digging, about the middle of December, in this Campo Venèra to make a pit for preserving ice, discovered a large terra-cotta urn full of silver coins. The report soon got about that they weighed as much as a hundred kilogrammes. The treasure having been divided among those who found it, some of them immediately went to the neighbouring towns to sell the coins. The Minister of Public Instruction, hearing of the occurrence, gave the necessary directions to prevent the dispersion of the treasure. Most fortunately, the labourers having offered the coins for sale at Verona and at Milan were informed that, instead of silver as was supposed, they consisted of a very worthless alloy (billion), so their hopes of great riches were disappointed, and there was no difficulty in persuading them to agree to the terms Government proposed, and the coins were deposited with Dr. Bertoli, the Sindaco of the neighbouring town Casaleone—the coins in fact weighing about a hundred kilogrammes.

Dr. Bertoli undertook further excavations on the same spot, and on December 22 found another urn with more than seventy kilogrammes of coins of the same alloy and the same type, as far as was seen. The excavations being continued to an inconsiderable depth, no other objects worth notice were found, nor any traces of buildings. Any fragments there were consisted of portions of common earthenware jars, bronze fibulae, pieces of iron, and horses' bones.

The coins in the care of Signor Bertoli, counting what was in both the urns, are as many as 50,000; they are in a good state of preservation, and, so far as has been ascertained from the first examination, are of Trebonius Gallus, Valerianus Senior, Mariniana, Gallienus, Cornelia Salonina, Saloninus, Postumus, Victorinus, Marius, Claudius II., Quintillus, Aurelianus, Severina, Tetricus Senior, Tetricus Junior, Tacitus, Florianus, Probus, Carus, Numerianus, Carinus, Magnia Urbica, Nigrinianus, Diocletianus, Maximianus Herculeus. But the full scientific value of this important discovery can only be known when an accurate catalogue is drawn up.

Commendatore Fiorelli, Direttore Generale delle Antichità, at the last meeting of the Reale Accademia dei Lincei, in announcing the discovery, promised that the catalogue should be drawn up; he also gave the welcome news that, owing to the munificence of Dr. Bertoli, of Casaleone, the whole collection of coins will be placed in the museum of Verona.

The other extraordinary discovery occurred at Bologna on January 17. During the construction of a market for eatables, by the municipality, near the church of San Francesco, a pavement of *opus spicatum* of the Roman era was found; at the depth of more than two mètres below it, a large vase of terra-cotta was immediately discovered full of bronzes of various sizes and shape—that is, more than a thousand hatchets, daggers, swords, scythes, bits, saws, fibulae, razors, and many shapeless pieces. Altogether, the aggregate weight must be at least one ton and a half.

What is especially worth noticing is that these bronzes have never been used, and are free from any *patina* or rust, so that they possess a wonderful golden hue, and appear as if they had been placed where they were found to be re-melted.

This will afford a rich harvest for the students of prehistoric ages, who, it seems, will have to give up some of the opinions held hitherto, for in this discovery forms supposed not to have existed contemporaneously have been found together.

Felice Barnabei.

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ART BOOKS.

M. Edmond de Goncourt, whose studies on art in the eighteenth century are full of new facts and wholly free from reactionary prejudice, has just published *Catalogue raisonné de l'œuvre peint, dessiné et gravé de P. P. Prud'hon* (one vol. 8vo, Raspilly), analogous on all points to the *Catalogue raisonné de l'œuvre d'Antoine Watteau*, a work to which I called your attention a few months ago. It contains a list of all the etchings and lithographs done by the artist's hand, with the different states: these etchings, which are very rare, and these lithographs, which are in reality so many admirable original drawings, give a perfect idea of the graceful genius of Prud'hon. All the portraits and pictures he painted are next enumerated, the sketches and studies for his allegorical compositions, his illustrations of books, and scenes of life in the present day, &c. The whole is a patient reconstruction of work now scattered abroad in many hands. Prud'hon has been very little engraved. In his youth—that is to say, under the Revolution—he drew headings of official letters and addresses, and designs for sugar-plum boxes, for the ministries, confectioners and goldsmiths, of which the drawing has been very faithfully reproduced by Roger or Copia, probably under his own direction. But later on, owing to the military spirit which prevailed under the first Empire, and the pedantic reaction which took place under the Restoration, he fell under the denomination of *peintre gracieux*, which in the lofty regions of the administration or the privileged bodies meant everything that was most contemptible. M. de Goncourt's excellent work will most likely suggest to some editor the idea of applying to those who had the discernment to recognise in Prud'hon one of the most elegant draughtsmen and most feeling artists of our school, and, with the help of the facilities for reproduction which the present affords, publishing his most characteristic works.

At the same time, under the title of *Quelques créatures de ce temps* (one vol., Charpentier), M. Edmond de Goncourt publishes a collection of contemporary types of artists and Bohemians which were written by him and his brother Jules in 1856, and first appeared under the name of *Une voiture de masques*. The original and more characteristic title was probably suggested by a water-colour drawing of Eugène Lami's, representing Lord Seymour passing along the Boulevards during the carnival in a large carriage driven by postilions bedizened with ribands, and filled with the gay lord's friends and their mistresses, all of them in the most varied costumes. I recommend this volume to the notice of those of your readers who set particular value on notes drawn from nature that vividly describe the persons and their works, and call their special attention to a fanciful sketch, entitled "Un Aquafortiste," which gives some features of Charles Méryon, who then already showed signs of that exaltation which afterwards degenerated into actual madness; "Le sculpteur Louis Roguet," who died, full of hope and promise, at the age of twenty-six; "Jules Buisson"—then a humble draughtsman who engraved titles for the books of his friend Ph. de Chennevières, present Director of the Beaux-Arts—who became afterwards Deputy for the Aude in the first Assembly, made and published, for the benefit of the people of Alsace and Lorraine, an album of first-rate caricatures of all his colleagues, and fell with the Government of Moral Order, whereof he was an ardent partisan. Lastly, "Mdme. Alcide," a series of very true and amusing pictures of life in the studios at a time when artists, as a rule, did not as they do now own mansions and horses. Mdme. Alcide, whose real name was Mdme. Hercule, was a model of such unusual beauty that the *bourgeois* noticed with surprise the striking likeness the Venus, the saint and the nymph of the day all bore to each other. She it was, likewise, who sat to Ingres for the hands of his celebrated portrait of M. le Comte Molé.

Ph. Burty.

ART SALES.

The not very noteworthy collection of pictures belonging to Mr. Lay Jackson, of Baignton House, near Stamford, was sold by Messrs. Christie, Manson and Woods on Saturday. It was a quite miscellaneous collection, such as is gathered together, not seldom, without any strong taste directing the collector to a specialty. The whole sale realised 1,170*l.*; the more considerable prices realised by separate works being 106 guineas for a winter scene, with the figure of a woodcutter, by Wouvermans; 60 gs. for a frozen river, by J. van Goyen; 38 gs. for a river scene, with peasants, cattle, sheep and goats, attributed to J. van der Meer; 39 for a landscape attributed to no less a master than Hobbema, 36 for a classical figure-landscape, assigned in the catalogue to Berghem.

Mr. Albert Grant's very large collection of pictures, chiefly by recent or living English artists, intended for the decoration of Kensington House, before its purchase by the Duke of Northumberland, is to be offered for sale by Messrs. Christie in April. Before that will come, of course, several sales of some interest, if few of great note. To-day, for instance, a part of the collection of oil-pictures belonging to Mr. William Smith, the once well-known and much-esteemed dealer, who died last September, will be dispersed, and in due course will come the collection of another much-reputed connoisseur, chiefly of English art, Mr. Samuel Redgrave, the author of the useful *Dictionary*, and joint author of *A Century of Painters of the English School*; while there will also be offered the series of portraits by Raeburn, some of which are now on public view at Burlington House. These events will have their interest; but they will by no means make a season of exceptional importance.

The Fromentin sale took place at the Hôtel Drouot, on the 30th ult. and following days. The paintings sold as follows:—*The Palace of the Doges at Venice*, 12,000 fr.; *The Grand Canal, Venice*, 12,500 fr.; *Souvenir of Esneh, Upper Egypt*, 25,000 fr.; *The Nile, Upper Egypt*, 20,000 fr.; *Le Pays de la Soif*, 8,100 fr.; *Island of Philae, Nubia*, 5,100 fr.; *Arabs on the March*, 6,100 fr.; *Arab Encampment*, 7,850 fr.; *Fellah Women going to the Nile*, 4,505 fr.; *Ruins of Thebes*, 7,100 fr.; *Oasis at Laghouet*, 8,750 fr. Of the unfinished paintings and sketches, *Arabs Attacked by a Lion*, 5,700 fr.; *Arabs Attacked in a Mountain Defile*, 5,250 fr.; *Horse-Dealer*, 5,000 fr.; *Egyptian Women before the Door of a Habitation*, 13,100 fr.; *Arab Encampment*, 6,150 fr.; *Centaur and Centauress*, 8,000 fr.; *Horseman Mounted on an Arab*, 3,250 fr.; *Group of Arabs*, 3,010 fr.; *Five Arabs*, 6,000 fr. Of the water-colour drawings, *Les Courriers*, sketch for the large picture, sold for 3,750 fr.; *Falconry*, 2,280 fr.; *The Falconer*, 2,600 fr.; *Kabyle Shepherd*, 1,900 fr. The whole sale realised 433,755 fr. (17,350*l.* 4*s.*).

NOTES ON ART AND ARCHAEOLOGY.

Mr. Madox Brown has lately painted, and retains for the next few days at his studio, 37 Fitzroy Square, two oil-paintings, half-figures of children. The first is named *La Rose de l'Infante*—which will be recognised by many as the title of one of the choice poems in Victor Hugo's *Légende des Siècles*, about the child-daughter of Philip II. at the period of the sailing of the Invincible Armada. As applied to Mr. Brown's picture, this name may be understood rather as conveying a suggestion of affinity than as precisely identifying the work of pictorial with that of poetical art. We see a charming little girl, of a southern type of beauty and very regular features, with a large black felt hat above her dark auburn hair, which, cut short over the forehead, ripples gently down below the shoulders; a row of clouded amber beads is round her throat. Her eyes are dark blue-grey, her mouth lightly closed, her hands, one of which holds the blush-rose, as lightly set together: a candid sweetness which has ceased to be infantine beams in her face. Not in feature and expression only, but also in grace and strength of painting, this is one of the most refined examples of Mr. Madox Brown's art. The other picture is smaller, and is entitled *Tell's Son*. The boy has just passed, unfrightened and scatheless, through the ordeal of standing for his father to shoot the apple off his head; he had been steadying himself by passing his left arm over an outgrowing branch of a tree whose stem forms the major part of the background: the steel of the arrow is buried deep in the tree-trunk, its feathered shaft projecting. The child holds the two halves of the apple in his two hands, split clean with the indented mark of the shaft: his face is lit up with smiling composure—to him the trial of skill, so agonising to his parent, has passed off almost as a freakish pastime. He is a most genuine little Teuton, some five or six years of age, with abundant hanging yellow locks, blue eyes, and rosy complexion. Over his red doublet hangs a small wood-carving of a bear—such as Switzers carve nowadays, and perhaps used to carve in the years of history or legend when William Tell (all unconscious of being a solar myth) simulated a man and a father.

Mr. Whistler has been engaged for four or five months past on a decorative invention for the dining-room in the house of Mr. Leyland (lately that of Lord Somers), 49 Prince's Gate. He has worked with immense zeal and spirit, and has produced a salient triumph of artistic novelty—too uniformly gorgeous, it may readily be conceived, for some tastes, but singularly captivating and complete. He terms his work "Harmony in Blue and Gold—the Peacock Room." The colour-scheme of the whole apartment, ceiling included, consists of blue on a gold ground, or of gold on a blue ground: its forms are also elaborately varied with shelf and bracket-work for the holding and display of blue china—the constructive arrangement of wall and ceiling being due to Mr. Jeckyll. The eye of the peacock's feathers is the leading decorative multiple, lavishly varied with pattern-work from the breast and throat plumage. Beyond this, at the further end of the room, there is a superb design, gold on blue, and covering a space of about fourteen feet, of two peacocks combating—the eye of one of them being supplied by a real emerald, that of the other by a diamond; and on the three shutters are other larger paintings of peacocks, blue on gold. All these are very fine works; Mr. Whistler having gone straight to nature for his study of the birds, at the same time allowing himself, in the carrying-out of the invention, considerable scope for decorative fantasy, or arbitrary artistic adaptation. To say that the room is unique were to say little: it will long remain to the eye and mind a type of what artistic enterprise and conception *sui generis* can effect, in combination with opulence.

The Exhibition of Rembrandt's Etchings, which is being organised by the Burlington Fine Arts' Club, and which will open, we hear, about April 1, cannot fail to be of great and high interest. It will not, indeed, be the first time that the club has gathered together an assemblage of the great works of art in black-and-white whose vogue is justly and continually increasing; for several years since, when the club had no house of its own, there was a Rembrandt Exhibition in the rooms it occupied at that time in Piccadilly, but the show was open, we believe, for only a short time, and there was no catalogue. On the present occasion a carefully-ordered and instructive catalogue is, we hear, likely to be forthcoming; the show itself will be large and of the highest quality; while some justifiable novelty of arrangement of the etchings will probably arouse the interest of those who have themselves given some study to the work of Rembrandt, as well as that of the still large number of educated

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people to whom the whole subject is yet quite unfamiliar.

Dr. Oskar Berggruen, of Vienna, has published, through Seemann, of Leipzig, an illustrated *brochure* of much interest on the Wagner Festival. It is written in the spirit of a man of much general culture, and to those who cannot possess themselves of the *Zeitschrift für bildende Kunst*, from which it is, we believe, reprinted, it will be doubly welcome on account of the fine etching by Herr Unger which forms its frontispiece. Unger's print, from the portrait by Lenbach, is highly characteristic.

Some years ago it was affirmed by competent observers that there were evident signs of the former existence of a village of pile-dwellings in the bay of the so-called "Thurgi," on the Lake of Constanz, not far from Steckhorn; but the searchers did not succeed in bringing to light any important "finds." It appears, however, from a letter by Herr Traber in the *Thurgauer Zeitung*, that he has found some interesting remains of the Pfahlbau period near his own house at Baggern, on the lake, which give evidence of the presence of a hitherto unsuspected high grade of culture on the Swiss shore of the Unter See. The discoveries as yet unearthed consist mainly of a number of well-wrought articles of stag-horn—some of them plainly from a beast of enormous size—a dagger made of bone, a pot (broken to pieces), and a multitude of stone implements. Upon the announcement of the discoveries, the committee of the Historische Verein appealed to the Government Council of Thurgau for a concession to institute further excavations, and for leave to incorporate the "finds" in the antiquarian collection of the Verein. This was at once granted, and the direction of the diggings has been confided to Herr Schenk, of Eschenz.

The Diaz and Fromentin sales were very successful, but neither added much to the artist's glory. Diaz was constantly in need of money during his lifetime. He had not preserved many genuine sketches of his youth. Those sold were recent, and executed with far less *verve*. Malicious tongues will have it that recognisable in the number are some pictures sketched in by his pupil Richet, who is a very clever painter—so clever, indeed, that certain dishonest dealers, when they come across landscapes by M. Richet without a signature, sign them "Diaz," and try to sell them as from his brush. But the sale was admirably conducted by the skilful expert, Francis Petit, ho had renounced auctioneering, and now returns to it, to take up the department of modern painting at the Hôtel Drouot. It produced almost half-a-million francs.

The Fromentin sale brought to the hammer the series of sketches and drawings made in Algeria by this clever artist, with the help of which, on his return, he not only painted a host of pictures, but also wrote his two admirable books of travel, *Un été dans le Sahara* and *Une année dans le Sahel*. With unworthy stinginess the catalogue was drawn up *à la grosse*—that is, without those details which enable the critic later on to follow page by page the development of a master's genius by the dates of his travels and the names of places visited. The compiler had even omitted to print a short obituary notice at the head. Yet the sale brought in close upon half-a-million francs!

On Monday last week, M. Krantz, Senator, Director-General of the Universal Exhibition, called a meeting of all the sections nominated for the admission and classification of objects in the historical exhibition of ancient art, for the purpose of presenting them officially to their learned and esteemed President, M. Adrien de Longpérier. Scarcely anything has yet been decided, except that the great collectors—among others the various members of the Rothschild family—have promised their aid, and that their rich collections will be exhibited by themselves in separate rooms. The remainder of the objects, which promises to be very considerable, will be arranged in the galleries in chronological order. It is a pity that an international committee was not constituted after the exhibition for the benefit of Alsace and Lorraine, as proposed at the time by our Paris correspondent. It would simplify matters wonderfully.

An interesting exhibition of modern art has just been opened at the Cercle de la Rue St. Arnaud.

A medal has been lately struck and presented to the members of the French Academy of Sciences, commemorative of the passage of Venus across the sun and the scientific observation of this phenomenon in 1874. The medal, the design for which was chosen by competition last year, is by M. A. Dubois, and represents Venus as a young and beautiful woman passing in front of the car of Apollo, with the inscription "Quo distent spatio sidera puncta docent."

A Chair of Literature has just been created in the Ecole des Beaux-Arts, and M. Ruelle has been called upon to fill it.

A collection of historic portraits executed by French artists from the fifteenth century to the year 1836 will form one of the features of the Paris Exhibition of 1878.

The Archaeological Congress of France will hold its forty-fourth meeting this year at Senlis (Oise) from May 28 to June 3.

The town of Bordeaux is in a difficulty just now with regard to a fine statue of Louis XVI. which it possesses. This statue was executed and paid for by subscription under the Restoration, but, owing to swift political changes, has been hidden away until now, when there is an agitation on foot to set it up in one of the public places. This is scarcely deemed safe, however, and it is believed that the wiser counsel will prevail of simply giving it a place in the town museum, where it may be admired as a work of art without regard to its political signification.

A new art-publication has just appeared in Holland, under the title of *Archief voor Nederlandsche Kunstgeschiedenis*. It is especially devoted to the investigation of the art and antiquities of Holland, and the first two numbers publish the book of the Guild of St. Lucas at Delft, wherein occur the names of several of the great Dutch masters of the seventeenth century, and numerous others unknown except by these entries, but whose history and works modern research may possibly elucidate. The new journal will appear in monthly parts when possible, but it claims the right of irregular publication until it is more thoroughly established.

The Architectural Union of Berlin has just published an important and richly illustrated work, entitled *Berlin and its Buildings*, which deals in a detailed manner with the history of architecture in Berlin, and of its recent development, concerning which German critics express the most contradictory opinions.

The *Portfolio* gives this month another etching from the Althorp Gallery at present exhibiting at South Kensington. It is by Léon Richeton, from Rembrandt's portrait of William III. when a boy. The work is curiously void of the interest one would imagine would attach to it, although it is asserted to be "one of the most interesting historical portraits in England, and probably one of the most faithful." Prof. Colvin deals with "the real and only Israhel van Meckenen," a goldsmith and engraver about whose identity there has been much confusion, the paintings bearing his name in the Boisserée and other collections being, it is now supposed, by some other master. A quaint portrait-print given in the *Portfolio* introduces us to this lank artist and his homely wife. The pair, if it be the same pair, look pleasanter, however, in the Amand Durand reproduction, where the man plays on an organ and the woman blows the bellows. Some information is likewise given concerning F. von Bocholt, a still older German engraver.

THE STAGE.

At the Lyceum on Saturday afternoon, an old favourite was revived, and wisely, to judge from the heartiness with which it was received. It was some time since we had seen *The Hunchback*, and to our own taste *The Hunchback* is a play that ages very fast. Sheridan Knowles had not fire enough, nor force enough—he had not individuality enough—to be remembered permanently. His work was too much the result of a fashion and a creed; it was too pale a copy of the Elizabethan dramatists, whom scholarly men in his day (and he was one of them) were beginning to admire and to learn about. He studied their manner to some purpose, and he knew the theatre familiarly; but he had no manner of his own that told of real matter of his own beneath it. A dramatist with the one mission of representing life, he looked at life as certain of his predecessors had done, and not in his own fresh way; and this is why, as a writer, he is not likely to dwell in people's minds enduringly. He is one of those links in our stage history that are apt, sooner or later, to fall out of the chain. At present he holds his place on rare occasions because he knew the stage so well that he was keen in writing good *parts*, when he could not write good *characters*. He was not really strong in construction. *The Hunchback* would break into nothing under any touch of serious analysis. Imagine an old man proposing to a young one, the first time he sees or knows of him, that he shall marry his daughter! Yet this is the not too deliberate action of Master Walter with respect to Sir Thomas Clifford and Julia. But in vague imitations of the Elizabethan Theatre improbabilities pass unnoticed which would at once be seen to be unskilful to the point of ridiculous if they occurred in dramas of contemporary life. And audiences are still liable to be seduced by mere quaintness of verbiage, and commonplace thoughts expressed elaborately in measured length. These things, and the careful provision of "parts" for the actors, tell in favour of *The Hunchback*, which contains hardly a note of genuine passion or of genuine wit. And in listening to that which in this play calls forth merriment at the theatre, one is inclined to class the comedy, such as it is, with those family jokes easy of appreciation in the family circle, and gaining salt even by the mere process of repetition. It is not quite otherwise sometimes at the theatre, where the oldest pleasantries are not always the least welcome. The acting of *The Hunchback* on Saturday, if it left something to be desired, was yet deemed satisfactory by a large audience. Julia was long ago, we hear, a favourite part with Miss Bateman: a part played oftener perhaps by her in America than in England. Some opine that she endeavours to throw into it an intensity of feeling that it will hardly bear. At no point is she open to the charge of missing an opportunity, her performance being obviously studied and thoughtful. The lighter heroine, Helen, was played on Saturday by Miss Virginia Francis, who has a very brisk appreciation of all that is piquant in the part, and can play not seldom in the spirit of high comedy. Mr. Swinburne was Master Walter, the hunchback, Mr. Brooke was Sir James Clifford, and Mr. Bentley that Modus who, like so many of his fellows in old-world comedy, if not merry himself, is the cause of merriment in others. The season of Lent interrupts morning performances at the Lyceum and at some other theatres; but, after Easter, it may be desirable, seeing the heartiness of the reception accorded to it on Saturday, to reproduce *The Hunchback*, especially as the years during which it will be attractive are probably numbered.

The forthcoming drama at the Globe Theatre will be produced, we believe, on Monday, the 26th. It is an adaptation of *L'Article 47*, a gloomy, but to some people fascinating, play, in which we remember to have seen Mdme. Pasca some three

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years ago. The part played by Mdme. Pasca will fall to the lot of Mrs. Hermann Vezin at the Globe Theatre.

Mrs. Bancroft, we hope, may some day be induced to repeat the reading which she gave, under circumstances of no great publicity, one day last week in a Western suburb. The desirability of having a new organ in the church of St. Michael and All Saints, Notting Hill, or Bayswater, was the happy cause of Mrs. Bancroft's appearance as a reader of certain scenes from *Bleak House*. These, which she had arranged to her own taste and judgment, she gave, as we hear, and can well believe, with extraordinary effect. The humour and pathos of the chapters which record how "Jo," of Tom All Alone's, lived among friends and enemies, and how he died, were expressed, we hear, with exquisite power. As long as Mrs. Bancroft has a prosperous theatre it is not very likely that she will often leave the footlights for the platform, but as an occasional reader she may, we trust, appear; for no one on the stage is likely to do so with more eminent success, since no artist can better afford than she can to dispense with the more or less conventional accessories and advantages of the theatrical surroundings. No one can better afford to come face to face with her audience, and in her own person, for no one owes more entirely than she does to the delicacy of her perception and the genuineness of her art the effect she is wont to produce. Her art is like that of the finest Dutch painting, in that you cannot see it too closely, or in too keen a light. We congratulate Bayswater upon its organ, but begrudge it its piquant treat.

A trifling dramatic piece brought out at the Royalty on Saturday night, and ominously though politely described by a Sunday contemporary as of "judicious brevity," is from the pen of Mr. Alfred Thompson, and is the vehicle for the exhibition, in various guises, of Miss Kate Santley. "The Three Conspirators" are only one in reality, and his plot is not of a very appalling character. It is matter of tradition that some of those most closely connected with the stage, from Macready downwards, have been the least willing to let their young relations have any associations with it. A principal personage in *The Three Conspirators* is not a Macready at all, but an agent and organiser of *opéra-bouffe*, possessed of the like ideas. His niece would find it impossible to adopt the profession of the theatre did she not, with the aiding and abetting of his office clerk, assume disguises and so win upon him as a dramatic aspirant of much promise. Mr. J. D. Stoyle, Mr. Beyer, and Miss Kate Santley are the performers engaged in this trifle, and each does his part well, so that none of what little fun and liveliness there are in the piece may be lost, and when the curtain falls it is felt that the "brevity" is beyond denial, whether or no it be "judicious."

Lady Sebright and Mrs. Monckton—two amateur actresses of note in large private circles—appear to-day at an amateur performance at the Opéra Comique Theatre.

We are very glad to chronicle the realisation of 1,300*l.* at the benefit of that genial artist, Mr. John Parry, which took place last week at the Gaiety. Mr. Charles Mathews, who was too ill to appear as Mr. Puff in *The Critic*, had his place supplied by Mr. Collette, who was uncommonly ready. The facsimile of a very humorous note from the elder comedian was circulated among the audience as compensation for his non-appearance.

Mr. Charles Mathews wishes it to be understood that he is not engaged upon his autobiography.

We hear that of a new drama, *Jean Dacier*, recently accepted and now in rehearsal at the Théâtre Français, very high expectations have been formed. Its author, M. Loman, is a young man of but two and twenty, and necessarily little known as yet in the world of literature.

Lembrre has just issued the last two of the ten volumes of his admirable edition of Alfred de Musset, and in the last issue is to be found the celebrated composition the "Souper chez Rachel."

We have accounts from Paris that M. Sardou's *Dora* will unmistakeably count as one of the most noteworthy of his successes. Its hold upon the public will be much greater than that of any work which has been produced for several years by a generally over-prolific writer.

The revival of Alfred de Vigny's *Chatterton*, at the Théâtre Français, is due, it is believed, to the difficulty in which Mdlle. Emilie Broisat finds herself to have suitable parts assigned to her. Of pieces in the established repertory, Mdlle. Sarah Bernhardt and Mdlle. Croizette monopolise the best characters; Mdlle. Broisat could hardly play any part which could not be played as well or better by one or other of these ladies; and M. Perrin is therefore driven to have recourse to revivals in which an actress who is much liked by the public may find a place. But her performance of Kitty Bell—the impossible though desirable personage with whom De Vigny, in defiance of history, momentarily consoled Chatterton—is said by very old playgoers to fall much short of Mdme. Dorval's.

MUSIC.

NEW MUSICAL LITERATURE.

Life of Felix Mendelssohn Bartholdy. From the German of W. A. Lampadius. Edited and Translated by William Leonard Gage. (London: William Reeves, 1876.)

Musical Myths and Facts. By Carl Engel, Two Volumes. (London: Novello, Ewer & Co., 1876.)

Die Aesthetik des Klavierspiels. Von Dr. Adolph Kullak. Zweite umgearbeitete Auflage, herausgegeben von Dr. Hans Bischoff. (Berlin: J. Guttentag, 1876.)

On Just Intonation in Song and Speech. By James Walker. (Printed for Private Circulation, 1876.)

The Orchestra; its Constitution, Management, &c. By Henry E. Rensburg. (London: Novello, Ewer & Co., 1876.)

Though so many sketches and reminiscences of Mendelssohn have been published in the nearly thirty years which have elapsed since his death, an exhaustive and thoroughly satisfactory biography of the great composer still remains a desideratum. We possess an abundance of interesting and valuable material in Sir Julius Benedict's short sketch, in Hiller's, Devrient's, and Polko's Recollections, in the book entitled *Goethe and Mendelssohn*, and in the two volumes of Mendelssohn's letters; but no attempt has as yet been made to combine these materials into a homogeneous whole, and to do for the composer of *Elijah* what Jahn has done for Mozart, or Chrysander for Handel. The work of Lampadius, which originally appeared in German not long after Mendelssohn's death, though valuable in many respects, and especially so as containing an outline of his whole life instead of merely of certain sections thereof, is far from being complete. It was written at a time when many of the sources of information which would now be open to a biographer were not available; hardly one of the works we have enumerated above was then published; and consequently we find in this biography rather a record of events and dates than a picture of the noble-minded artist, and the highly-cultured man.

Mr. Gage, the translator and editor, has added various appendices to the work, including some extracts from Benedict's sketch above mentioned; some chapters from Chorley's *Modern German Music*; Rellstab's account of Mendelssohn's visit to Goethe, which we have met with before in *Goethe and Mendelssohn*; a paper of "Recollections" by Bayard Taylor, an extract from Moscheles' Life; and a rhapsodical analysis of *Elijah*, by John S. Dwight, which might well have been dispensed with. This is all very good, though it would have been much better to incorporate the substance of it in its proper place in the volume; but why are Devrient and Hiller, and, above all, Mendelssohn's own charming letters, ignored? The book is nevertheless an interesting and useful one, and we would suggest to the editor that if, as is probable, it should reach a second edition, it will be decidedly advisable, in referring to the composer's vocal works, to quote the words to which the music is always sung, instead of making a literal translation from the German and ignoring the English text altogether. For instance, few readers who do not know the German score of *St. Paul* would recognise the chorus "Happy and blest are they," under the name "Behold we count them happy which endure;" and it is, perhaps, not everyone who would at once identify "Now thank God all!" with "Let all men praise the Lord," from the *Lobgesang*. This, however, is a slight blemish which can easily be remedied.

In our account of the contents of the volume, we have omitted to mention an appendix of notes by Mr. C. L. Grüneisen, which, curiously enough, contains four mistakes in three pages. Three of these ("Cumacho" for "Camacho," "Meerestille" for "Meeresstille," and "Standigl" for "Staudigl"), may probably be printer's errors, though it seems odd that so experienced a writer should be so careless in correcting his proofs; but the fourth, in which Madame Caradori-Allan is made into two persons, "Caradoria (*sic*) *and* Allan," can hardly be accounted for on the same hypothesis. We must, in conclusion, enter a protest against the ignoring (whether by publishers or editor, we cannot say) of the name of Lampadius on the back of the volume, which is simply lettered "Life of Mendelssohn—W. L. Gage."

Mr. Engel's *Musical Myths and Facts* is in all respects a most enjoyable work. The author is well known as a diligent antiquarian, and from the stores of his learning he has given us a collection of all kinds of out-of-the-way facts and legends, the greater part of which are taken from books certainly not in the hands of most readers. We shall best give an idea of the contents of these curious and interesting volumes by enumerating, with a few passing words, the titles of the various chapters. The first paper is on "A Musical Library," pointing out some of the many shortcomings in that department of the British Museum, and stating what should be the contents of a really complete library of reference. It is much to be wished that the authorities of the Museum would act upon the suggestions here offered; but of this at present there is, we fear, but small hope. What is wanted is a superintendent

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of the musical department possessed of the requisite knowledge, and with large funds at his disposal. We believe that the present imperfect state of the library is due not so much to niggardliness as to indifference. "Elsass-Lothringen" is the first of a series of historical articles, companion papers to which are to be found in "The Studies of our Great Composers," "The English Instrumentalists," "Mattheson on Handel," "Royal Musicians," and "Composers and Practical Men." Some few of the facts mentioned in these papers are tolerably familiar, but the majority of them are new to us, and will most likely be so to all excepting the few who, like our author, have made a special study of old musical literature. Another group of articles, of more than merely musical interest, is that dealing with ethnological subjects: "Music and Ethnology," "Music and Medicine," "The Dramatic Music of Uncivilised Races," and "The Musical Scales in Use at the Present Day;" while the papers on "Collections of Musical Instruments" (on which subject Mr. Engel, himself a large collector, is an acknowledged authority), "Curiosities of Musical Literature," "A Short Survey of the History of Music," and "Chronology of the History of Music," give much information on the subjects of which they treat. There yet remain to notice the curious collections of myths and legends, which, if not the most valuable, are certainly the most amusing part of the work. Of these there are four, entitled "Musical Myths and Folk-Lore," "Superstitions concerning Bells," "Diabolic Music," and "Popular Stories with Musical Traditions." These four papers contain a number of extremely curious stories—some few being facts, but the larger part myths—and to non-musical readers they will probably be the most interesting part of the work. Mr. Engel's style is very clear and readable, and even in dealing with antiquarian subjects he is seldom if ever dry. His book can be cordially recommended.

Though it is not the custom of this journal to notice second editions, the late Dr. Adolph Kullak's *Aesthetik des Klavierspiels* deserves a few words, partly because, as a "rearranged edition," it may in some measure claim to be a new book; but even more because it is probably almost unknown in this country. It is not, as might be imagined from its title, a rhapsodical work; on the contrary, its scope is chiefly practical. After an Introduction, dealing with the peculiarities of the piano, pointing out wherein lie its defects, and how these very defects may be utilised, we have a short sketch of the history of piano virtuosity, and a criticism of the various schools and theoretical works for the instrument. This fills about one-third of the volume; the remainder is devoted to the consideration of what constitutes the beautiful in piano playing, first technically, and secondly as regards expression and style. Numerous extracts from the works of the great masters are given and explained; and, though no doubt opinions will often differ as to the readings suggested, the work contains much which students, and even more which teachers, will find of great value.

Just Intonation in Song and Speech is a reprint of a paper read by Mr. Walker before the Aberdeen Philosophical Society last year. The author is, naturally enough, enthusiastic in his praise of the Scotch national melodies, and inveighs bitterly against the system of tempered scales in ordinary use, as destructive both to the voice and ear. We cannot, however, find any practical suggestion for doing without them. The book is most sumptuously printed, and contains a large number of plates, including some interesting specimens of Highland and Lowland airs.

Mr. Rensburg's little pamphlet, like the book just noticed, is a lecture, and was read before the Liverpool Arts Club. It is an hour's pleasant chat about orchestras in general, by one who knows what he is talking about; but it contains no material for detailed criticism. Ebenezer Prout.

At the Crystal Palace Concert on Saturday last two novelties, both from French pens, were introduced. The more important of these was Hector Berlioz's overture to his opera *Béatrice et Bénédict*, a work founded on Shakspere's *Much Ado about Nothing*, the libretto being written by the composer himself. It was first performed at Baden in 1862. The overture, which had not been previously heard in England, is full of interest and originality, while less irregular in form and eccentric in idea than some of its author's earlier works. The other novelty was a movement by Massenet, entitled "Sarabande espagnole du 16ième siècle." Whether the piece is merely an arrangement of an old Spanish air, or a composition in imitation of the antique style, was not stated in the programme; if it be an original work, M. Massenet has very happily caught the spirit of the old-fashioned dance. The other orchestral pieces were Beethoven's symphony in C minor and the *Euryanthe* overture. The pianist of the afternoon was Mr. Walter Bache, who brought forward Liszt's masterly arrangement for piano and orchestra of Schubert's Fantasia in C, Op. 15. The question of the propriety of such arrangements of the works of the great masters is one on which much difference of opinion exists among musicians, and which has been already discussed in these columns. Certainly, if the procedure is ever justifiable, it is so in the present instance, for there can hardly be two opinions as to the fact that Schubert's Fantasia is far more effective in its arranged than in its original form; and, as the fact of the arrangement is avowed, we are quite unable to see that any wrong is done to the memory of the composer. The performance was most admirable; Mr. Bache has never been heard to greater advantage, his playing being throughout most artistic, as well as brilliant, while the by no means easy orchestral accompaniments were given to perfection under Mr. Manns's careful baton. The vocalists were Miss Nannie Louise Hart, a *débutante*, who (possibly from nervousness) failed to create much effect; and Madame Patey, who gave first a song, "His right hand shall hold us up," from Dr. Macfarren's last oratorio, *The Resurrection*. The music, sterling as it is, is hardly well adapted for the concert-room, and loses much apart from its context. For her second song Madame Patey might certainly have chosen something more worthy of a Crystal Palace audience than a ballad (*query*, royalty?) by Madame Sainton-Dolby.

The programme of the last Monday Popular Concert, though excellent, included no absolute novelties. Cherubini's quartett in E flat (No. 1 of the three which he published); Haydn's quartett in D, Op. 64, No. 1; Bennett's Three Sketches, "The Lake," "The Millstream," and "The Fountain;" and Schumann's sonata in D minor for piano and violin were the principal items. Mdlle. Marie Krebs and Messrs. Joachim, L. Ries, Zerbini, and Piatti were the instrumentalists, and Mr. Barton McGuckin the vocalist.

The second subscription concert of the Borough of Hackney Choral Association took place last Monday, at the Shoreditch Town Hall, under the direction of Mr. Ebenezer Prout, when Mendelssohn's *Athalie*, and a miscellaneous selection, including the greater portion of Schubert's *Rosamunde* music, were performed. The principal vocalists were Miss Marian Williams, Miss Geddes, Miss Bolingbroke (all of the Royal Academy), and Mr. Winn; the band and chorus numbered about 160 performers.

The first of Mr. Dannreuther's third series of chamber concerts was given at 12 Orme Square on Thursday evening. The works produced were Brahms's piano quartett, Op. 25, in G minor, Chopin's Scherzo for piano, Op. 31, in B flat minor, Schumann's piano quintett, and vocal music by Berlioz and the concert-giver.

It is now definitely announced that Herr Rubinstein will revisit this country during the present season. He is expected to arrive here early in March, and after a two months' tour in the provinces to play in London in May.

M. Richault, the head of one of the chief music-publishing firms in Paris, died on the 7th instant in the seventy-first year of his age. The business will be carried on by his son. The firm was established in the year 1805, by the father of the proprietor just deceased, and was the first in France to publish editions of the works of the great German masters.

The first performance of Wagner's *Walküre* at the Hofoperntheater, Vienna, is at present expected to take place on the 25th instant.

The London *Figaro*, in its issue of Wednesday week, has rendered a very substantial service to all concert-givers. For some time past an association, bearing the title of the "Authors', Composers', and Artists' Copyright and Performing-right Protection Society," has, through its agent, a certain Harry Wall, been harassing concert-givers by demanding penalties for having performed songs in the words or music of which the Society claims a copyright. So far they may, no doubt, be within their legal rights; but when applied to for information as to what may or may not be sung, the secretary has declined to give it, except on the payment of a subscription of 10*l.* 10*s.* per annum! Consequently anyone might innocently incur the penalties, and at the same time be quite helpless to defend himself. Through the kindness of a correspondent, the musical reporter of the *Figaro* has received a complete list of the works in which the Society claims a copyright, and it is reprinted in full in the number of the 7th inst. It is to be hoped that this step will put a stop to the proceedings in question.

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LITERATURE.

Underground Jerusalem: an Account of some of the Principal Difficulties encountered in its Exploration, and the Results obtained, with a Narrative of an Expedition through the Jordan Valley and a Visit to the Samaritans. By Captain Warren, R.E. (London: R. Bentley & Son, 1876.)

THE reader who expects to find in *Underground Jerusalem* a full description of those remarkable excavations in the Holy City which attracted so much attention eight or nine years ago will be somewhat disappointed, for little more than one-fifth of a volume of 550 pages is devoted to the subject. It must not, however, be supposed that the work is wanting in interest; in one chapter Captain Warren has sketched, in happy terms, the salient features of life in modern Jerusalem, with all its strange anomalies; in others he gives an interesting account of the existing resources of Palestine, and speculates on their possible utilisation in the future; there are pleasant records of rambles in the wilderness of Judaea and the Jordan Valley, enriched by the comments of a keen observer; of a visit to the Samaritans on Mount Gerizim, and of excavations made in the time-worn mounds of Jericho. Captain Warren writes so pleasantly of what he has seen and done in Palestine that everyone must regret he should have considered it necessary, after the lapse of nearly seven years, to comment so freely on the action of many of those with whom he had to transact business during his stay in the East; his remarks cannot fail to give pain to the gentlemen whose conduct is reflected upon, as well as to all those who have the true interests of the Palestine Exploration Fund at heart. Personal attacks, accompanied by *ex parte* statements, are always difficult to deal with: on the one hand, it is hard to believe that the Committee of the Fund, the Honorary Secretary, the Consul and Acting-Consul at Jerusalem, the Pachas, Kaimakams, and Bimbashis were always in the wrong; and, on the other, it must be supposed that Captain Warren has some good reason for publishing the statements he has made in his work. It is more pleasant to think that there were mistakes on all sides; mistakes there must be during the early struggles for existence of a Fund created by the generous donations of a few gentlemen specially interested in its objects, and unable to attain the full vigour of life without some fortunate discovery which may attract general attention and obtain for it public support; misunderstandings there must also be when excavations and explorations are carried on in a distant country, and the explorer has to deal with men of opposite views, of different temperament, and of varied race and religion. The subject is not a pleasant one to dwell upon, but Captain Warren informs his readers that he has "an Englishman's birthright—a grievance," and from the first page to the last the sense of this, or of some other grievance, fancied or real, is rarely absent. It is idle to discuss the merits of grievances seven years old, nor is this the place to do so; the story of the excavations is far more attractive, and here Captain Warren has hardly done himself justice. It is no easy matter to explain the shafts and galleries at Jerusalem to anyone who has no knowledge of mining operations, but it may safely be said that the excavations, from the boldness with which they were conceived and the skill with which they were carried out, will long remain without a parallel in the history of exploration. The difficulties to be overcome may be gathered from the fact that if the Duke of York's column were placed in one of the valleys of Jerusalem it would be entirely concealed by rubbish. To examine underground Jerusalem it was necessary to sink shafts through this wonderful accumulation of ages—that is to say, deep square pits lined with wood, to prevent the earth from falling in; and when, after many days of painful toil, the rock was reached, to drive galleries or passages, similarly lined with wood, to the right or left to search the neighbouring ground. The character of the rubbish often rendered the work of excavation most dangerous; the rock is covered with three or four feet of rich mould, but above this are successive layers of stone chippings, sometimes held together by soil washed in by the winter rains, sometimes entirely without cohesion, in which lie hidden from sight great masses of stone several tons weight. It not unfrequently happened that the miner, working on bended knee at the end of a long gallery, would come unexpectedly on a layer of these loose stones, which would immediately pour into the gallery like water, and create a void under some huge block, until at last the mass would come crashing down, with scant warning, to crumple up the wooden frames like paper. Let the reader picture to himself the position of a man on such an occasion, with no light save that from a rude oil-lamp, perhaps forty or fifty feet from the bottom of the narrow chimney which forms his sole means of access to the surface some hundred feet above, knowing that a moment's hesitation or one false step would be fatal, and he will then realise some of the difficulties Captain Warren had to contend with. It is not surprising that "the strain on the nerves during this work was intense, and required of the men the greatest amount of fortitude and self-control; again and again they would entirely lose all power of restraining the involuntary movement of the muscles, so that their limbs refused to obey them." The only wonder is how Captain Warren persuaded the native *fellahin* to do such work, and this is pleasantly explained at pages 149–157.

It may be asked what has been the result of the excavations? Captain Warren would have his readers believe that they have established not only the site of the Temple but "the exact position of the Temple courts," and that they have

"put the whole subject of the topography on a new footing; that many of the merest conjectures are now certainties, that some of the strongest theories have been proved in error; that whereas nothing was certain but the Mount of Olives and Moriah, now there is a plan of the Temple courts founded on existing remains . . . . I have found the little hill of Zion, or rather the spot where it stood, and the Kidron Valley; I have shown that the Valley of Hinnom is to the east of the city."

On the other hand, it cannot be too emphatically asserted that, interesting as the excavations have been, they have solved none of the old problems, and the burning questions of Jerusalem topography are as much a matter of controversy now as they were ten years ago. No real clue has yet been found to the position of the Temple; no man has yet seen any certain trace of the second wall; the positions of the third wall north of the city, of the first wall south of it, are still matter of dispute; there is no direct evidence to guide us in assigning sites to Zion, Acra, the tomb of David, or the sepulchre of our Lord, while the many questions connected with the construction of the "Dome of the Rock" remain unsolved. One of the "great results" claimed for the excavations is that they "overthrow Mr. Fergusson's theory for ever," and Captain Warren says that he has ready for publication fifty reasons why that gentleman must be wrong. Mr. Fergusson's theories must be disproved by facts, not by positive statement or by the creation of new theories, and it must be confessed that, as far as the Temple is concerned, the facts are still wanting. It is not sufficient to argue that because the pier of Robinson's Arch was found Mr. Fergusson's theory must fall, or that because the *modern* portion of the Double Passage arrives on the Temple area close to the assumed altar of Mr. Fergusson his theory is impracticable; nor is it easy to follow the train of thought which first identifies the Mosque el Aksa, shown by excavation to stand on solid made ground, with the Mary Church of Justinian, said by Procopius to have been supported by vaults, and then argues that "nothing can be more improbable than the site for this church proposed by Mr. Fergusson" over the vaults at the south-east angle of the Haram enclosure, vaults which are acknowledged (p. 325) to be "probably of the time of Justinian."

Though the excavations have been barren of decisive results, it would be wrong to underestimate their importance. They have thrown a flood of light on the natural features of the ground upon which Jerusalem was originally built, and have enabled us to realise the full grandeur of the scene which met the eyes of Jesus when, journeying from Bethany, "he beheld the city and wept over it." The examination of the great wall which surrounds the Haram enclosure, partial though it necessarily was; the discoveries, of a deep ravine underlying the north-eastern corner of the same enclosure; of the *souterrain* north of the Dome of the Rock; of an artificial ditch still further to the north; of the true bed of the Kedron: of the foundation stones of the south-east angle of the Haram, with Phoenician letters on their

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faces, eighty feet below the surface of the ground; of the wall on Ophel; of the passage beneath the "single gate;" of the voussoirs of Robinson's arch, lying as they fell on a pavement which conceals the voussoirs of a still older arch; of the bed of the ravine, with its ancient aqueduct cut through by the foundations of the south-west angle; of the causeway vaults resting on solid masonry which may perhaps be that of the first wall; and of the extraordinary depth of rubbish in nearly every part of the city are results of which any explorer might feel proud, and did space permit many others might be added to the list.

While fully appreciating the value of Captain Warren's discoveries, we do not find it so easy to accept the theories he has based upon them, or his adaptation (p. 51–81) of the description of the City and Temple by Josephus to "present circumstances." Nothing is more amusing in Jerusalem controversy than the treatment which Josephus receives at the hands of different writers: to some he is the model of a truthful, painstaking historian, to others the very reverse; the truth, perhaps, lies between the two extremes: there may be corruptions in the text, there may be errors, as there are in all works, but there is abundant internal evidence that Josephus was thoroughly conversant with what he wrote about; and we cannot well refuse to accept his statements without some positive proof that he is in error. Captain Warren appears to have a modified belief in Josephus, and in one passage urges his readers "not to be tempted to turn a deaf ear to the Jewish historian;" but, having certain theories to maintain, he passes over or rejects those passages which do not support his views. One of the most distinct statements of Josephus (*Antiq.* xv. 11,5) is, that the Royal cloisters were a stadium, or 400 cubits of 18 inches, long: a difficulty which Captain Warren meets by supposing 600 cubits of 21 inches to have been "the dimensions intended by Josephus;" it is, however, hardly possible to believe that the historian, with all his proneness to exaggeration when it tended to his own or his country's glorification, would have said that the Royal Cloisters, the most important architectural feature of Herodian Jerusalem, and one with which he was well acquainted, were only one stadium long, when they were really one and a half. As regards the unit of measurement used in building the Haram wall, Captain Warren appears to have changed his mind: writing on the ground, November 22, 1867, he thinks, from measurements of the wall north of the Wailing Place, that the Greek or Roman foot was used; writing in 1876, he adopts (p. 81) a cubit of 21 inches.

It is impossible within the limits of a short notice to discuss any of the questions connected with the disputed sites at Jerusalem, but in his reconstruction of the Temple of Herod, Captain Warren proposes two arrangements which would be anything but pleasing to the eye. The Golden Gate, for instance, p. 77, "is found to form a continuation of the double walk of the northern cloister on the east, just as the arch of Robinson ed from the royal or southern cloisters to the west;" the floor of the Golden Gate is, however, 50 feet below the level of the platform on which the Dome of the Rock stands, and the proposed cloister, after running horizontally for about 600 feet, must have descended to the Gate at a slope of one in five. The passage discovered beneath the Single Gate of the south wall is said (p. 329) to be almost certainly "the passage for the blood, carrying it from the altar down to the Kidron," but the floor of this passage is some twenty feet above the foot of the wall, and any discharge of refuse must have run down and disfigured the face of that glittering white masonry which, even in its dull weather-worn state, creates such an impression on the traveller, and it must, also, have left some permanent marks on the wall. It is far more probable that the Jews with their love of cleanliness, or rather fear of becoming ceremonially unclean, would have endeavoured to keep the ordure out of sight and reach, and a rock-hewn drain, suitable for the purpose, exists beneath the Triple Gate. The identification of the gates Mokad and Nitsots with the end of a tank and the entrance to the Sakhra Cave (p. 76) seems to be unsupported by any evidence, and it is not clear upon what authority the enclosure of Solomon's Temple is said (p. 62) "to have reached 600 cubits from east to west, and 400 cubits from north to south," or that of Herod's Temple (p. 63) to have been "four-square nearly, with an average outer side of 600 cubits." Students of Jerusalem topography may possibly hesitate to accept the proposed identifications of Mount Zion, the valley of Hinnom and other places without knowing more of the data upon which Captain Warren has based his conclusions, but, unfortunately, though seven years have elapsed since the Jerusalem excavations were discontinued the complete results have not yet been published.

Beyond the walls of Jerusalem the reader can have no more pleasant or instructive companion than Captain Warren: though there is little that is absolutely new, what he says is worthy of attention, and everyone must sympathise with him in his disappointment at finding nothing but crumbling brick in the mounds of Jericho. The description of the Jordan valley (p. 177) is excellent, and the chapters on the resources of Palestine and the trades of Jerusalem will well repay careful perusal—the last is quite a novelty in Jerusalem literature. The pages devoted to that subject of angry recrimination, the Moabite Stone, might, however, have been omitted with advantage. Captain Warren's action in the matter may have been misunderstood for a moment, but it was only for a brief moment, and everyone has long since recognised that, in a most trying position, he exercised great forbearance, and acted throughout in the most straightforward manner. Under these circumstances, it is matter for sincere regret that any soreness should remain in Captain Warren's mind, and it may, perhaps, not be thought out of place to express a hope that the proposed "history of the last days of the Moabite Stone in a complete form" may never be written, and that we may have in its place a full and detailed account of all that the excavations brought to light in Underground Jerusalem. C. W. Wilson.

Bernardino Ochino of Siena. By Karl Benrath. Translated from the German by Helen Zimmern. (London: Nisbet, 1876.)

The history of Italian Protestantism has scarcely received as much attention as it deserves, and we are glad to welcome in an English dress a work such as Dr. Benrath's, which gives us ample materials for judging of the spirit which animated one of the most distinguished of Italian Protestants. We wish Dr. Benrath had written with a little more freedom and vividness. He had before him a most striking character, whose career is connected with many points of interest; but he has never moved beyond the sphere of a conscientious biographer, and is not concerned to set his subject in the full light of his various relations. We cannot help wishing for more definite judgments and a little more fire.

The life of Bernardino Ochino is eminently characteristic, both of Italian Protestantism and of the religious side of Italian culture. Born at Siena in 1487, he joined at an early age the Order of the Observants, which, however, he quitted in 1534, after having held high office in it, to join the newly-founded Order of the Capuchins as a simple friar. His desire for greater austerity led him to attach himself to the strictest rule. Not till he was nearly of the age of fifty did he attain fame as a preacher, and when in the height of his fame adopted the new religious opinions which were being breathed in some parts of Italy.

About the origin of Italian Protestantism Dr. Benrath has nothing new to tell us, which is a little disappointing. He recognises that Italian Protestantism developed itself independently of Luther's movement in Germany. "Almost at the same time [as Luther] a number of endeavours at peaceful reform arose within the Church itself in Italy." He does no more, however, than briefly indicate one of these endeavours, the "Oratory of Divine Love," founded in Rome in 1523, and then gives a slight sketch of Juan Valdez and the circle which gathered round him at Naples. As it was from the results of his intercourse with Valdez that Ochino first took his new religious turn, we would gladly have heard more about the life and opinions of Valdez.

The leading belief in Ochino's new opinions was that of justification by faith only, and not by the works of the ecclesiastical system. But though Ochino was, in consequence of this belief, in opposition to the Church, he did not desist from preaching, nor did he try to find a new sphere for himself. Day after day he mounted the pulpit but dared not openly proclaim what was in his heart. He "preached Christ in a mask," as he afterwards said. Not till he was summoned to Rome in 1542 did he realise his position. Then at Bologna, on his way to obey the summons, he had an interview with the dying Cardinal Contarini, one of the moderate party within the Church which tended towards some of Luther's opinions. From him Ochino seems to have learned the change in the Papal policy which established the Inquisition in Italy. He saw that his life would not be safe in Rome. At the age of fifty-five he fled across the Alps and

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refuge with Calvin in Geneva. Italian estantism was founded upon ideas of culture only, and so was powerless nst the threat of persecution. The new s on religion were associated with no ical interests, nor did they appeal to ular sympathy or enthusiasm. Men in had so long been accustomed to toler- of individual opinion within the old em that they did not at first dream of revolt from it. They were not prepared the great practical change which the tion against Luther's movement was to k in the attitude of the mediaeval Church. ino had no powerful patron on whose ection he could rely; he was associated no strong corporation of learned men; ad formed no popular party from whose pathy he could call for succour: he had even gathered round him a devoted body ollowers whose zeal he felt bound to ken by the example of a glorious tyrdom. There was no course open to but flight.

he position of Ochino in Geneva and sburg, where he spent the next five s, must have been melancholy. Eminent is own land, he was little heeded elsere. His great powers had been those of rator; now that he was in exile in a foreign he had no opportunities of displaying rare gifts. He came among theologians se dogmas were already fixed and rigid, to whom his opinions were of little ent. He had been driven to seek re- in an atmosphere of hard dogmatism, re the general current of opinion was, oubt, congenial to him, but where the lom of cultivated thought was even more ssible than it had been in Italy. "I do trust the Italian spirits," were Calvin's ificant words.

enceforth Ochino's activity was natur- displayed in his writings. His keen tration made him an admirable controalist. Yet he could not find a settled ng-place. From Geneva he went to sburg, whence he was driven by the trous end of the Schmalkaldic war. He refuge in England, and the six years t there (1547–1553) seem to have been appiest in his life of exile. Then, as at st all periods since, the theological ct of England had special attractions men of learning and cultivation. In land Ochino wrote his most importpolemical work, called *The Tragedy*, h was translated into English by Dr. Ponet, afterwards Bishop of Winer. The work is now very rare, and re grateful to Dr. Benrath's translator ranscribing quotations from the copy in British Museum. *The Tragedy* consists ne dramatic dialogues, showing the rise fall of the Papacy. It begins with a logue in Hell." Lucifer addresses his and unfolds a scheme for the deception ankind by setting up the Papacy as christ. Starting from this, the growth e Papal pretensions is traced in the gues that follow, till we reach the ilogue in Heaven," where Christ sends iel to strengthen the heart of Henry . to break the horns of Antichrist. As emic the work is finely conceived, and essed with decisive force and vigour. The first dialogue reminds us irresistibly of Milton, who must have known Ochino's work.

The accession of Mary and the coming of Cardinal Pole to England forced Ochino again to flee. First he went to Basel, thence to Zürich, where he was put at the head of a small congregation of exiles from Locarno who had taken refuge in Zürich from religious persecution. Ochino was now sixty-eight years old, and it might have seemed to him that his troubled days were now to end in peace. He was destined, however, to give a further instance of the troubles that await the enquiring mind. He had accepted the formulae of Calvin, and had striven to work in accordance with the new dogmatic system. He had distinguished himself by the vigour of his attacks on the Pope and the Papal system. Still he had formed no school of followers, he had had no great influence on the development of opinion. As he grew older his mind became more restless, and less in sympathy with those among whom his lot was cast. He felt the illiberal basis of the Reformation. He had no strong sense of the practical necessity for such a basis. He did not realise that the Reformers had to set up a strongly organised system against the compact organisation with which they had to struggle. Luther's cautious reverence for the past, Calvin's grim doctrine of predestination, were both equally out of accordance with the boldness and subtlety of Ochino's mind. His elaborate and often overstrained speculations, and his flights into a loftier region where small differences were forgotten, equally awakened suspicion. Many things in his writings gave offence. He boldly declared that the dispute about the Sacrament was non-essential. He delighted to discuss questions for discussion's sake. He was careful to put forward the adverse arguments in their strongest light, and sometimes left points in them unanswered. He was fond of the literary form of a dialogue, which gave special opportunities for the display of an enlightened scepticism.

Hence it was that Ochino's writings gave greater and greater offence to his co-religionists. This was intensified by the appearance in 1561 of his *Labyrinthe*, in which he drew up the arguments for and against the freedom of the will and predestination, and, like Kant in later days, ended in a speculative scepticism. His practical conclusion, "to strive with all our power after good, as though we knew that we were free, and to give God the glory, as though certain of our subjection," could appeal to few; but the irritation caused by this attack on the basis of Calvinism was widely felt. When, in 1563, Ochino published his *Thirty Dialogues*, many enemies were watching for an opportunity against him.

Unfortunately, Ochino gave them ground for complaint. His restless taste for discussion led him to dangerous topics. In one of his dialogues he discussed the question of polygamy. The Reformation movement had touched the basis of practice as well as the basis of belief. Speculations which in quiet times might amuse a philosopher were then dangerous to put before the people. Luther's conduct towards the Landgraf of Hesse shows how unsettled was the state of opinion about the very foundations of social life. It was unwise of Ochino to put forward a dialogue in which a man with a sickly wife argues in favour of polygamy, and whose arguments Ochino finds great difficulty in combating. He admits that polygamy is sanctioned by the Old Testament, nor can he bring strong evidence against it from the New. He opposes it on general moral grounds, and ends with the vague conclusion that "whoever obeys God cannot sin."

For this work he was dismissed from his office by the Council of Zürich, and was ordered to leave their district. It was a severe punishment for an old man of the age of seventy-six, whose life had been blameless, and whose age set him above all suspicion of wishing to subvert the social order for his own gratification. He wandered sorrowfully to Poland, whence he was ejected on the request of the Papal Nuncio, and died in an obscure village of Moravia, stricken by the plague in 1564. Such is the man whose life Dr. Benrath tells with sufficiency of information, but with a want of interest and of historical perspective in the arrangement of his narrative. Ochino was forgotten in the age that succeeded him, as all men who have been out of sympathy with their times are forgotten. But the systems of partial dogmatism which emerged from the conflicts of the Reformation movement have lost their force in more peaceful times. The larger enlightenment, broader thought, and greater fearlessness which had been a legacy of the Renaissance to Italy, and which marked the minds of the leaders of Italian Protestantism, appeal to the sympathies of our own time. Dr. Benrath has done a useful work in bringing together all that was to be known of Bernardino Ochino. We hope that he will continue his labours in the history of Italian Protestantism.

We should add that the translator of this volume has done her work well. The book is very fairly stripped of its German dress, and we come across very few sentences whose distorted structure reminds us of the rock whence they were hewn. M. Creighton.

Remains, Literary and Theological, of Connop Thirlwall, late Lord Bishop of St. David's. Edited by J. J. S. Perowne, D.D. In Two Volumes. (London: Daldy, Isbister & Co., 1877.)

In a short preface to the first volume of Bishop Thirlwall's *Remains*, Dr. Perowne remarks:—

"A fresh perusal of these remarkable Charges has only deepened my impression, not merely of the extraordinary ability and learning which everywhere stamp them, but of their permanent value as a philosophical contribution to ecclesiastical literature. They were not merely counsels addressed by the chief pastor of a diocese to his clergy, or dissertations of more or less value on topics of transient interest; they were the review by a master mind of all the great questions which have agitated the Church of England during one of the most eventful periods of her history."

The impression thus left upon the editor's mind is likely to be left also upon the minds of all who study the volumes before us.

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They contain the Charges only of the late Bishop of St. David's, his speeches, sermons, and miscellaneous essays being reserved for another volume; but they show more clearly, perhaps, than anything else the Bishop wrote the calm impartiality of his judgment, his keen perception of the tendency of an argument, and the measured yet ironical character of his style. At the present time the Church of England could ill afford to lose one whose learning and clearness of understanding were equally conspicuous, and who brought the dispassionate temper of a judge to bear upon the disputed questions of the day. The issues which had been overlooked by the heated combatants on either side were traced out with masterly skill, and the real points of controversy were singled out and stripped of the adventitious matter that adhered to them. The Bishop's Charges state in broad outline the doctrinal basis of the English Church; they lay down the principles which should guide us in the conduct of theological controversy; and they form a standard whereby we may measure our attitude towards the questions that perpetually agitate the life of a State Church. Charity and common sense, moderation and critical learning, are the qualities that characterise his utterances.

Bishop Thirlwall's lot was cast in busy times. The Evangelical movement had roused the Church of England out of the decorous rationalism of the last century, and had inevitably provoked the reaction which took shape and consistency in the famous Oxford Tracts. Meanwhile, the results of German research were being introduced into England—among others by the Bishop himself—and the Conservative party in the Church, who had inherited the principles of Tillotson, Hoadley, and Butler, and resisted Evangelical and Tractarian innovation alike, found itself slowly drifting towards an alliance with German "Neology." Tractarianism, essentially antiquarian and a protest against the contempt of knowledge and history displayed by the Evangelical leaders, was naturally confined to the cultivated caste of scholars, and when a large part of these passed over to an alien communion, the movement for a time seemed to have spent itself. The spirit of enquiry, which had ended in Rome in some cases, ended in others, not in a rejection of Anglican tradition only, but of all ecclesiastical tradition whatsoever. An "Extreme Left" developed within the old Broad Church party, and the weapons of German criticism that had hitherto been only played with were now taken up in sober earnest. All the while, however, the aesthetic impulse of Tractarianism had been working on the nation, and while the antiquarian impulse which formed the other side of the movement had remained comparatively sterile, this aesthetic impulse began to create a new movement and struggle in the Church. Ritualism seemed a harbour of refuge from the dry light and dangerous indifferentism of Broad Church theology, and the religious world which one year considered itself able to determine whether the Hebrew of the Pentateuch was of the age of Moses was discussing the next year the exact colour and shape of a Eucharistic vestment or the orthodoxy of lighted candles.

This is the period, and these are the phases of religious thought, which Bishop Thirlwall's Charges handle and illuminate. The Gorham case, the Tractarian movement, and Dr. Newman's *Essay on the Development of Christian Doctrine*, the Eucharistic controversy and the revision of the Liturgy, the *Essays and Reviews* agitation and the Bishop of Natal's writings, the Vatican Council and the claims of Ritualism, all pass before us in the clear light of a strong and penetrating intellect. The points at issue are firmly grasped, and the summing-up is delivered with judicial severity. Had Bishop Thirlwall continued at the bar, his name would have been among the most eminent in the catalogue of great lawyers; but it was fortunate for the Church of England that she secured such a prelate at a season when she stood most sorely in need of him. His opinion was respected alike by friends and enemies; he stood above the narrow distinctions of party, and his decisions came with all the weight of unbiassed and conscientious authority. Once, and once only, do we find his customary calmness forsaking him; a personal element was unhappily introduced into the controversy with Dr. Rowland Williams, and we feel that, however much in the wrong Dr. Williams may have been, the Bishop had for a moment become a partisan.

Where almost every sentence is worthy of study and regard, it is difficult to make a selection; but a few extracts will show better than any description the vigour and clearness of the Bishop's thought and the quiet irony of his style.

"What seems to be contemplated as the basis of the agreement" between the English and Romish Churches

"is that the Decrees of Trent should be read by Anglicans in the Anglican sense, the Thirty-nine Articles by Roman Catholics in the Roman sense. The case would be something like that of a system of imitative signs, such as are used in some parts of the East, common to several nations speaking wholly different languages."

"The tenet of Transubstantiation, decreed as an article of faith, combines in itself the two extremes of irreverent rationalism and presumptuous dogmatism. As a speculation of the schools, it is essentially rationalistic: a bold and vain attempt to pry into mysteries of faith impenetrable to human reason. As a dogma, it exhibits the spectacle of a Church so forgetful of her proper functions as to undertake to give a Divine sanction to a purely metaphysical theory, the offspring of a system of profane philosophy."

"The absence [of vestments] is said to make our worship cold, bare and naked. Let us console ourselves with the reflection that, if it is less fervent than that of the Church of the Martyrs, it is not because our sacred buildings, or the persons of our ministers, are less richly adorned."

"The stability of the Church, so far as it rests on its connexion with the State, must mainly depend on the general sense prevailing throughout the country of the work it does, and the benefit it yields. Platform addresses, and articles in periodicals circulating almost exclusively among friends of the cause, will hardly do more than confirm opinions already formed."

"If, during the whole of the time for which the school is left under the care of the ordinary teacher, all reference to religious subjects was to be rigidly excluded, it would become a question whether a teacher who should be himself utterly destitute of religious principles, and so incapable of communicating them, would not be the best fitted for the office."

"I doubt very much that oral instruction in a large assembly is, in our day, the most promising expedient for bringing theological controversy to a satisfactory conclusion. It is to Synods, convoked for such a purpose, that the witness of Gregory Nazianzen, as to those of his own time—'*that he had never seen one which had led to any good result, and had not aggravated evils rather than remedied them*'—was peculiarly, if not exclusively, applicable: and, so applied, it has been largely confirmed by all subsequent experience, and ought to serve as a perpetual warning."

"While the spirit of charity dwells most on that which it affirms, the spirit of contention is ever seeking to magnify the importance of that which it denies."

But it is time to close. The Charges are not wholly concerned with purely theological questions, and the politician of to-day will find much to interest him, and perhaps also to give heed to, in the Bishop's remarks on National Education and kindred subjects. Everywhere there is the same thoroughness of treatment and perspicacity of style; and we feel ourselves in the presence of one who never pronounced without a thorough-going examination or a generous appreciation of the opinions from which he dissented. The time may yet come when these *Remains* of Bishop Thirlwall will take a place in Anglican literature beside the *Ecclesiastical Polity* of Hooker, the *Liberty of Prophesying* of Jeremy Taylor, or the *Sermons* of Bishop Butler.

A. H. Sayce.

Milton und seine Zeit. Von A. Stern. Erster Theil, 1608–1649. (Leipzig: Duncker & Humblot, 1876.)

Prof. Stern's obligations to Prof. Masson are fully acknowledged in his Preface, and those who do not look further might carry away the impression that he has done little more than adapt the work of the English biographer to German readers. This would, however, be a great mistake. In the first place, it is by no means the case, as Prof. Stern seems to think, that there is a craving in England for long lists of names and original documents in the midst of the biography of a great poet, and, if the two works were equally accessible in the English language, there can be no doubt that the general verdict, in point of form, would be in favour of the German writer. Prof. Stern, indeed, gives us much—almost too much—about the history and literature of the period in which Milton lived, but he takes care to subordinate all that he says to the main purpose of his book, and he never leaves us in doubt whether we are engaged in reading a history or a biography.

His mode of treating his subject, too, is worthy of all praise. He does not aim at the sham originality which consists in turning aside from a statement of fact or an expression of opinion because it is to be found elsewhere, while he never leaves it in doubt that he has conscientiously passed every sentence in the book through his own mind, and that if he agrees with others it is because he believes them to be in the right, not because he defers to their authority. He has himself been no careless student of works in print or in manuscript bearing on his subject.

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conscientiousness goes so far as to lead to set down the names of books bearing ıis subject, of which he has been unable rocure a copy. If all authors appended ıeir works a list of the books which they not read we should sometimes have er a curious spectacle. It does not, ever, appear that in this case any im- ıant materials have been neglected.

'et it is probably not in the nature of ıgs that Prof. Stern's treatment of questions with which Milton was only irectly conversant should be quite satis- ory. The very fact of writing a bio- phy seems to place even the most fair- ded man at a disadvantage in dealing ı history. Such a writer begins by ng himself not how such and such s influenced mankind, but how they ıenced the special man with whom he to deal. Prof. Stern, too, seems to be etimes the victim of a tendency to ibe the changes which take place in the ld entirely to the influence of great prin- es. He does not sufficiently remember that feelings of men are often under the sway ery small matters indeed. He gives, for ance, an account of "Laud's Theories," quite satisfactory perhaps, but very ch better than the sort of talk about the ter to which we are accustomed in land. But he does not realise to himself d's dislike of mere material dirt and rder, or the state of things which called ı Crashaw's lines prefixed to Shelford's *ourses*:—

"God's services no longer shall put on
Pure sluttishness for pure devotion."

lford's *Discourses*, with their description ıe dogs coming into church; of farmers ting about the rise and fall of the ket in the midst of the service; of ters expecting their servants to rise ı their knees, and to interrupt their own ers as the great man passed up the aisle, probably not fallen into his hands. there is quite enough even in the calen- of State Papers, of which he has made ample use, to show how matters lay.

good instance of Prof. Stern's way of ing political problems will be found 233) in his attack upon Principal Tul- 's assertion that his favourite Latitudi- ıns were the founders of our modern ions liberty. His argument that reli- s liberty is impossible without liberty of ırian association is unanswerable, and it ually clear that the Independents, and the Latitudinarians, were the persons first adopted the idea of sectarian ciation. But would the right of these to exist ever have obtained practical ıowledgment unless the Latitudinarians diffused as widely as possible the idea it was a good thing to leave as many ı questions as possible, and had thus ired the habit of regarding men of ions opposed to one's own as persons whom it was unnecessary to quarrel? significant that in his enumeration of supporters of the toleration idea in rica Prof. Stern leaves unnoticed the of Maryland. It is to be hoped that he ıot been led astray by the very unsatis- ry argument of Mr. Neill, published in ent number of the *Contemporary Review*.

The utmost, however, that can be said of Prof. Stern's habit of regarding objects is that it has a tendency to throw them out of perspective. He never fails to show all that he can see, never omits to look as far as it is possible for him to do on both sides of a question, though he does not always keep both sides in imagination equally before his eyes.

May it not be asked, too, whether Prof. Stern has not somewhat misconceived the story of Milton's youth. That Milton was of the temperament which we usually call Puritan is undeniable, and what Prof. Stern has to say about the influence of Platonism over him (i. 115) is well worthy of attention. But it was a Puritanism which was perfectly compatible with attachment to the English Church forms. Prof. Stern seems always to be surprised that Milton did not feel under some sort of compulsion. He passes over such passages as that in "Il Penseroso," and in the Latin verses to the memory of Bishop Andrewes, far too lightly. Such a sentence as the following (i., 127)—

"Puritanisch gesinnte Eltern hatten eine Zeitlang hoffen können, ohne allzu grossen Gewissenszwang ihre Söhne im Kirchendienst unterzubringen'—

is surely founded on a mistake. No doubt there were many things in the English Church service which were logically incompatible with the Puritan creed. But in the time of Milton's youth this was felt only by a few. The human mind has a wonderful power of overlooking discrepancies between act and thought, and there were hundreds of very Puritanically-disposed clergymen even in Bancroft's days who never found out that there was any "Gewissenszwang" at all.

The fact was that the Puritanism in which Milton grew up was extremely eclectic. Besides the lines referred to already, we have in the tenth stanza of the sonnet "On the Death of a Fair Infant" lines which Prof. Stern describes as "echt puritanisch," but which look much more like a poetic adaptation of the Roman Catholic idea of saintly mediation.

"But, Oh! why didst thou not stay here below,
To bless us with thy heaven-loved innocence,
To slake His wrath whom sin hath made our foe,
To turn swift-rushing black perdition hence,
Or drive away the slaughtering pestilence,
To stand 'twixt us and our deserved smart?
But thou canst best perform that office where thou art."

Even Milton's interest in the Protestant struggle on the Continent rests on no evidence whatever; for Prof. Stern, in following Prof. Masson's hesitating adhesion to the view that the lines

"Tum memini clarique ducis, fratrisque verendi
Intempestivis ossa cremata rogis,"

refer to Mansfeld and Christian of Brunswick, has not observed that there is at least a high probability that the persons mentioned were Englishmen, as Milton has just been speaking of the destruction

"Fecit in Angliaco quam Libertina solo."

At all events, it is only strong preoccupation of mind by a theory which can explain a translation of "fratris verendi" by "seines tapferen Waffenbruders." In point of fact, there is something extremely comical in the notion of such a swashbuckler as Christian being called "verendus," and it is exceedingly unlikely that if Milton had been really thinking of Mansfeld and Christian he would not have written something like the words which Prof. Stern puts into his mouth. A more reasonable conjecture would be that he was thinking of the two Dukes of Richmond and Lennox, who were really brothers, and died one after the other, the first by a sudden death. Of course this interpretation presupposes that he used *dux* in the sense of a Duke, not of a leader.

The real moderation of Milton's views in youth is a subject which needs to be brought into the fullest light. It forms part of the general history of the country, and it enables us to understand how it was that the wide-reaching harmony of the earlier poems is no longer to be found in *Paradise Lost*. It is significant that on mere poetic grounds the King Arthur to which Milton once hoped to devote himself is a more promising subject than that which he ultimately adopted. Magnificent as the *Paradise Lost* is, it may perhaps be counted among the evil results of Laud's unwise policy that we have not a masterpiece nobler still.

Samuel R. Gardiner.

NEW NOVELS.

A New-Fashioned Tory. By West Somerset. (London: Samuel Tinsley, 1877.)

Bound to Win; a Tale of the Turf. By Hawley Smart. Three Volumes. (London: Chapman & Hall, 1877.)

Jessie of Boulogne: or, the History of a Few Minutes. By the Rev. C. Gillmor, M.A. Three Volumes. (London: Samuel Tinsley, 1877.)

Mar's White Witch. By G. Douglas. Three Volumes. (London: Samuel Tinsley, 1877.)

It is not altogether easy to see why *A New-Fashioned Tory* has been written, if it be regarded either as a political pamphlet or as a tale with a plot, for it fulfils neither character. Charles Westmorland, the hero, comes at the beginning as heir-at-law into the possession of an unencumbered estate of twenty thousand a year in a Tory county, and proceeds to make a great many highly sensible reforms, like those of Lord Minchampstead in Charles Kingsley's *Yeast*. He refuses alms and doles of all kinds, raises the wages of the labourers on the home farm, finds work for any who will do it, puts the cottages in habitable order, makes amends for past encroachments on the common land by means of garden allotments, ceases to preserve, turning the ground game over to his tenants, and so forth. Naturally the county magnates do not like this sort of thing; nor do the farmers, who object to pay higher wages, even though their own rents have been lowered; nor yet the peasants themselves, who do not see the point of getting no coals, flannel, soup, or school-fees from the Castle, and being obliged to earn whatever they receive. Disappointed at this lack of sympathy, and at the thoughts and habits of two centuries not being uprooted in six months, Charles Westmorland goes abroad, mixes himself up with the "International" and the Communists of Paris, and returns to England to become President of a

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Secret Guild of Republicans, with political assassination as part of its programme. He is chosen by lot to shoot some great personage—apparently the Prince of Wales—but is drugged just in time by a detective in his service as valet, and recovers from his stupor of some days to read a series of telegrams informing him that his claim to his estate is disputed, that the Castle has been burnt down, that his mother is dead, and a variety of similarly cheerful intelligence, an idea seemingly borrowed from the Book of Job. Alongside of this main situation, there is a possible missing heir in the direct line, son of the last owner by a private marriage. The marriage is proved clearly enough, and the birth of a son, but we are given to understand that some obstacle existed on the wife and mother's part, so that it is not at all certain that the marriage was legal, nor is the child known to be alive, and the only person who could give evidence is burnt in the fire at the Castle. Yet Charles Westmorland gives up the estate for the lawyers to work their will on, and retires into professional life with a cousin whom he had jilted in favour of the Tory county-member's pretty daughter, whom he loses with the estate. The only justification offered for the title of the book is that the Conservatives have passed a Reform Bill, a Trades Union Bill, and certain other measures of a Liberal stamp, and therefore that, if Charles Westmorland had not been in such a hurry, he would have found true progress in their ranks rather than in the path of the will-o'-the-wisp he followed. But as the story is dated in 1871, during the Communist revolt in Paris, he ought surely to have known all about the Reform Bill of 1867 at least. His conduct is never Tory of any kind, new or old, for the essential distinction between the Tory and Radical way of helping the poorer classes, given equal goodwill, is that the former desires to maintain a modified feudalism, to win the regard of an attached and faithful body of dependents by kindly treatment and openhanded bounty, keeping them, nevertheless, in their place, and ruling them with paternal sway, a little inquisitorial always, and more than a little arbitrary when crossed. The Liberal view, on the other hand, is to promote independence and self-help, and to make, for example, the labourer earn enough by his own toil to support his family, instead of binding him to the soil by low wages, supplemented by benevolent doles from private bounty and outdoor relief from the public rates. No man who began in the practical, albeit too impetuous, fashion of the hero, especially as the landlord of a great estate, would have been carried away by the chimeras of the International, and his failure to win the confidence of the labouring class by his reforms would have effectually disabused him of the favourite claptrap of Red Republicanism, the perfect virtue and intelligence of proletarians, and their superior fitness to wield political authority. Nor would he have imagined that shooting a Royal Prince would further the cause of Democracy in England. So, unless the book means that any man who desires to improve the condition of the agricultural labourer must logically go on to Communism and murder, we have failed to find a meaning for it at all, and even that guess is inconsistent with the closing pages of the book.

Sporting novels, for the most part, are apt to cover the uninitiated reader with confusion and dismay; and such works as *Mr. Sponge's Sporting Tour*, *Mr. Facey Romford's Hounds*, and the like, seem to a man whose knowledge of horseflesh is about as precise as was Dr. Johnson's when he inserted his famous definition of "pastern" in the Dictionary, and who has not the smallest notion where Tattenham Corner is, incomparably duller and harder of perusal than a treatise on Quaternions, or a Blue-Book on metrical systems. Captain Hawley Smart knows better than to write in so exclusively technical a manner, and possesses two qualifications which make his stories altogether more readable. He always contrives, on the one hand, to invent a leading motive or situation which is sufficient to give plot and coherence to his tale—generally, it is true, as slight as that of the most unsubstantial French *vaudeville*, but incontestably present—and he is endowed with an easy, dashing style, which, though it may be unable to stand minute critical analysis after Dr. Morell's system, is excellently suited for the section of readers to which he appeals. In *Bound to Win* the hero has been left a large estate, burdened with the maintenance of a brood and racing stud until he can win the Derby, with reversion to a blackleg cousin whose object is to prevent his marriage or his success on the turf. The book is horsey, of course—it could not be otherwise—and Captain Smart does not pretend to approach its subject from a moralist's point of view; but even a moralist cannot complain that racing is pictured in too attractive colours, for the fictitious characters, like those in the real life of the turf, are pretty equally divided between swindlers and persons who, though respectable, are selfishly anxious to get other people's money without any equivalent, which is the essence of gambling in all cases; while the few men of high honour and disinterestedness, who race for the pure love of the sport and excitement, and whose integrity just barely keeps the turf from entire rottenness, do not come into the book at all. But as a picture of manners in a certain clearly-defined fraction of society, it has real merit in its own slight way, not least that of being the work of a gentleman. Captain Smart, as well as the author of the *New-Fashioned Tory*, had better content himself with plain English. Their scraps of French and Italian do not inspire a linguist with confidence.

There is an Arabic legend of a Sultan who had rationalistic doubts about Mohammad's journey to Paradise and back having been ended before the water had quite escaped from a pitcher he overthrew accidentally when he started. He was converted by a sage who made him dip his head in a bucket of water in full Divan, and seem to pass through a series of adventures, extending over several years, in the couple of seconds which elapsed before he rose again from the immersion. Anyone who tries to read Mr. Gillmor's "history of a few minutes" will find years of boredom concentrated into the time, so intolerably dull, involved, wordy, and pointless is the novel, seemingly the sweepings of old commonplace-books full of school exercises, controversial-sermon notes, rough drafts of rejected essays for journals of the *Family Herald* type, stale jokes, staler scraps from guide-books, and the like, with only just enough melodramatic story to serve as the packthread for tying the useless odds and ends up together. The scene is chiefly laid in Boulogne, apparently because the writer once held a chaplaincy there; and if any of its bankrupt refugees attended his church, and his sermons were at all like his story, exile must have held a fresh bitterness for such of them as were not fortunate enough to fall asleep. Where all is inferior, it might seem needless to distinguish; but the surpassing badness of the incessant jokes deserves an extra word of condemnation.

Mar's White Witch naturally raises expectations of a Scottish mediaeval story, or at least nothing more recent than the Forty-five. But it is a novel of modern life, and only the first volume has the scene laid in Scotland. The plot is that a man who has been thrown over by a girl in order to marry money becomes re-engaged to her after the death of her husband, and while so, suddenly falls in love with and marries the heroine—a young girl closely modelled on Mr. Black's Sheila—whom he has met in the Highlands, and brings home to the very East Anglian sea-coast village where the woman he has deserted lives. She is the "white witch" who endeavours to sow dissension between husband and wife in order to revenge herself. The husband, a sailor, is a lively, facile, and weak man, as like Frank Lavender as his wife is like Sheila Mackenzie. Had they been original sketches, they would rank high for clever conception and fine touch, but even as copies they are not without real merit. The "white witch," belonging to a much more conventional class, has little that is original about her, but is carefully studied and painted in, though one tires of finding her hair described as "butter-tinted" every time it is mentioned, especially as there are at least six shades of butter-colour, varying from the tint of sulphur to that of cream. A little bit of law which plays a subordinate part in the story is as incorrect as novelists' law usually proves. Tom Mar, a Roman Catholic, and Denis Quentin, a Scottish Episcopalian, have been married in Scotland after banns, by the Presbyterian minister of the parish, and a doubt is started as to the validity of the rite, because not iterated by a Roman Catholic priest. It is finally allowed that the marriage stands, as it happened to be a Scotch one, but that it would have been void if contracted in England. This is a twofold mistake. The old disability was part of the abolished penal laws against Roman Catholics, and applied only to mixed marriages contracted before a Roman Catholic priest alone; while the only mixed marriages which the law now requires to be iterated are those where one of the parties is a Jew or a Quaker.

Richard F. Littledale.

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CURRENT LITERATURE.

La Revue de Droit International et de la Législation Comparée. The second number of this Review for 1876 has now appeared. It has been delayed some little time probably to enable its learned editor, M. G. Rolin-Jacquemyns, to complete a very able and exhaustive paper entitled "Le Droit International et la Phase Actuelle de la Question d'Orient." The author is of opinion that war and diplomacy alone will not suffice to solve the enigmas of the Sphinx of the East, unless Right is called in to the aid of them—not, indeed, in the formal sense of Right as it is laid down in books, but as it is founded on history, on diplomatic precedents, on recent events, and on the nature of the relations actually existing between the European Powers and the Ottoman Porte. For this purpose he advocates a collective intervention of the European Powers, not in the spirit in which the heirs of a dying man assemble round his couch eager to divide among themselves his inheritance after his death, but rather in the spirit in which physicians under a sense of responsibility have recourse to unusual medicines in the hope of restoring the vital powers of the sick man, when the ordinary treatment would only prolong his agony. Having passed in review the history of the Turkish Empire and its treaties with the European Powers, the author discusses the actual Crisis, and, after examining the Berlin Memorandum and the Vienna Note, urges strongly on Europe the duty of all the Powers, who have hitherto represented Christian Europe in its relations with the Ottoman Porte, to adopt a course of unanimous action more energetic than that hitherto pursued, and more conformable to the lessons of history and to a wise foresight of future dangers. M. Rolin-Jacquemyns rallies his readers under the standard of Lord Stratford de Redcliffe, and is in favour of an International Commission to carry into execution the conclusions of a European Conference in accordance with the suggestions of the veteran diplomatist, but with modifications in its details. Another interesting question, which belongs rather to the domain of private international law, is discussed in a paper by Baron F. de Holtzendorff—namely, the conflict of law which has arisen out of the marriage of the Princesse de Bauffremont with Prince Bibesco of Roumania. It appears that the Princess, by birth a Belgian, acquired the national character of a Frenchwoman by her marriage with Prince Paul de Bauffremont, from whom she obtained a "séparation de corps" by the sentence of a French tribunal in 1874. Subsequent to such separation the Princess transferred her residence to Saxony, where she obtained letters of naturalisation in conformity with the law of the German Empire. The question raised is whether on obtaining such letters of naturalisation the Princess became divested *ipso facto* of her French national character, it being a provision of the Code Napoléon that naturalisation in a foreign country entails the loss of the national character of Frenchman. The Baron contends for the affirmative of this question, and holds that the second marriage of the Princess is governed exclusively by the law of Germany, which "permits of a second marriage after a *séparation de corps* has been decreed." He is supported in this view by several eminent jurists both of France and of Germany, while the opposite opinion has its advocates, and has been upheld by the French courts. A full account of the recent legislation of Croatia has been contributed by Dr. Biederman, Professor in the University of Graetz, and a paper by M. Charles Calvo on legal education in the Argentine Republic. The Appendix contains a bibliographical review of the modern Russian literature on the subject of International Law, from the pen of Count Kamarowski, Professor of International Law in the University of Moscow.

Pocket French-English and English-French Dictionary. By John Bellows. (Trübner.) This work, the second edition of which has just appeared, deserves its reputation as the best pocket dictionary of the two languages. Its small size ($4\frac{3}{8}$ in. × 3 in. × $\frac{7}{8}$ in.), light weight (under $5\frac{1}{2}$ oz.), and flexible binding, render it really portable; while in copiousness of vocabulary it excels many larger works, containing numerous modern colloquial and technical expressions not to be found elsewhere. Compactness has been attained by the use of very thin paper (there are over 600 pages), whose rather strong tint prevents the print showing through, and by that of type which, though very clear, will be found tryingly small by some. The distinction of the genders by different type, the marking of *liaison* and silent letters, the four maps, and the comparative tables of moneys, weights and measures—particularly those giving equivalent prices, &c. (as "frs. 2·75 par kilo. = 1*s.* per lb.")—are features of special use to those for whose needs the work is mainly designed. The Grammatical Introduction, though fairly complete, has one remarkable omission—there are no rules for forming the plural of nouns, nor do we find the forms in the vocabulary itself; and the tables of irregular verbs might be considerably improved and condensed by ceasing to regard *recevoir* and *vendre* as regular, and the infinitive ending as of primary importance for classification. Of course the work, though misprints are rare, is not free from mistakes; for instance, *coi* (fem. *coite*) is missing from the list of irregular adjectives; *dorloter* is a bad translation of *cuddle* (active), though right for *coddle*; and we cannot find *water-ousel*, though *dotterel*, certainly not a better-known bird, is given. But we can safely say that it will prove as satisfactory to most of its users as it is creditable to the thought and care of all concerned in its production.

Vortigern, not Hengest, the Invader of Kent. By H. C. Coote, Esq., F.S.A. (Nichols.) Mr. Coote's researches into the byways of history have brought before his notice a passage in the *Historia Miscella*, printed among Muratori's *Rerum Italicarum Scriptores*, in which the invasion of Britain by the Angles is narrated, and the name Vertigern ascribed, not as in other writers to the British king, but to the Angle leader. The author of this treatise is probably Paulus Diaconus, the Lombardic historian, who lived about the latter half of the eighth century. This reversal of the time-honoured tradition Mr. Coote undertakes to defend, basing his argument chiefly on the fact that all the names of Britons of that period which have come down to us are Roman. It is clear that Latin was universally spoken in Britain after the Roman occupation, at any rate in the towns. However, the testimony of one Italian writer will hardly outweigh that of the English writers of the same period, especially as the grammar of the sentence is not faultless. It runs thus:—"At vero residui Britannorum Anglorum gentem cum suo rege Vertigerno ad defensionem suae patriae invitavere." *Suo* ought, of course, to refer to *residui Britannorum*; and it is quite possible that some careless copyist has transposed *Anglorum gentem*, and thus suggested to Mr. Coote the paradox which he supports with so much learning and ingenuity.

ANOTHER paper by the same author (*The Milites Stationarii considered in relation to the Hundred and Tithing of England*) is an attempt to give a new explanation of the origin of these territorial divisions. They have hitherto been considered as based upon the Saxon system of dividing the population decimally. But Mr. Coote suggests that the hundred and tithing are the English names of the districts allotted to the *centuriae* and *decuriae* of the *Milites Stationarii*, a force instituted by Augustus for the defence of Italy against robbers, and during the reign of his successors extended even to the *penitus toto divisos orbe Britannos*. There is but little information to be found about this Roman police in the ordinary archaeological books of reference, but this paper contains a number of passages referring to them, collected from the writers of the first few centuries. Many of these quotations are from the ecclesiastical historians, narrating the delation and prosecution of Christian martyrs. Perhaps the tendency of the "force" of the present day to call the public "civilians," and thus tacitly to class themselves with the military, is the result of their "throwing back," as dog-fanciers would say, to their prototypes in this island.

Notes on the Poems of Alexander Pope. By Horatio, Earl of Orford. (F. Harvey.) This is a laughable instance of the art of book-making. The volume is exquisitely brought out, with gray and white boards, intensely thick paper, and all the pomp of large type, but its contents are most meagre. Horatio, Earl of Orford, or, to use ordinary language, Horace Walpole, was not a man of any great analytical genius, nor does he seem to have received any authoritative tradition. The notes here printed are merely scribblings in the margin of an edition of Pope now in the possession of the Knight of Morar. The most interesting are those in which Pope's plagiarisms from Flatman, Dryden, Prior, and Boileau, are traced home. The most trumpery, and these form the great majority, are those in which Walpole translates Pope's pseudonymous references, thus "Like gentle *Fanny's* = Ld. Hervey," which all the world has known for the last century. In short, there are a few of these notes which might have been contributed to a literary newspaper, but, as a whole, they are simply rendered ridiculous by being spread out into a book.

Geography, by George Grove, F.R.G.S. (in the series of "History Primers," edited by J. R. Green, and published by Messrs. Macmillan), in spite of many excellent points and clever illustrations, hardly deserves to rank with the former admirable primers of this series. It divides the subject into three parts, and deals first with how maps are made; then, with the placing of land and water on the world; and, lastly, gives the definitions of geographical terms. The latter two-thirds of the primer should certainly change places; the explanation of geographical terms should precede, not follow, the free use of them. It is, perhaps, because this primer has been classed with the historical, and not with the scientific series, that Mr. Grove has treated geography mainly as a collection of facts, and has systematically avoided entering into the reason why of geographical appearances. We are told that "in geography we do not say top and bottom, right and left, but we call them north, south, east, and west," and this is the only idea of the cardinal points that the pupil has till almost the last page of the primer is reached. Of longitude the only notion given is that the lines which run from the top to the bottom of a map "are meridians of longitude;" the pupil is told that there *are* trade-winds and monsoons, and that there are ocean currents, but there is not the faintest trace of an explanation why there should be winds and currents, or that they bear any relation at all to one another. Indeed, Mr. Grove's ocean-currents are made to run about the seas and meet one another in the most extraordinary manner (p. 71). Where, in a few exceptional instances, some hints of causes are given they have the merit of extreme originality; the Agulhas current, for example, though we are not told how it gets into motion, is turned back "by the sudden cold of the Southern Ocean." The North American lakes "seem to have come from the extraordinary wetness of the country;" and lakes without outlet, we are given to understand, are so because they have collected water in a hollow which is lower than the ocean. That a man of Mr. Grove's attainments should have failed to give a clear simple notion of geography within 100 pages is only an illustration of how peculiar a talent is requisite for this condensation of a wide semi-scientific subject.

Sleepy Sketches; or, How we Live, and How we do not Live, from Bombay. Sampson Low.)

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The sentiments expressed in this little volume are, no doubt, shared by a large proportion of British residents in India; though some might hesitate to acknowledge, to the full, the kind of Epicureanism they convey. It is not a "sleepy" book, but rather the reverse; at the same time it is not a satisfactory one, for it lights up a picture which is more curious than pleasing. With an exception here and there, more particularly in the paper entitled "Religion," we have little fault to find with its facts; and its descriptions of men and scenery are generally faithful as well as vivid. There is, moreover, much evidence of cleverness and shrewd observation in its two hundred and odd pages; and sufficient display of power and originality in papers such as "Matheran," to raise a hope for the author's reappearance in print under circumstances more calculated to enhance his literary reputation. But the main fault in these sketches is the importance given to the recreative accompaniments contrasted with the serious business of an Indian career—an importance which weakens the force and impairs the healthfulness of the writer's argument. Surely there is a high ambition at work in India as elsewhere—and one influential enough to throw into the background the petty trials and discomforts of daily life! We may become disheartened at the immobility of the native temperament; at the falsehood of the native character; at the little visible progress of true knowledge among native professors of civilisation: but no past failure to improve the position is to be accepted as a sign that the position is not to be improved; and all we can do, and are bound to do, is to make the most of the materials at our disposal. Should we not rather stimulate the worthier efforts of our countrymen than dwell upon the drawbacks to energy in a good cause? If so, a perusal of the volume before us could hardly be favourable to such an end. But, as we have already said, the author can but express the opinions of a certain proportion of Indian residents. Others there are who, while admitting most of his facts, will subscribe to few of his conclusions. His rule is clearly to withold the names of his *dramatis personae*; and we are not even sure that he himself is the hero of the following exceptional incident connected with the greatest local authority:—

"It is pleasant to dine with the Governor, to see the long white table with masses of flowers and fruits covering it, the guests in brilliant dress, and the boys—no outside boy may enter Government House—all in white and bright red, with mighty turbans, standing round. It is still more pleasant, as sometimes it chances, to stay after dinner and singing and talking is over, and most of the guests gone, and drink and smoke even with the Governor himself."

The too constant introduction of Smith, Brown, Jones and Robinson, in illustration of persons concealed or unknown, is perhaps a little tiresome; nor is the society which the "Sleepy Sketcher" describes as disliking classical music and sober literature (p. 11), or in which "ladies, to gain information of their neighbours' doings, pump their ayahs" (p. 58) and even throw "cold looks" on inoffensive strangers who have not called upon them (p. 92), the sole, or necessarily the best, society in Western India.

NOTES AND NEWS.

Messrs. Trübner and Co. announce an "English and Foreign Philosophical Library." We understand that the following works are either in the press or in active preparation: *The History of Materialism*, by Prof. F. A. Lange, translated by Ernest C. Thomas; *Natural Law: an Essay in Ethics*, by Miss Edith Simcox; *Outlines of the History of Religion to the Supremacy of the Universal Religions*, by Prof. C. P. Tiele, translated from the Dutch by J. Estlin Carpenter; *What is the Ego?* by Dr. C. E. Appleton; *The History of Chinese Philosophy*, by Dr. E. J. Eitel, Hong Kong.

Ram Das Sen, whose essays on some of the principal poets of India have excited great interest among Sanskrit scholars, has just published a second volume, called *Historical Essays* (*Aitihasika Rohasaya*). They treat on various subjects, the most important being "The Vedas," "Buddhism," "The Pali Language and Literature," "Jainism," "The Era of Sâlivâhana," "The Indian Stage," &c. An English translation of these essays, or of a selection from them, would be welcomed by all friends of Oriental literature.

Mr. Nissen, a schoolmaster at Siedesand, near Leck in Schleswig, has published a collection of Frisian Proverbs in eight North Frisian dialects, also in West Frisian and English. Six numbers are out under the title of *De Friske Findling*.

At the last election the Knights of the *Ordre pour le Mérite* chose Professors du Bois Reymond, Zeller, and G. Curtius as new members of the Order.

Mr. Hector Maclean writes:—

"In his letter on *Etruscan Bologna* in reply to Captain Burton, which appeared in the Academy of the 27th ult., Mr. Sayce traces the Greek εἷς, the Sanskrit *sam*, *sa-*, and the Latin *sim-* (as in *simplex*, *singuli*) to the root *sama*. In Gaelic, also, the word *sion*, which means 'a single thing,' 'anything,' is traceable to the same origin."

Mr. E. Rose asks us to correct a mistake in our report of his paper read before the New Shakspere Society. He maintains that Shakspere terminated the third act of *Hamlet* with the scene marked in modern editions as act IV., scene iii.—not act IV., scene ii., as we have made him say.

One of the finest philosophical minds which America or any country has produced was Mr. Chauncey Wright, of Cambridge, Mass., who died some two years ago in the prime of life. His essays, some of which have appeared in the *North American Review*, have now been collected by Mr. Charles Eliot Norton, and are on the point of being issued by Mr. Henry Holt, of New York. Several of them relate to Evolution, and one to the Evolution of Self-consciousness.

The Illinois Museum of Natural History has published the first of a series of Bulletins on the fauna and flora of that State.

Mr. J. R. Mozley is to read a paper on Shelley at the Leeds Philosophical Institute on March 13.

A translation of Eginhard's *Life of the Emperor Karl the Great*, with preliminary chapters and conclusion by the Rev. W. Glaister, will be published next week by Messrs. George Bell and Sons.

The biography of Robert Raikes, which we announced some time ago as in preparation by Mr. Alfred Gregory, of Gloucester, will shortly be issued by Messrs. Hodder and Stoughton, under the title *Robert Raikes, Journalist and Philanthropist: a History of the Origin of Sunday Schools.*

Mr. Townshend Mayer is engaged in making a selection of Mr. R. H. Horne's Essays from the early volumes of *Household Words* and other periodicals, with a view to their separate publication.

Messrs. R. Bentley and Son have in the press a new novel by Miss Henriette A. Duff, author of *My Imperialist Neighbour*, &c. The scenes are laid in Rome, and there will be ten illustrations by a new artist.

We understand that the greater part of the Spanish library of the late Earl of Clarendon has just come into the possession of Mr. Quaritch.

Mrs. Pfeiffer's new poem in blank verse, entitled *Glân-Alareh: his Silence and Song*, is now in the press, and will be published shortly by Messrs. Henry S. King and Co.

We are glad to see that a new edition of Mr. Arthur J. Evans's *Through Bosnia and the Herzegovina on Foot during the Insurrection* has been issued by Messrs. Longmans. The author has made some additions to the "Historical Review" which is such a valuable portion of his book, and has "also added a few considerations on the present state of Bosnia, the malign and artificial character of the Osmanli Government in that province, and the reforms which it were most desirable that a united Europe should enforce."

In addition to Mr. F. T. Palgrave, the following gentlemen have announced their candidature for the Chair of Poetry at Oxford:—Mr. J. A. Symonds, Mr. Walter Pater, and the Bishop of Derry. The last is a poet, and, what is perhaps as important, an ecclesiastic; Mr. Pater we hope to see some day in one of the Slade chairs of Fine Art. Of the other two eminent literary men, Mr. Palgrave is Assistant-Secretary in the Education Office; Mr. Symonds alone is detached from all professional duties which would prevent him from residing and lecturing in connexion with University studies.

Mr. John Rhys, late Fellow of Merton College, Oxford, has been elected to the Chair of Keltic recently established in that University.

Messrs. Virtue and Co. will publish, in a few days, a new work on Spiritualism, by Mr. D. D. Home.

Messrs. William Collins, Sons and Co. will publish shortly *Theoretical Naval Architecture*, by Samuel J. P. Thearle, and an elementary textbook on Agriculture, by Prof. Wrightson.

The Woolhope Naturalists held their annual meeting on Tuesday, February 13, in their club-room at the Free Library, Hereford, when the financial statement was read, and other business transacted. The funds exhibited a healthy state, and a prospect was held out of a triennial volume within the year. The field meetings of the coming season were arranged as follows:—Thursday, May 17, Mordiford, for Woolhope; Tuesday, June 19, Midsummer Hill, Ledbury; Thursday, July 19, Presteigne (Ladies' Day); Tuesday, August 19, Trelech, near Monmouth; and Thursday, October 4, Fungus Foray and Feast. After dinner, at the Green Dragon, Dr. T. Algernon Chapman, in an entertaining, instructive, and suggestive retiring address, resigned the presidency to J. Griffiths Morris, Esq., the president for 1877. Dr. Bull reported very favourably of the prospects, projects, and progress of the *Herefordshire Pomona*, undertaken by the club; and the Rev. C. H. Bulmer read a valuable paper on "Pomology, historically considered."

The literature of Hymnology has sustained a severe loss by the death of the Rev. Sir Henry Williams Baker, Bart., of Monkland, near Leominster, Herefordshire, in his 56th year, the originator and principal editor and proprietor of *Hymns Ancient and Modern*, and the life and soul of the committee which carried out that most popular and successful publication. Sir Henry's own contributions to the collection, which has found favour beyond the pale of the Church of England, were numerous and scholarly; and it is a curious fact that when Lord Selborne first published his *Book of Praise*, he wrote to Sir H. Baker, as secretary of the *Hymns Ancient and Modern* committee, for permission to print a select number of their hymns with the names, if there were no objection, of the writers. Among the number proved to be three or four which were written or translated by Sir Henry. We may cite "Lord, Thy word abideth" and "There is a blessed home" as among his original hymns; and "Sion's daughter, weep no more," with "Captains of the saintly band," among his translations.

To the names of Swiss scholars who have lately received calls to foreign fields of labour we may now add those of Dr. Windelbank, of Zürich, and Dr. von Scheel, of Bern. The former has accepted a chair of Philosophy in the University of Freiburg in the Breisgau, and the latter leaves the professorship of Political Sciences at Bern for a similar post in Berlin.

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ON Tennyson's choice of words Prof. Hiram Corson, of the Cornell University, remarks in a lately-published lecture:—

"No living poet has woven his song to such an extent out of the Saxon vocabulary as Alfred Tennyson has done. His *In Memoriam*, though it 'traverses the widest circuit of thought and feeling in search of nutriment to its mood,' exhibits perhaps a greater percentage of Saxon words than any other poem of the same extent in the literature of the nineteenth century. . . . The CII. Dirge, beginning 'On that last night before we went, From out the doors where I was bred,' may be cited as an example of perfect poetic diction, simple, and almost as direct and free from inversion and involution as the most unadorned and straightforward prose. This dirge contains 381 words, of which 342 are Saxon, and but thirty-nine of Latin, Greek, or other origin; 322 are monosyllables; the 11th stanza is purely monosyllabic, with the exception of the Latin word 'silence.'"

THE note-book of Viscount Perceval, for two or three months in the beginning of the year 1729, from which we have already made one or two extracts (see ACADEMY, May 6, 1876), contains also the following matters of some theatrical and musical interest:—

"Thursday, 9 Jan^y.—The Prince [Frederick] was last night to see a new Play of Cibber's, which being damn'd ye first night, he prevayled that ye Prince should come to it, in hopes his presence would save it; but ye audience without any regard to who was there, made such a scandalous noise of hissing, talking & catcalling, that for two acts not a word could be heard. The Prince went unwillingly & came away very much dissatisfied.

"Saturday, 18 Jan^y.—Went to a meeting of ye Members of ye Royall Academy of Musick, where we agreed to prosecute ye subscribers who have not yet paid; also to permit Hydeger and Hendle [Heidegger and Handel?] to carry on Operas without disturbance for 5 years, & to lend them for that time our scenes, machines, clothes, instruments, furniture, &c. It all past off in a great hurry, & there were not above 20 there."

THE *Nuova Antologia* for February contains an interesting article by Signor Ademollo on the *Anecdotes* of Marc Antonio Valena, who lived in Rome between the years 1570–1650. Signor Ademollo gives a few extracts from an unpublished manuscript in the Archivio segreto Capitolino. It is to be hoped that this important source of information about life at the Roman Court in the seventeenth century will soon be published in its completeness. An article by Signor Rossi on the Industrial Laws in England is worth reading by those who wish to see the view taken by foreigners of our social progress. The writer, from a survey of the results of our Factory Acts and Education Acts, strongly dissuades his countrymen from attempting to follow our example. Signor Fumi gives a summary of the results of modern philological criticism on the Eugubine Tables. The *Antologia* also contains an account by Signor Onufrio of the rise and present condition of the "Mafia" in Sicily. He thinks that it may be suppressed in the towns by a secret police, but in rural districts the action of the Government will be necessary; in any case, some time will be required to get rid of an institution which has its roots so deeply fixed in the past history of Sicily.

ON Wednesday a large and enthusiastic "town's meeting" was held at Manchester, having been convened by the Mayor in response to an influential requisition. The meeting adopted a resolution requesting the City Council to appropriate for the accommodation of the Reference Library such portions of the old Town Hall as, on consideration, may seem desirable. An amendment received about six votes. The value of the site and building is variously estimated at from 80,000*l.* to 130,000*l.* About a quarter of it will be needed for the Reference Library.

NOTES OF TRAVEL.

HERR EDUARD MOHR, whose death at Malange, in the interior of Angola, in West Africa, on November 26, was recently announced, was a native of Bremen. Before beginning the explorations in South Eastern Africa which made his name familiar in geography, he had travelled for many years in India, Polynesia, and even as far as Behring Sea. In 1869 he began a series of journeys which occupied several years, through Natal to the Transvaal Republic, the Matebele and Bechuana countries, to Inyati, and to the Falls of the Zambesi, as the extreme point. He was accompanied on these wanderings by the geologist Adolf Hübner, and gave a vivid picture of the districts through which he passed in his work *Nach den Victoria-Fällen des Zambesi*, published in two volumes at Leipzig in 1875, which has been characterised as one of the most attractive books of travel issued in recent times from the German press. In a geographical point of view, one of the most important results of his labours was the determination of the astronomical position and elevation of a great number of points over this wide extent of country. In May, 1876, he left Europe for the West Coast of the continent in the service of the German Society for the Exploration of Equatorial Africa, to follow up the work of Lieut. Lux on the line from Loanda towards the country of the Muata Yanvo, recently attained by Dr. Pogge, another emissary of the same society. He reached Loanda in August, and was at Donde on his way inland on October 6 in perfect health, and was looking forward to meeting Dr. Pogge on his return journey at Malange, and to profiting by his experiences. Mohr was physically one of the most seasoned of travellers, wiry and energetic, and his sudden fall gives new evidence, if it were required, of the deadly character of the West African climate. Herr von Barth (not to be mistaken for Dr. Heinrich Barth, the great North African traveller, who died in 1865), whose death at Loanda from African fever on December 7 was simultaneously reported with that of Mohr, was a Bavarian gentleman, scarcely twenty-eight years of age, who had been engaged by the Portuguese Government a year ago to explore the mineral resources of Angola.

SEVERAL interesting letters from Dr. Lenz, written from Okande Land on the river Ogowé in February 1876, describing chiefly the Ofue, one of the larger tributaries of the main river, and the Asimba people of this region, are published in the recent numbers of the *Correspondenzblatt* of the German African Society. It is to be regretted that Dr. Lenz finds his health so shattered as to make it imperative that he should return to Europe as soon as possible.

A RECENT number of the *Colonial Journal* of Lisbon publishes a letter from a Portuguese trader who accompanied the German expedition into the interior of Angola, in which he states that the Kassabi river, which was crossed by Dr. Livingstone in 1855, and which flows through the country of the Muata Yanvo, is the head stream and source of the Congo, thus giving apparent confirmation to the view which was expressed at a recent meeting of the Berlin Geographical Society, that the Lualaba and its lakes may drain to the Ogowé, and not to the Congo or Zaire. The size and character of the Lower Ogowé and its tributaries, however, seem to preclude the idea of their being capable of draining off a river of the enormous bulk of the Lualaba, just as the Kassabi river alone seems insufficient to supply the great volume of the part of the vast river Congo which has been explored upward from its mouth in the Atlantic.

IN view of the proposed American Arctic Expedition to follow up those of Hall and Nares by the Smith Sound route, Mr. Henry W. Howgate has submitted to the senators and members of Congress an extraordinary memoir on *Polar Colonisation*.

"To reach the Pole," he says, "with greatest certainty, and with the least expenditure of time, money, and human life, it is essential that the exploring-party be on the ground at the very time the ice gives way, and opens the gateway to the long-sought prize. This can only be done by colonising a few hardy, resolute, and experienced men at some point near the borders of the Polar Sea, and the most favourable one for the purpose appears to be that at which the *Discovery* wintered last year."

This party, Mr. Howgate thinks, should consist of at least fifty men, and should be provided with supplies for three years, at the end of which time they should be visited. "If still unsuccessful in accomplishing their object" (and alive, Mr. Howgate might have added), "they should be revictualled and again left to their work." With the cheerful prospect of a home in the ice, with 140 days in the year without sun, and a visit and fresh victuals once in three years, who would not strive to reach the North Pole?

THE leading essay in *Petermann's Mittheilungen* for February is the discussion of a project for a railroad to Central Africa across the Sahara, by Dr. G. Rohlfs. This question has already been under consideration for some time by French geographers, their object being to show how the wealth of the Soudan might be drawn through Algeria; but the subject has not until now been touched by any traveller of such authority or possessing such a thorough practical knowledge of North Africa as Dr. Rohlfs. After fully considering all the difficulties presented by the 1,200 miles of desert which must be crossed, and the possibilities of obtaining a sufficient trade to support the line if constructed, he decides in favour of the scheme. The route which appears to him to present the greatest advantages, or the fewest difficulties, is that between Tripoli on the Mediterranean and Kuka on Lake Chad, which is not only the shortest line but the safest in respect to the peoples lying along it, and the only one, perhaps, on which a constant water-supply at intervals could be obtained. Prof. Nordenskiold's official Report of his expedition from Tromsö through the Kara Sea to the Yenisei, in July to September, 1876, is given in full, and it is announced that this ardent explorer will probably start for a new voyage in the coming summer, in which he will attempt to pass through the Siberian Seas to Behring Strait; the cost of such an expedition having been defrayed by Mr. Oscar Dickson, a merchant of Gothenburg. Mr. Gardiner, who visited Barentz' old winter-quarters on the north-east of Novaia Zemlia last summer in his steam-yacht *Glowworm*, also intends to start this season, and, if possible, to reach the mouth of the Lena.

A VERY useful map of Western Australia, showing the explorations made between the years 1872 and 1876, and founded on plans and sketches in the office of the Surveyor-General of that colony, has just been issued at Perth, W.A. Special marks indicate the boundary of previously explored country, and the routes and explorations of Giles (1872, 5), Gosse (1873), Warburton (1874), and Forrest (1874).

A LETTER has been received by Mr. Octavius C. Stone, the New Guinea traveller, from Mr. Lawrance Hargrave, in reference to his recent expedition up the Fly River in company with Signor D'Albertis, in which he says:—

"The climate of the centre of New Guinea is not to be dreaded by Europeans more than that of Queensland, the thermometer ranging between 68° and 102° F. The thunderstorms are frequent, owing to the S.E. trade-winds being checked by the backbone of Papua. Geologically, I observed red granite, white and blue quartz, red sandstone, greenstone, black iron sand, and copper ore. The natives of the interior are very similar to the Koiaris we saw on your expedition towards Mount Owen Stanley. I only had a few passing glances at the people themselves, but I

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narrowly inspected all their possessions, which they invariably abandoned on the approach of the steamer, and found that their stone implements, dresses, dog's-teeth necklaces, method of making fire with the rattan, houses, plantations, mode of burial, net-work, love of preserving little articles in net bags, such as fossils, pieces of quartz, scented herbs, &c., are identical with those of the inhabitants of the Owen Stanley ranges."

M. Basil Vereschiagin, the well-known Russian artist, has returned from a two years' artistic tour in India. He passed all this time in the Northern and Central provinces, being disabled from continuing his journey to the south by the injurious effects of the climate on his health. He found, as it seems, the Indian sun more powerful than any he had experienced in Turkestan and other parts of Asia. At Bombay, the point of his departure, he made some stay, in order to paint the various types. Hence he started for Ellora and Ajunta, where he left the railroad and travelled across country through Central India, visiting Oudeypore, Mount Aboo, Ajmere, Jeypore, and Agra. Having received an invitation from the British Resident in Nepaul, he started for that country. But learning that the Nepaulese were extremely suspicious of foreigners, and treated them, the Resident himself not excepted, almost like prisoners, he changed his plans, and the better to preserve the free exercise of his art, turned into Sikkim. Here, thanks to the courtesy of Lord Northbrook, who provided him with letters of recommendation to the local authorities, he succeeded in penetrating far into independent Sikkim. Among the more important of his excursions was the ascent, to a height of 15,000 ft., of Mount Kinchinjunga, in the middle of January. Since Dr. Hooker's memorable journey, no traveller had attempted the ascent at this season of the year, and the adventurous Russian ran considerable risk of being snowed up on the mountain. His coolies refused to follow him in the deep snow, and for two days and a night he was left alone and without provisions. This expedition, however, gave him the opportunity of transferring to his canvas the vast snow- and ice-fields of these regions. He visited the chief Buddhist monasteries, and was present at some of their great religious ceremonies and the wild dances of the Tibetan lamas. Then armed with a supply of sketches and costumes he descended into the valley, and passed through Delhi and Lahore on his way to Kashmir by the great mountain highway, so-called "Imperial." From Srinaghur he proceeded to Leh, and thence to the Salt Lakes, on whose banks herds of wild horses (Kyangs) seek their favourite pasturage. The deep blue colour of these lakes did not escape his notice. Returning to Simla he again descended into the plains, studying and sketching the splendid monuments of Delhi, Agra, Futtehpore-Sekri, Jeypore, &c., and was present at the time of the visit of the Prince of Wales. M. Vereschiagin will probably soon exhibit some of his studies, and later on a series of large pictures portraying the most important moments of the occupation of India by the English from their first arrival in the country to the recent tour of the Prince of Wales.

A telegram from Lisbon, February 19, published in the *Times*, states that the Spanish Geographical Society is endeavouring to make arrangements with the leading Portuguese geographers with the object of sending an exploring expedition to Africa.

MAGAZINES AND REVIEWS.

In the February number of the *Deutsche Rundschau* Wilhelm Scherer gives us an interesting critique of *Daniel Deronda*. George Eliot represents in a striking manner the influence of England's empirical thought—the principles of Bacon—on its literature of fiction. She is sometimes too calmly observant for our critic, who protests, for example, that we are not made to feel in exalted sympathy the emotional excitement which must have possessed Deronda's mind at the crisis of his life. Herr Scherer finds a want of reality in some of the characters and incidents. Thus he is disposed to think that the introduction of a *fictitious* public event of absorbing interest, such as Deronda's mission to Palestine, is destructive to the reader's sense of the reality of the story. The character of Deronda, moreover, does not appear to be taken from a personal "study," but in his superiority to temptation as well as in his large capacity of sympathy and devotion seems rather to be drawn from the model of the Founder of Christianity. The Jews in general lack certain well-known characteristics. "Where do we find (for example) the Oriental blood?" Herr Scherer makes an ingenious attempt to account for these defects. He imagines that the novelist set out with a general idea, and by a deductive rather than an inductive process modelled the individuals according to this dominant idea. (Here, then, the English novelist seems to be no longer a disciple of Bacon.) This idea was nothing less than the great moral contrast of selfishness and disinterested devotion. The former attribute could be illustrated well enough from contemporary life. For an illustration of devotion, however, George Eliot felt she must go to the noblest and most touching embodiment of fidelity to race—namely, the constancy of the scattered Jews. If this was the author's *modus operandi*, it will account for the want of life in some of the characters. This contrast is worked out by the novelist with something like a regular symmetry in the two stories—having different heroes and being but loosely connected—which make up the book, the story of Deronda, and the story of Gwendolen. The social world of the former illustrates various degrees of love and devotedness (Deronda, Mordecai, Mirah, Mrs. Meyrick); that of the latter exhibits various shades of selfishness (Gwendolen, Grandcourt, Lush, &c.).

Among the magazines unnoticed last week are the *Argonaut*, the *Evening Hours*, and *Potter's American Monthly*, besides the first monthly part of *Cassell's Household Guide*. The *Argonaut* shows its spirit in its cargo, if not in the precision of its setting-sail. It contains a good sprinkling of articles, topographical and architectural ("Waltham Cross," and "A Tourist's Note-Book"), a folk-lore article by Mr. William Andrews on "Skull Superstitions," which contains much curious matter, and an amusing essay on "Hobgoblins in Poetry and Art." The "Reports on the Progress of Science" (pp. 116–25) are a good feature of this well-printed magazine. *Evening Hours*, it need scarcely be said, is of lighter, livelier calibre. We doubt the taste of the "Barton Experiment," by the author of *Helen's Babies*, but there are several other stories commenced, or carried through in one number, meriting a word of praise. Among the latter is Mrs. O'Reilly's "Lady Helps," a capital and very natural story with the moral "'tis a pity when charming women talk of things that they don't understand." The "Bethnal Green Silk-weaver" is a sketch by our old friend, the author of *Episodes of an Obscure Life*, and Prof. Leone Levi begins a series of papers, "Talks about Work and Pay." *Potter's American Monthly* contains an illustrated history of Wilmington, Delaware, with its early Quaker connexion, its Brandywine Flour Mills, and its now manifold and flourishing business enterprises. It has also a very interesting letter, *à propos* of the Stars and Stripes, from Mr. J. C. Conybeare. The origin of the American Flag is proved, by an impression of Washington's seal, to be traceable to his armorial bearings—alternate stripes of red and white, with three five-pointed stars *en chef*. A careful survey of "The American Drama" is not without interest, and the "Notes and Queries" contain some curious "odds and ends." We may characterise *Cassell's Household Guide*, new and revised edition (Part i.), as an almost faultless manual of domestic economy, containing the sort of information of *Enquire Within* and such like oracles, with superior accuracy, and without any dash of bombast. "How to Carve and how to Cater;" "How to Make Both Ends Meet," be the income how limited soever; the minutiae of domestic surgery, the nursery, the toilette, the garden, the "ins and outs" of the family, these are the "farrago"—handy for use and capable of reduction to easy order—of a volume which is begun anew in the number before us, and which we can confidently recommend to young housekeepers. It is a great point that all directions and data are illustrated collaterally.

SELECTED BOOKS.

General Literature.

Coppée, François. L'exilée, poésies. Paris: Lemerre. 6 fr.
Goldziher. I. Mythology among the Hebrews and its Historical Development. Trans. Russell Martineau. Longmans. 16*s*.
Hughes, A. W. The Country of Balochistan. Bell & Sons. 12*s*.
Law, Th. Die griechischen Vasen, ihr Formen- u. Decorations-System. Mit e. histor. Einleitg. v. H. Brunn u. erläut. Texte v. P. E. Krell. 1. Hälfte. Leipzig: Seemann. 28 M.
Reeve, the late Henry. Journal of a Residence at Vienna and Berlin in the eventful Winter, 1805–6. Longmans. 8*s*. 6*d*.

History.

Goecke, R. Das Grossherzogthum Berg unter Joachim Murat, Napoleon I. u. Louis Napoleon 1806–1813. Cöln: Du Mont-Schauberg. 2 M. 80 Pf.
Hurter, H. v. Friedrich v. Hurter, k. k. Hofrath u. Reichshistoriograph u. seine Zeit. 2. Bd. Graz: Vereins-Buchdruckerei. 6 M.
Kitchin, G. W. A History of France. Vols. II. and III. Clarendon Press. 21*s*.
Oppert, J. Salomon et ses successeurs. Solution d'un problème chronologique. Paris: Maisonneuve. 2 fr. 50 c.
Soury, J. Etudes historiques sur les religions, les arts, la civilisation de l'Asie Antérieure et de la Grèce. Paris: Reinwald. 7 fr. 50 c.

Physical Science.

Boettger, P. Die Reptilien u. Amphibien v. Madagascar. Frankfurt-a-M.: Winter. 4 M.
Quatrefages, J. L. A. de. L'espèce humaine. Paris: Germer-Baillière. 6 fr.

Philology.

Azais, G. Dictionnaire des idiomes romans du midi de la France. T. 1. livr. 1. Paris: Maisonneuve. 5 fr. 50 c.
Delboulle, A. Glossaire de la vallée d'Hyères, pour servir à l'intelligence du dialecte haut-normand. Le Havre. 7 fr. 50 c.

CORRESPONDENCE.

SPELLING REFORM.

140 Maida Vale: Feb. 18, 1877.

The remarks I am about to make are not so much intended to uphold any one system of phonetic spelling as to point out the general principles by which all reform must be guided. If there were no such principles, the problem would indeed be a hopeless one. Nothing can be done without unanimity, and until the majority of the community are convinced of the superiority of some one system, unanimity is impossible. There seems to be a vague idea in many people's minds that Spelling Reform is what they would call a "common sense" question—that is, that anyone is qualified to give his opinion on the subject without special study and training. Now, common sense is undoubtedly indispensable here as elsewhere, but it is perfectly useless without a thorough knowledge of the facts of the case. Our present spelling is so utterly irrational that anyone can improve it to some extent—anyone, for instance, if he likes, can drop the silent *w* in *write*, and make *night* into *nite*, thus getting rid of a large number of irregularities at one stroke; or with Mr. Westlake he may plume himself on not writing Linton with a *y*. In fact, given a hundred human beings of average intellect who can read and write, it would be perfectly easy to turn out a hundred different systems of spellings, all of them more or less an improvement on the existing one. Further, we should have a variety of opinions on these systems, including the decided opinion of each of the hundred reformers that his own system was the simplest, most consistent, and altogether the best.

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; was until lately the state of things—man did what was right in his own eyes. n the thirty years that have elapsed since . Pitman and Ellis first began to work a ic alphabet everything has been changed, lly within the last ten years. We have thorough analysis of the sounds of English, istory of English pronunciation has been nvestigated, and a great variety of spellings een practically tested. The practical expe- of Mr. Ellis, who unites the widest scien- raining with a thorough knowledge of the ces of the printing-office, has been especially ble. My own views are based almost ly on Mr. Ellis's labours, and where I differ him it is simply from attempting to carry out inciples more consistently.

s, I think, self-evident that any change must nplete and once for all. Those who still it possible to reform by gradual changes do well to study the history of the changes have lately been made in Swedish, Danish, utch spelling. The result is simply general ion and squabbling over insignificant details, real difficulties are left untouched.

change will involve two main considera-

—

What letters are we to employ?

Iow are we to employ them?

st resolves itself practically into this—are we in the old letters or to cast new types? The ions to the second alternative are evident. ypes are costly, they disturb and complicate isting founts, and there is a difficulty in suitable script forms. If we keep to the es we can reform our orthography without nal expense, and without disturbing the g machinery of the printing-offices, and s of supreme importance, we are provided script alphabet of the most practical cha- To this may be added that Mr. Ellis, xpending much time and money in elabo- and working a new-type alphabet—the otypy" of Mr. Pitman — has entirely ned the new-type principle as impractic- In his "Palaeotype" he has adopted the le of employing the old types only, ex- even accents and diacritics as much as e, and whenever new letters are required, digraphs (such as *th*), turned letters (such italics, and capitals. In this way it is to supply a practically unlimited number bols. Of course, in a practical scheme, nly a small number of signs are required, d pick out only the most convenient s and turned letters, leaving the impracitalics and capitals to Palaeotype, which is tended for scientific use. We may, there- y down the following as the principles to wed in constructing a practical system of aphy—viz., that

nly the old types are to be used.

ew signs are to be formed by using di- and turned letters.

now come to the second consideration, may also be put thus: What values shall gn to our letters that they may be most earnt? The answer is given in the prin- hich has been stated over and over again, ery sound must have a distinct symbol, and ymbol one invariable sound. It is here systems yet proposed break down; they them fulfil these fundamental conditions istency and simplicity. Thus, to take a ase, the italic letters in the words "fath*er*," nce," "riot*ous*," all represent the same wel sound, and consequently in a phonetic ll these words ought to be written with e vowel letter in their unaccented syllables. t in all the systems yet proposed the distinctions are retained either fully or , and thus one of the greatest difficulties resent spelling is perpetuated. Again, the inciples must be applied to *general* rela- well. Thus, if we agree to denote length by doubling, it follows that whenever the same vowel occurs both long and short, the long must be represented by doubling the symbol of the short vowel. Thus, if we agree to retain *bit*, *beat* must be written *biit*. In Mr. Ellis's "glossic" it is written *beet*, while single *e*, as in *bet*, expresses a sound distinct both from that of *bit* and of *beat*. In this way the signs for the different short and long vowels are made perfectly arbitrary, and the labour of learning them is increased threefold, and the child learns from the first to regard all combinations of letters as arbitrary and unmeaning.

The only solution of the difficulty is to return to the original Roman values of the vowel letters, as in Italian and German. When a child has once learnt to pronounce *a*, *e*, *i*, *o*, *u*, as in *glass*, *bet*, *bit*, *not*, *full*, he simply has to remember that long vowels are doubled and diphthongs formed by the juxtaposition of their elements, as in *boi* (= boy), *hai* (= high), to be able to read at once the majority of vowel-symbols. Of course, the Roman alphabet requires to be supplemented, and this is a problem which requires much thought. We have, however, *æ* for the sound in *man*, which is really intermediate to *a* and *e*; and for the peculiar *u* in *but* the turned *ə* is a very convenient symbol which also suggests real analogies of sound. It is, however, impossible to enter into details now.

There are, however, two points of view from which the question of ease of learning may be considered:—

1. Which system will be easiest learnt by a child learning to read for the first time?

2. Which will come easiest to an adult who has already learnt on the received system?

Curiously enough, the question has hitherto been judged almost exclusively from the latter point of view, in spite of the overwhelmingly greater interests involved in the former one. In short, we are urged to perpetuate most of the worst features of our present system, and to sacrifice the interests of all future generations merely to save the adults of the present generation some extra trouble.

The truth is that no adequate reform can be made easy to the present generation; we cannot reform our orthography and preserve it unchanged at the same time. Let us consider, for instance, that at present most of our written words are hieroglyphs, which we recognise merely by their consonant skeletons. Thus, if we substitute a (-) for the vowels in such words as *kn-ght*, *wr-ck*, *-n-gh*, we still recognise them without any difficulty, nor would the introduction of different vowels materially increase it. Now, on any system whatever of phonetic spelling these words, which all contain silent consonants, entirely alter the shape of their skeletons, so that whether we write *nite*, *neit*, or *nait*, *rec* or *rek*, *inuf* or *enəf*, the results are equally disguised to the eye, and can only be made out by an effort. It is clear that any possible superiority of one alphabet over another in this respect is thus considerably reduced. Again, although Mr. Ellis's *feet*, *hous*, are easier to an old orthographer than the "Old Roman" *fiit*, *haus*, it must be remembered that this similarity to the old spelling often leads to puzzling confusions. It is, for instance, rather startling in the parable of the Prodigal Son to come on "thi fated kaaf," or to find that *waist* = *waste*. Nor does "a grat wa" in the original, nor "a gret we" in the later, form of phonotypy very obviously suggest "a great way."

In conclusion, let us remember that by adopting the old Roman values we are not breaking with the past, but are rather returning to the old traditions which were still preserved in England not much more than three hundred years ago, thereby bringing our own spelling in harmony with that of all other nations, and so enormously facilitating the acquirement of foreign languages by ourselves, and of English by foreigners. It would, indeed, be humiliating, after the Indian Government has deliberately adopted the Italian values of the vowels in writing native names, to return to our former barbarism, and perpetuate it in such a system as Glossic or Phonotypy.

HENRY SWEET.

Snenton, Nottingham: Feb. 20, 1877.

The conservatism of the printers may be easily overcome by inserting the reformed spelling as a marginal correction in the MS. This plan I have found answer whenever I have wished to get some local name spelt in any unusual way. Perhaps the printers, however, are hardly to be blamed for their conservatism, as spelling becomes after all a matter of instinct, and so any deviation must cause the compositor at least double his usual time and labour, as anyone who has had to copy literally, for example, English epitaphs of the sixteenth century will agree.

There is probably a more serious obstacle to reform in the absence of an authoritative standard of pronunciation. For instance, a few weeks since a leading local paper, wishing to show the absurdity of the present system, instanced the words *hear* and *hair* as being spelt differently yet pronounced alike. Might not an endless controversy arise as to the pronunciation, and hence as to the phonetic spelling, of *hear*? Again *whole* in some counties becomes *wōle*, a standard, no doubt, once followed by all classes in those districts. This difficulty is most conspicuous in proper names. Must we write (phonetically) Derby or Darby, Berkly or Barkly, Sirensester or Sissiter? And, if a standard pronunciation be agreed upon, can we insure that it shall not change, and so necessitate periodical revisions of spelling, harmful because frequent?

W. P. W. PHILLIMORE.

THE NAME "BEOWULF."

Cambridge: Feb. 19, 1877.

The sense of this name has excited speculation. It clearly means a *bee-wolf*; only, what animal is that? I believe Mr. Sweet once suggested that it means a bear, because bears are fond of honey. I wish to draw attention to the fact that the Old Dutch *biewolf*, according to Kilian, was a *woodpecker*. I read that the great black woodpecker is common in Norway and Sweden, and that its food consists of the larvae of wasps, *bees*, and other insects. Also, that the green woodpecker, found in most countries of Europe, has been known to take bees from a hive. The question remains, why should the woodpecker be selected as the type of a hero? The answer is simple—viz. because of its indomitable nature; it is a bird that fights to the death. Wilson says of an ivory-billed woodpecker whom he put into a cage, that he did not survive his captivity more than three days, during which he manifested an unconquerable spirit, and refused all sustenance. This bird severely wounded Wilson while he was sketching him, and died with unabated spirit. "This unconquerable courage most probably gave the head and bill of the bird so much value in the eyes of the Indians" (*English Cycl. Nat. Hist.*, iv. 345).

If the Indians were thus impressed, it is easy to see that our ancestors may have been the same.

WALTER W. SKEAT.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 24.—3 P.M. Royal Institution: "The French Revolution and English Literature," by Prof. H. Morley.

3 P.M. Saturday Popular Concert (first appearance of Mdme. Schumann).

3 P.M. Crystal Palace Concert.

MONDAY, Feb. 26.—5 P.M. London Institution: "The Problem of Flight," by F. W. Brearey.

8 P.M. Monday Popular Concert (Mdme. Schumann, Joachim).

8.30 P.M. Geographical: "On his recent Journey to Lake Nyassa," by E. D. Young; "Examination of a Route for Wheeled Vehicles between the East Coast of Africa and Ugogo," by the Rev. Roger Price.

TUESDAY, Feb. 27.—3 P.M. Royal Institution: "Human Form," by Prof. Garrod.

8 P.M. Anthropological Institute: "On Non-Sepulchral Rude Stone Monuments," by M. J. Walhouse; "On a Kitchen Midden found in a Cave near Tenby," by W.

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Power and E. Laws; "On some Kitchen Middens near Ventnor," by Hodder M. Westropp.
8 P.M. Civil Engineers: Discussion on the Sewage Question.
WEDNESDAY, Feb. 28.—8 P.M. Telegraph Engineers: "On Fire Telegraphs," by R. von Fischer Treuenfeld.
8 P.M. Society of Arts.
8.30 P.M. Mr. Walter Bache's Concert.
THURSDAY, March 1.—3 P.M. Royal Institution: "Theory of Music," by Dr. W. Pole.
7 P.M. London Institution: "English Nursery Tales," by W. R. S. Ralston.
8 P.M. Linnean: "Report on the Liliaceae, Iridaceae, Hypoxidaceae, and Hamodoraceae of Dr. Welwitsch's Angolan Herbarium," by J. G. Baker; "On a remarkable Form of New Zealand Ophiuridae," by Edgar A. Smith; "Lichenographia of New Zealand," by C. Knight.
8 P.M. Chemical.
8.30 P.M. Royal. Antiquaries.
FRIDAY, March 2.—8 P.M. Society of Arts: Indian Meeting.
8 P.M. Philological: "On the Phonology of the English Dialects," by A. J. Ellis.
8 P.M. Mr. H. Leslie's Choir.
9 P.M. Royal Institution: "The History of Birds," by Prof. Huxley.

SCIENCE.

The Effects of Cross and Self-Fertilisation in the Vegetable Kingdom. By Charles Darwin, M.A., F.R.S. (London: John Murray, 1876.)

THE remark is sometimes made that Mr. Darwin's later books are less interesting than his earlier ones. This is only true in a certain sense. The great service which he has rendered to science—the result of which has been that biology has made greater progress within the last twenty years than during the preceding century—has been to revive the old theory, held by La Marck and other naturalists, of the Origin of Species by descent accompanied by variations; but with such modifications as have gradually forced the assent of almost the whole scientific world; and to have combined with this the theory of Natural Selection, which we owe equally to the genius of Mr. Wallace and of himself. The *Origin of Species* contains the charter of this intellectual revolution, and must always stand out alone as one of the landmarks of advancing science. This, therefore, has naturally been the most popular of Mr. Darwin's publications. Next in order comes *The Descent of Man, and Selection in Relation to Sex.* The interest of this book is mainly a personal one; and this alone must account for its comparative popularity. But for the fact that in this branch of the question the object of biological investigation is at the same time its subject, there is nothing to raise the *Descent of Man* to a higher dignity than that of a supplementary chapter to the *Origin of Species.* The *Variation of Animals and Plants under Domestication* is mainly a huge collection of material in support of the main thesis of the *Origin of Species*, that individuals known to be descended from a common ancestor may be made to differ to an indefinite, or at all events to an unknown, extent. In the course of the laborious investigations carried on by Mr. Darwin, his attention was called to certain phenomena in the vegetable kingdom, which had not, indeed, heretofore altogether escaped notice, but the significance of which as links in a single connected chain he has been the first to point out. On two lines of enquiry it is found that phenomena which had hitherto been supposed to be confined to the animal are widely distributed also through the vegetable kingdom. In *Insectivorous Plants* we have copious illustrations of the singular fact that there is a class of plants which feeds on already organised food-materials in a manner scarcely distinguishable from animals; in *The Movements and Habits of Climbing Plants* it is pointed out how difficult it is to set up a barrier of "spontaneity" between certain movements of animals and of plants. Very early in his investigations Mr. Darwin was induced to adopt the dictum of Andrew Knight, that "No hermaphrodite (plant) fertilises itself through a perpetuity of generations;" a point of the greatest importance in relation to any theory of the origin of species, and illustrated with great felicity in his *Fertilisation of Orchids*, a new edition of which is just published. The present volume collects together an enormous assemblage of facts, from which the reader is able to draw a conclusion on this subject. It will therefore be seen that, even though Mr. Darwin's later works may not compare with the *Origin of Species* in the enunciation of a law of the first importance, they are of none the less value to the scientific enquirer.

For the sake of determining certain points with respect to inheritance, and without any thought of the effects of close interbreeding, Mr. Darwin had raised close together two large beds of self-fertilised and crossed seedlings* from the same plant of a common wild flower, *Linaria vulgaris.* The remarkable result that the crossed plants, when fully grown, were plainly taller and more vigorous than the self-fertilised ones, led to the large series of experiments the record of which we have now before us. The result confirms beyond doubt the law that "Cross-fertilisation is generally beneficial and self-fertilisation injurious; and that this is shown by the difference in height, weight, constitutional vigour, and fertility of the offspring from crossed as compared with that from self-fertilised flowers, and in the number of seeds produced." A similar series of experiments has been carried out by one of the small band of Continental naturalists who have worked along the same lines as Darwin, the Italian botanist Delpino; and, as we find no reference to these in the volume before us, we conclude that they have been carried on simultaneously, and without concert. Prof. Delpino's conclusions, recorded in the *Nuovo Giornale Botanico Italiano*, are altogether in harmony with those of his English fellow-worker. He classifies the mode of fertilisation in different plants under the following four heads, to which he gives appropriate names:—1. The anthers pollinate and fecundate the stigma of the same hermaphrodite flower: *homoclinic homogamy.* 2. The anthers pollinate and fecundate the stigma in another flower of the same inflorescence, whether the flowers be hermaphrodite, unisexual, or polygamous: *homocephalic homogamy.* 3. The anthers of one flower pollinate and fecundate the stigma of a flower belonging to a different inflorescence on the same individual, whether hermaphrodite, unisexual, or polygamous: *monoecious homogamy.* 4. The anthers of a flower on any individual plant pollinate and fecundate only the flowers on a different individual, whether the flowers be hermaphrodite, polygamous, monoecious, or dioecious: *dichogamy.* The result of a number of experiments on the artificial fecundation of plants in the four different modes indicated above, is stated by Delpino to lead to the conclusion that their relative fertility is in the inverse order to that in which they have been mentioned.

Of the twelve chapters of Mr. Darwin's volume, nine are occupied almost entirely with the record of the observations from which the conclusions of the author were drawn; the remaining three are devoted to "Means of Fertilisation," "The Habits of Insects in Relation to the Fertilisation of Flowers," and "General Results." Of these the one which will probably most interest the non-botanical reader is the one headed "Means of Fertilisation." This contains, in fact, an outline sketch of a probable history of the mode of sexual propagation among plants, and is full of the most interesting speculation, as well as facts.

According to the view now generally adopted with regard to sexual reproduction in plants, the existence of hermaphrodite flowers appears, at first sight, to be a purposeless anomaly. If, as is almost universally admitted, it is most advantageous for an ovule to be impregnated by a pollen-grain from a different flower, and still more so by one from a different individual, and if, moreover, a large number of flowers are so contrived that the pollen can only with great difficulty reach the stigmas in the same flower at a time when they are in a receptive condition, where is the advantage of stamens and pistil occurring in the same flower? Why are they not always completely dissociated? An answer to this question is here furnished by Mr. Darwin with great ingenuity. Permanent self-fertilisation is undoubtedly injurious to plants; but the absence of any fertilisation at all is absolutely fatal; the only *raison d'être* of a flower is to produce seed, if not in one way, then in another. We have, therefore, in the hermaphrodite flower the results of a balance of forces. Cross-fertilisation, by the wind or by insects, must always be subject to a certain amount of uncertainty; when this fails, the ovules of an hermaphrodite flower have a chance of being self-fertilised, which is better than not being fertilised at all. A few isolated exceptions, like that of the bee-orchis, in which self-fertilisation alone *appears* to be possible from generation to generation, require further examination.

The speculative question has recently excited considerable interest among botanists, whether hermaphroditism or diclinism is the more perfect form of floral development. Mr. Darwin inclines to the opinion that all the higher animals are the descendants of hermaphrodites, and that such hermaphroditism may possibly have been the result of the conjugation of two slightly different individuals which represented the two incipient sexes; whence results the bilateral symmetry of all the higher animals. In the same manner he thinks we have reason to believe that the higher plants are descended from extremely low forms which conjugated, and that the conjugating individuals differed somewhat from one another, the one representing the male and the other the female, so that plants were originally dioecious.

* By "self-fertilised" and "crossed" plants, the author means throughout the offspring of self-fertilisation and cross-fertilisation respectively.

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Monoecious and hermaphrodite plants were then subsequent successive developments, the result of budding; while in the course of ages it is evident that some plants have reverted to the monoecious, others to the dioecious, condition, and that a change in this direction may still be going on, of which we have illustrations in the occurrence of unisexual species in normally hermaphrodite families, as in the familiar case of *Lychnis dioica*. The probable gradual steps from the dioecious to the hermaphrodite condition are thus traced:—

"By what graduated steps an hermaphrodite condition was acquired we do not know. But we can see that if a lowly-organised form, in which the two sexes were represented by somewhat different individuals, were to increase by budding either before or after conjugation, the two incipient sexes would be capable of appearing by buds on the same stock, as occasionally occurs with various characters at the present day. The organism would then be in a monoecious condition, and this is probably the first step towards hermaphroditism; for if very simple male and female flowers on the same stock, each consisting of a single stamen or pistil, were brought close together and surrounded by a common envelope, in nearly the same manner as with the florets of the Compositae, we should have an hermaphrodite flower."

The simplest form of sexual union would therefore be, according to this view, the process known as "conjugation," such as we get for instance, in some filamentous Algae like *Spirogyra*, or in the unicellular Desmidieae—the union of the contents of two *apparently* similar cells in different individuals. Mr. Darwin, however, insists strongly on the principle that the efficiency of such a union cannot consist in a mere mystical mixing of similar bodies, but must result from some difference between the two conjugating cells—whether they be externally similar, as in the case we are discussing, or so widely diverse as the pollen-grain and the embryo-sac of the ovule in flowering plants—the equalisation of which is the object of the union. There must, therefore, if this view be correct, be some essential though at present undiscovered difference between the conjugating cells in *Spirogyra* or the Desmids; and this inference is supported by several facts not mentioned by Mr. Darwin.

The amount of difference between two conjugating cells which is most beneficial to the resulting offspring is another factor in the question. In comparing the results of the interbreeding of animals with that of plants, Mr. Darwin points out that no possible interbreeding of animals can compare in closeness with the self-fertilisation of hermaphrodite flowers, where conjugation takes place between cells of the same individual growing in close proximity to one another. The golden mean appears to be attained by the union of reproductive cells belonging to different individuals of the same species; and hence results the comparative fixity of species. As long as external conditions are uniform, there is no reason why a species should ever vary; for example, through long geological ages some deep-sea Brachiopoda do not vary: but as soon as these conditions are changed, the equilibrium is disturbed on one side or the other; fertilisation may be assumed to take place within the mean: the species loses vigour and ultimately dies out; or beyond the mean: it becomes more and more variable, and gives rise to new varieties, and ultimately to a new species. Even in nature departures from this mean occur. Instances are known, like that of the bee-orchis, in which apparently self-fertilisation takes place from generation to generation without injurious results; while in others impregnation is effected as readily—in a few cases even more so—by pollen belonging to a different, though closely-allied, species, resulting in the production of fertile hybrids.

It will be seen, therefore, that even so apparently limited a subject as the cross-fertilisation and self-fertilisation of plants is invested by Mr. Darwin with general and varied interest; though all the questions raised are far from being worked out in the volume before us. There is still room for others to follow in his footsteps.

Alfred W. Bennett.

A Commentary on Catullus. By Robinson Ellis, M.A., Fellow of Trinity College, Oxford. (Oxford: Clarendon Press, 1876.)

Nine years and more have elapsed since Mr. Ellis published his text of Catullus, with its elaborate critical apparatus and ingenious metrical divisions. The work is now completed by his commentary, one of the fullest and most careful, probably, that have ever been published in illustration of any classical author. The commentary is preceded by Prolegomena discussing the life, the style, and the metres of Catullus.

We have rarely seen so genuine a labour of love and conscientious care as the work before us. Its great merit lies in the fullness of knowledge and width of reading brought to bear on the interpretation of Catullus, and in the thoroughness and minuteness with which every point of importance is sifted and discussed. It should be added, at the same time, that the notes are, we think, sometimes too lengthy for the necessities of the case and for the genius of the poet, and that Mr. Ellis is apt occasionally to wander out of the track into needless refinements.

Catullus was one of the most original—indeed, he has been thought by good judges the most original—of the Roman poets. It is certain that in his lyrics and epigrams he shows less trace than any Roman poet of direct Greek influence. The child of nature speaks in these immortal productions, using and moulding his native language with the clear aim and mastery which belongs only to simple passion and true creative genius. Nothing can be truer than Mr. Ellis's judgment on the relation of Catullus to his Greek models, which, as one of the most interesting passages in his Prolegomena, we quote *in extenso*:—

"How little that is truly Catullian can be ascribed to Alexandria, or, indeed, to any mere imitation! For that Catullus did not confine himself to this school is shown, not only by his translation of Sappho's ode φαίνεταί μοι κῆνος ἴσος θεοῖσι, and his adoption of her metres and subjects elsewhere, especially in his two Epithalamia, but no less by his imitation of other poets, Homer, Pindar, Anacreon, and, even more distinctly than these, of Archilochus. He was evidently a wide reader, and his translations prove that he was not a careless one, though the fragments preserved of the original of the *Coma* do not correspond very closely with the extant version. But even if he could not have been what he was without assiduous study of the Greeks, it would be ridiculous to suppose that they did more than supply him with an outline; his genius is essentially Roman, no less in its simple and unaffected speech than in its Republican spirit of freedom. What is more, he is the only Roman in whom nature and art blend so happily that we lose sight of either in the perfection of the whole result: unlike Lucretius, he never ceases to be a poet, even where he speaks the language of prose: unlike Horace or Virgil, he is always an artist, yet with little of the consciousness of art. If, indeed, we compare Catullus with Horace, his only lyrical rival, we shall not be inclined to deny him the advantage in the comparison. Horace in his happiest efforts always leaves an impression of labour: nothing is so charming in Catullus as his perfect spontaneity. Horace seems to write with a fixed plan: in Catullus ideas succeed each other as we can fancy them rising to the poet's mind. When Horace is copying Alcaeus or Pindar, the theft is palpable, sometimes from the very care which he takes to make the idea his own: Catullus, even when he translates most literally, transfuses his own nature into the words and remains as Italian as before."

The last clause, perhaps, a little overstates the fact, but the criticism, as a whole, is eminently just.

Several questions relating to the poet's life suggest themselves to the reader of Catullus. Is the Piso of *Pisonis comites, cohors inanis*, the Piso of Cicero's invective? Is the Gellius of Catullus the Gellius of Cicero? Is Lesbia another name for the famous Clodia? What was the date of the Bithynian journey? As to Piso, Mr. Ellis is inclined to identify him with the conspirator (Cn. Piso) of B.C. 65. He finds a difficulty in making Veranius and Fabullus take two long journeys, one into Spain and the other into Macedonia. This compels him to put Catullus' Bithynian journey with Memmius, no doubt contemporary with the journey of Veranius and Fabullus, mentioned in the twenty-eighth poem, into the year 65, not, as seems more natural, into the year 57, when L. Piso was in Macedonia and Memmius propraetor in Bithynia. No propraetorial journey of Memmius can be proved for 65, but Mr. Ellis catches at the possibility of one having taken place. We do not agree with his reasoning. There seems no reason why Veranius and Fabullus should not have taken two long journeys—travelling was not so uncommon at that time—and the synchronism of the known movements of L. Piso and Memmius, in the year 57-56, is so striking that it seems exceedingly difficult not to refer the twenty-eighth poem to this date. The identification of L. Piso with the Piso of Catullus becomes more natural when we consider how often Cicero's enemies were also those of the poet. Again, if Catullus was in Bithynia in 65, his brother must have died early in that year, or in the year before, and Catullus would have been, supposing him to have been born in 87, twenty-one or twenty-two years of age at the time of the event. On the other hypothesis, Catullus must have

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been, at the time of his brother's death, in his thirtieth or thirty-first year. Now the touching lines in the sixty-eighth poem, written immediately after his loss:—

"Tempore quo primum vestis mihi tradita pura est,
Jucundum cum aetas florida ver ageret,
Multa satis lusi: non est dea nescia nostri,
Quae dulcem curis miscet amaritiem:"

these lines, we say, though nothing can be directly proved from them, are, from their tone, more likely to have been written by a man of thirty than a man of twenty-two. This last argument is not one on which we lay any great stress, but we put it forward for what it is worth.

Mr. Ellis seems to agree with Schwabe, that the Gellius of Catullus is not the Gellius of the *Pro Sestio*, but perhaps his nephew. He adds a conjecture of his own, that the Pedius Publicola whom Horace (Sat. i., 10) couples with his brother Messala as a purist may have been the Gellius Publicola mentioned as the brother of Messala by Cassius Dio (xlvii., 24). As to Lesbia, Mr. Ellis agrees with the majority of modern critics in identifying her with Clodia. We confess, in spite of the weight of authority against us, to having our doubts on this point. Can Clodia ever have sunk as low as the *trivia* and *angiporti* of Rome? Does Cicero, in all his invective, ever hint as much as this? However this may be, it is surely quite impossible to identify the *pupulus puellae* of the fifty-sixth poem, as Mr. Ellis does, with Clodius, who must have been Catullus' senior by at least seven years.

We wish that Mr. Ellis had given us another text, as he has naturally altered his opinion more than once since the publication of his text of 1867, especially, it would seem, on points of orthography. Thus, in xxxv., 13, the text has *inchoatam*, the notes *incohatam*; in xliii., text has *provintia*, notes *provincia*; l., 1, text *Lucini*, notes *Licinius*; lxi., 25, text *humore*, notes *umore*; xcvii., 10, text *pristrino*, notes *pistrino*; xcviii., 1, text *Victi*, notes *Vettius*; cv., 2, text *forcilleis*, notes *furcilleis*. In cvii., 7, the text gives *aut magis aevi est Optandus*, the notes *aut magis ab dis optandum* (Mr. Ellis's second thoughts), and without any mention of the change. An editor may well be expected to change his views in an interval of nine years; but the public should, we think, in this case have had the benefit of the change in a clearer form.

Mr. Ellis still declines to accept what would seem the natural and obvious correction of Mommsen and Haupt in Pliny i. 4, "namque tu solebas *Nugas esse aliquid meas putare*, ut obiter emolliam Catullum conterraneum meum . . . . ille enim, ut scis, permutatis prioribus syllabis duriusculum se fecit quam volebat existimari a Veranidis suis et Fabullis:" this we think a pity; nor, again, do we altogether follow the reasoning which prevents him from accepting Munro's striking restoration of the fifty-fourth poem, "Othonis caput (oppido est pusillum) Et, trirustice, semilauta crura . . . Si non omnia, displicere vellem." And there are other passages, a detailed discussion of which would be out of place in these pages, where we are unable to agree with Mr. Ellis's conclusions. But, taking this commentary as a whole, our main feeling is one of the utmost gratitude for its wealth of learning, refined scholarship, and voluminous illustration, of which a short article can neither offer any adequate recognition nor convey any adequate idea.

H. Nettleship.

SCIENCE NOTES.

PHYSICS.

The Electrical Conductivity of Water.—Many determinations have been made of the electrical conductivity of water. The results differ greatly, Pouillet's value, for instance, being about sixty times as great as that obtained by Magnus. Prof. Kohlrausch has recently turned his attention to the general subject of liquid resistances (*Pogg. Annalen*, Ergänzungsband viii., p. 1), and in the case of water has taken the utmost care that the specimens experimented upon should be absolutely pure, being satisfied that the enormous differences between the results previously obtained were due to impurities. In order to prevent polarisation—one of the chief difficulties in determining the resistance of a liquid—Prof. Kohlrausch employed an arrangement by which currents alternately in opposite directions could be passed through the water, a method which was found to be entirely successful. During the measurement of the resistance the water was only in contact with platinum, being contained in a platinum spherical basin, which served as one electrode. The other electrode consisted of a similar spherical platinum surface, which when placed within the first could be made concentric with it. The water was placed between the two and thus formed a portion of a spherical shell. The sample of water which gave the lowest conductivity had been twice distilled, the second time being condensed in a platinum worm, and passed at once into the vessel in which its resistance was to be tested. This sample had a resistance twice as great as that found for water by Magnus, and 120 times as great as that found by Pouillet. Its magnitude may be better appreciated when it is stated that a column of such water one millimètre in length offers a greater resistance than a copper wire of the same section, extending all the way from the earth to the moon and back again. When the water during distillation was condensed in a glass worm, its conductivity was found to be increased more than tenfold, the explanation being no doubt that the water had dissolved some of the alkali out of the glass. Prof. Kohlrausch's paper quoted above contains also the results of similar experiments with ether, alcohol, and other badly-conducting liquids.

The Compressibility of Atmospheric Air and other Gases when submitted to low Pressures.—A paper giving an account of the researches of MM. Mendeleeff and Hemilian in connexion with this subject will be found in the *Annales de Chim. et de Phys.*, sér. v., t. ix., p. 111. It had been noticed by one of the authors that when atmospheric air is submitted to a pressure less than one atmosphere, it is less compressible than it ought to be according to Boyle's law—*i.e.*, the product pv, instead of being constant, increases when p increases. Regnault found for high pressures pv to diminish when p increased. The gases operated on were, in addition to atmospheric air, hydrogen, carbonic acid and sulphurous acid, and the experiments appear to have been conducted with minute care, and repeated with different forms of apparatus. The limits of pressure were 650 and 20 millimètres. The compressibility of air exhibits accordingly two changes in sign as the pressure rises from 20 millimètres: it is first compressed more, and afterwards less, than Boyle's law demands. The first change of sign takes place at about 700 millimètres, and the second between 30 and 100 atmospheres, according to the researches of Regnault.

Mr. Crookes's recent Experiments with the Radiometer.—Mr. Crookes has recently communicated to the Royal Society some new experimental results in connexion with his radiometer which are of considerable interest. It was a matter of importance to determine to what extent the viscosity of the residual air in the radiometer-bulb influenced the motion of the vanes. This Mr. Crookes has investigated, making accurate measures for air and some other gases, at pressures varying from one atmosphere to a millionth of an atmosphere. The results show that the viscosity of the gas is independent of its attenuation until the pressure is reduced to about 250 millionths of an atmosphere (= 0·19 mm. of mercury), after which it diminishes rapidly as the exhaustion is continued. The repulsion due to radiation was measured at the same time, and was found to increase as the gas was rarefied until the pressure reached fifty millionths of an atmosphere, after which it began to diminish. The repulsion with a hydrogen vacuum was greater than with any other gas. Mr. Crookes in his radiometer researches has hitherto proposed no theory to account for the phenomena observed. He seemed at first disposed to attribute the repulsion of a light disc *in vacuo* to the direct radiant light falling upon it, but he never strongly urged this view, preferring to wait until an accumulation of experimental facts should provide a theory capable of accounting for them all. He has now, however, adopted the view proposed a short time ago by Mr. G. Johnstone Stoney, F.R.S. According to this, the repulsion is due to the internal movements of the molecules of the residual gas; the repulsive force being exerted between the moveable vanes and the glass case of the radiometer. The experimental fact that the repulsion in a small bulb is very much greater than in a large bulb—pressure, friction, &c., being the same in the two—strongly bears out this view. Another interesting result is brought out in this paper. Mr. Crookes had previously used plane discs or diamond-shaped vanes. By using curved surfaces like cups, or plane surfaces with one or more corners bent over, he has found that the direction of rotation in the radiometer may be entirely reversed. If the blackened faces of the vanes be only slightly concave, the instrument may be entirely insensible to the action of light or heat. Diminution of the curvature then causes the mill to move in the normal direction, *i.e.* with blackened face retreating; its increase, on the other hand, producing motion in the opposite direction.

The Specific Heat of Boron.—In April, 1875, we noticed the results of some experiments of M. F. Weber on the specific heats of certain of the elements, of which boron was one. Boron had hitherto been numbered among the few exceptions to Dulong and Petit's general law of the constancy of the atomic heats of the elements, and M. Weber had explained the cause of the anomaly by the fact that the specific heat of boron rises with the temperature, but at a certain high temperature reaches a value which establishes an agreement with Dulong and Petit's law. In a recent number of Liebig's *Annalen der Chemie*, M. Hampe has shown that the crystals of boron, such as those which M. Weber employed in his experiments, are not pure boron, but compounds of the element. It appears that the black crystals consist of aluminium and boron; the yellow crystals of aluminium, carbon, and boron. All the attempts made by M. Hampe to produce pure crystallised boron had been without success. He is engaged in investigating whether the amorphous boron can be produced in absolute purity. Thus the question as to the validity of Dulong and Petit's law for the pure element boron remains an open one. It is not improbable, however, that had M. Weber used absolutely pure boron, the product of its specific heat and atomic weight would have coincided more closely with the similar product for other elements than was actually found to be the case.

Change of Volume Experienced by Caoutchouc

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when stretched.—When a bar of metal or of a material like caoutchouc is stretched by attaching a weight to it, its length, of course, increases, and its cross-section diminishes. But the variations in length and section are such that the new volume is always greater than the old volume. With regard to the exact relation between the diminution in cross-section and the increase in length of such a bar there has always been much uncertainty, neither experimentalists nor mathematicians agreeing among themselves. According to the calculation of Poisson and others the elongation per unit of length is double the diminution of section per unit of surface. The results of Cagniard de la Tour's experiments agreed with this calculation. On the other hand, Cauchy has established general formulae which show that the relation in question may be something quite different from two to one, and his calculations have been verified by the experiments of Wertheim. M. R. C. Röntgen has been making a series of direct experiments with the view of determining accurately this relation in the case of caoutchouc (*Pogg. Ann.* clix., p. 601). His results accord with those of Cagniard de la Tour, and the theoretical predictions of Poisson. M. Röntgen's caoutchouc bar was five feet long, with a nearly square cross-section, the sides of which were about 1⅛ inches. The method adopted was as follows: A brass cylinder, something like a cork-cutter, terminating in a perfectly circular end, whose diameter could be accurately measured, was used as a stamp. Its end, after being covered with a thick varnish of shellac and lampblack spread on leather, was pressed against the surface of the stretched caoutchouc bar, a new impression being made after each additional extension. With any alteration in the stretching-weight these circular impressions became ellipses, and it was possible to measure their axes with considerable accuracy, by means of either a comparateur or a dividing-engine. The lengths of the axes with the corresponding stretching-weights furnish all the data necessary for the determination of the ratio in question.

IN an announcement characterised by much grace and kindly feeling Barth, the Leipzig publisher, expresses his regret at the severance, by the death of Prof. Poggendorff, of agreeable ties which have connected the editor of the *Annalen der Physik und Chemie* with the house of Barth—both father and brother of the present representative are referred to—for over fifty-three years. A detailed biographical sketch of the departed editor is being prepared by his intimate friend Prof. Barentin, of Berlin, and it will appear in a month or two with the close of the current volume. The editorship passes to Prof. Wiedemann, of Leipzig, who will have the aid of the executive of *Die Physikalische Gesellschaft* in Berlin, and the co-operation of Prof. Helmholtz. Prof. Wiedemann is well known as the author of the standard work, *Die Lehre von Galvanismus und Elektromagnetismus.* By far the greater number of the leading contributors have signified their intention of continuing to support the journal, and with the aid of such men as Beetz, du Bois-Reymond, Buff, Bunsen, Clausius, Kirchhoff, Knoblauch, Kopp, Kundt, Rammelsberg, Weber and others, its future success is ensured. We miss some well-known names from the list, among others that of Prof. vom Rath, who, we are informed, has decided to contribute in future to the new *Zeitschrift für Krystallographie und Mineralogie,* of which Prof. Groth, of Strassburg, is editor. The newly projected *Beiblätter* will continue to appear and replace as far as possible the occasional supplementary volumes of the *Annalen*; it also will be in the hands of the editor of the *Annalen,* whose address, it may be stated, is: Prof. G. Wiedemann, Fredericianum, Leipzig.

PHILOLOGY.

Baur's Philological Introduction to Greek and Latin, for Students. Translated by C. Kegan Paul and E. D. Stone. (Henry S. King and Co.) No better work could have been undertaken than that of acquainting the English reader with this excellent little book of Baur's. Unfortunately a knowledge of German is rare among our younger classical students, and the books on philology for which Germany is so justly famous are consequently almost unknown to them. Baur treats in systematic detail of the comparative phonology and accidence of Greek and Latin, stating briefly but fully the results arrived at in this field by the application to it of the method and conclusions of scientific philology. The baldness of the form in which these results are stated only makes the volume clearer and more handy. Not but that faults and errors may be detected in spite of Dr. Baur's care and caution. Like all other sciences, the science of language is growing and progressive, and where conclusions and theories have to be laid down dogmatically for educational purposes, some of them must inevitably lie open to future correction. Moreover, Dr. Baur's acquaintance with Sanskrit and Gothic seems to be limited, and he is therefore obliged to take many of his facts at second-hand. Among other points in which he has gone astray may be noted the confusion caused by ignoring the difference between the simple and the labialised gutturals (*kw, khw, gw*), his erroneous explanation of the infinitives and insufficient treatment of *-as* stems, or his assertion that the plural nominative of *O* and *A* stems once ended in a sibilant. Opinions will differ, too, as to his view of such primary questions as the nature of roots or the formation of words. But all such imperfections are inseparable from an attempt to adapt subjects still under discussion to educational needs, and do not interfere with the value of the book. It may be heartily recommended to the student and the schoolmaster, although a properly-qualified teacher should be at hand to correct or explain wherever necessary.

THE last number of the *Hermes* (vol. xii. part 1) contains only three articles, by far the most important of which is Mommsen's essay on the set of auction-receipts recently found at Pompeii. In this elaborate monograph Mommsen not only treats, in his usual masterly and exhaustive manner, several points of provincial administration and management, but also takes occasion to explain, as it has never before been explained, the Roman system of auction. In the course of the discussion (p. 101) Mommsen quotes and uses as evidence part of a document lately discovered in Portugal, and soon to appear in the *Ephemeris Epigraphica.* This document contains regulations for the farming of certain monopolies, the section extracted by Mommsen relating to the *centesimae argentariae stipulationis.* Of the two other papers in the volume, one, by Dittenberger ("Zu den Attischen Ephebeninschriften"), contains a number of fresh notes on the lists of the Attic *ephebi*: the other, by Cwilinski, is a long and subtle discussion on the composition of the History of Thucydides. The argument is directed to the following conclusions:—(1) Books i.–v. c. 24, were composed after 421 B.C., but before 404; (2) next were composed the two books (vi. and vii.) on the Sicilian war; (3) then the history of the Deceleian war (v. 25, or iv. 28, to the end of Book v.), written after 404; (4) the history of the Sicilian war was then somewhat hastily fitted into the rest of the work; (5) Thucydides began to revise the whole work, but was prevented by his death from proceeding with his revision further than the end of Book iv.

THE *Rheinisches Museum* (vol. xxxii. part 1), appearing for the first time without the name of Ritschl on the cover, opens with some touching words in honour of his memory by the new joint-editor, Otto Ribbeck. Perhaps the most important paper in the volume is R. Foerster's "Libaniana," which contains some excellent emendations. Weizsäcke has a long essay, of which there is to be a continuation, on the Florence vase of Klitias and Ergotimus. W. Braun discusses the *Medea* of Seneca and its relation to the tragedy of Euripides. Koch has a short but interesting article on Plautus's use of diminutives. Buchholtz contributes notes on Lucilius; Blümner controverts Brunn's explanation of the figures in the pediments of the Parthenon; and Kock has an acrimonious attack upon Wilamowitz' interpretation of the recently-discovered fragments attributed by Cobet to Menander. Ludwich reviews Dindorf's edition of the Scholia on the *Iliad,* praising Monro's collation, but not commending Dindorf's general employment of his materials. In the Miscellanies at the end of the volume there are two hitherto unpublished letters of F. A. Wolf, communicated by Isler, and some notes by Heydenreich on Aeschylus, Euripides, and Hesychius.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(*Wednesday, January* 17.)

ANNIVERSARY meeting, Sir Sidney Smith Saunders, C.M.G., Vice-President, in the Chair. An abstract of the treasurer's account and the Report of the council for 1876 were read, and the members of council and other officers were elected for the ensuing year. The President, in consequence of an accident, was prevented from attending, and the delivery of his address was unavoidably postponed till the next meeting.

ZOOLOGICAL SOCIETY OF LONDON.—(*Tuesday, February* 6.)

OSBERT SALVIN, ESQ., F.R.S., in the Chair. The Secretary read a Report on the additions that had been made to the Society's menagerie during the month of January.—Mr. Sclater exhibited and made remarks on some unnoticed characters in the original and unique specimen of Comrie's Manucode (*Manucodia Comrii*, P.Z.S., 1876, p. 459).—Mr. Howard Saunders exhibited a specimen of the Panay Sooty Tern (*Sterna anaestheta*), which had been obtained on the English coast, and was the first recorded occurrence of this bird in the British Islands.—Dr. A. Günther, F.R.S., read a memoir on the tortoises collected by Commander Cookson, R.N., during the visit of H.M.S. *Peterel* to the Galapagos Islands. The main results of Commander Cookson's visit consisted in giving us a knowledge of the tortoise of Abingdon Island (*Testudo abingdoni*) and of the tortoise of the north of Albemarle Island (*T. microphyes*).—A communication was read from Mr. Robert Collett, containing an account of his observations on *Phylloscopus borealis*, as met with on the coast of the Varanger Fjord and adjacent parts of Finmark.—Mr. Sclater read a note on an apparently new species of spur-winged goose of the genus *Plectropterus*, proposed to be called *P. niger*, founded on two examples living in the Society's gardens, which had been presented to the Society by Lieut.-General A. V. Cunningham.—Prof. A. H. Garrod read a paper on the mechanism of the intervertebral substance, and on some effects resulting from the erect position of man.—A communication was read from Sir Victor Brooke, containing notes on the small Rusine deer of the Philippine Islands, and giving the description of a new species which it is proposed to call *Cervus nigricans*, of which a female example was recently living in the Society's Gardens.—A paper by Mr. O. Salvin and Mr. Ducane Godman was read, giving the description of twelve new species and a new genus of butterflies from Central America.—Dr. Günther gave an account of the zoological collection made during the visit of H.M.S. *Peterel* to the Galapagos Islands, which had been worked out by himself and his assistants in the Zoological Department of the British Museum.—Mr. R. B. Sharpe communicated the description of a new species of pheasant of the genus *Lobiophasis*, and of a new species of *Pitta* from the Lawas River, N.W. Borneo. Mr. Sharpe proposed to call the former *L. castaneicaudatus*, and the Pitta, *Pitta Ussheri.*

ENTOMOLOGICAL SOCIETY.—(*Wednesday, February* 7.)

PROF. WESTWOOD, President, in the Chair. The President delivered the address, postponed from the last meeting, "On the Progress of Entomology during the Past Year."—Mr. F. Bond exhibited another specimen of the North American butterfly, *Danais Archippus*, taken in September last near Hassock's Gate, Sussex, being the third specimen taken in this country.—The

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President exhibited a specimen of the singular butterfly, *Bhutanitis Lidderdalii*, Atkinson, from Bhotan. He also read a letter which he had received from Baron v. Osten-Sacken, referring to his paper on the Dipterous genus *Systropus*, published in the last part of the *Transactions* of this Society, in which he had stated that a species in Natal (*S. crudelis*) had been bred from a cocoon resembling that of *Limacodes*; and pointing out that *Systropus macer*, the common North American species, had been bred from the cocoon of *Limacodes hyalinus*, and was a remarkable instance of community of habit among insects of the same genus in far-distant regions. The President read some remarks he had received from M. Ernest Olivier, of Moulins, respecting insects of the Dipterous genus *Bombylius*, frequenting the nests of a bee of the genus *Anthophora*, at Pompeii.—Mr. M'Lachlan exhibited a case of a Lepidopterous larva, sent by Dr. Kirk, of Zanzibar, who had found it on a species of *Mimosa*. He considered it to be allied to *Psyche* and *Oiketicus*; and it was remarkable on account of its form, which bore a striking resemblance to that of a flattened *Helix*. It appeared to be constructed of a substance resembling *papier maché*, with a smooth, whitish external coating.—Mr. C. O. Waterhouse exhibited some remarkable varieties of British Lepidoptera—viz., *Chrysophanus phloeas*, *Polyommatus Adonis*, *P. Alexis*, and *Agrotis exclamationis*.—Dr. Buchanan White forwarded an extract from the *Medical Examiner* of December 21 last, containing an account by Dr. Tilbury Fox of an extraordinary case of "Pruritus," which afflicted every member of a family and household, including even the dog and cat. A specimen of the insect causing it had been submitted to Dr. Cobbold, who had pronounced it to be a species of *Trombidium*, which was believed by Dr. Fox to have originated from certain plants in the garden, and that the dog and cat, which appeared to have been the first affected, were agents in conveying the parasites to the human members.—The following papers were read: viz., "Notes on the African *Saturnidae* in the Collection of the Royal Dublin Society," by W. F. Kirby; "Descriptions of New Genera and Species of Phytophagous Beetles belonging to the Family *Cryptocephalidae* together with Diagnoses and Remarks on previously described Genera," by Joseph S. Baly; "Descriptions of new Species of Phytophagous Beetles belonging to the Family *Eumolpidae*, including a Monograph of the Genus Eumolpus," by Joseph S. Baly.

British Archaeological Association.—(*Wednesday, February* 7.)

H. Syer Cuming, Esq., F.S.A. Scot., in the Chair. Mrs. Baily exhibited a remarkable dagger, and Mr. W. Gillbee Scott displayed some full-size copies of the early brasses in Acton Church, Suffolk, including that of the well-known and early brass of Sir Robert de Bures, 1302.—Mr. Prigg, of Bury St. Edmunds, described a large collection of warlike implements found in recent years, not only on the site of the battle at Fornham St. Martin, but in various other localities round Bury. He showed examples of all dates, including some which were prehistoric, several Roman weapons, a capital iron mace-head, some sword blades very similar to those found in Merovingian graves, some sword pommels of thirteenth-century work, and a highly-ornamented halberd-head of the seventeenth century.—The Rev. S. M. Mayhew exhibited a stylus with a silver tip, found in London, various other Roman articles from Aldgate, one of which, an earthenware cup, was identified by Mr. Cuming as having been made at the Roman manufactory at Cologne. A beautiful sixteenth-century glass vase of Venetian work was also shown, having the whole of its surface covered with minute leaves arranged in a lace-like pattern. A glass bottle of Roman date was also exhibited with the perfume still enclosed.—Remarks were made with reference to the destruction of Greek sculptures, formerly collected at Roehampton, which have recently been used for road-making.—Major Taylor exhibited a bronze kelt found at Cynwyd, and a carved horse's head of Roman date from near Wrexham.—Mr. J. Brent, F.S.A., produced some large Roman nails which had studded the doors of some public building at Canterbury, and Mr. Cope, in illustration of Mr. Morgan's paper, exhibited two charming Roman fibulae of thin beaten gold in the form of bulls' heads.—Mr. Morgan read a paper on "Mycenae, with Reference to Dr. Schliemann's Discoveries." He traced the early connexion of Greece with Egypt, and followed the history of the town with great minuteness to its destruction by the Argives, about B.C. 486. The paper will be printed in the *Journal* of the Association. An animated discussion ensued, in which many speakers took part. Mr. Cuming thought the gold works later than the pottery found. Mr. Brent expressed congratulations that Homer's poem had not proved to be a record of but mythical personages.—Mr. Loftus Brock, who exhibited a large collection of drawings and prints, described the walls of Mycenae, and traced their resemblance to New Grange and remains in Cornwall; and Mr. Mayhew pointed out the resemblance of the gold work to much discovered by General di Cesnola in Cyprus.—Mr. Morgan read a letter from Dr. Schliemann, and it was announced that Dr. Schliemann had been elected an honorary member of the Association.—The proceedings were terminated by a second paper by Dr. T. Wise on a very remarkable discovery of a Celtic circle of massive boulders on Callan Isk, near the Isle of Lewes. This was read by Mr. W. de Grey Birch.

Society of Antiquaries.—(*Thursday, February* 8.)

F. Ouvry, Esq., President, in the Chair. Mr. J. H. Cooke exhibited a contrivance for writing in cipher, with a set of rules for its use, found among family papers of the seventeenth century. The machine consists of a sheet of cardboard with a circle drawn on it, round the circumference of which words are written. Within this is a moveable circle, containing the words which are to be used as ciphers for those on the outside. The moveable circle can be differently set for each day of the month, so that the symbols are constantly changed. This ingenious contrivance formerly belonged to Mr. Ambrose Bennet, a member of the family of Lord Arlington.—The Secretary read a portion of a paper contributed by Capt. Burton, H.M. Consul at Trieste, containing an account of the history of the Island of Lissa and of antiquities found there and at Pelagosa.

Anthropological Institute.—(*Tuesday, February* 13.)

John Evans, Esq., F.R.S., President, in the Chair. Miss Buckland read a paper on "Primitive Agriculture," in which the value of the study of the subject was explained, as determining migrations, &c., of nations in prehistoric times. It was observed that agriculture could only have been practised by peoples having settled habitats, and was probably carried on then, as is often the case now, by women; that agriculture was and is still unknown to some of the lower races, who confine themselves to the cultivation of indigenous roots and fruits, while the higher races cultivated the cereals. The origin of the cereals is still obscure, and maize, which has been considered indigenous to the New World, and unknown in Europe before the time of Columbus, was, in the opinion of Miss Buckland (based on the reports of recent travellers in Africa, Madagascar, New Guinea, China, &c.), cultivated by peoples who have never had intercourse with Europeans. In America, China, and Ancient Egypt there are traces of a time anterior to that of the cultivation of the cereals; and a similarity of myths, customs, &c., of China, Egypt, Peru, and Mexico, leads to the conclusion that an allied pre-Aryan race introduced cereals into all these countries. In the discussion, Mr. B. Dawkins, the President, and others took part.—Mr. H. Hyde Clarke exhibited some weapons from the Amazon river, on which Mr. Franks and others remarked.—Lord Rosehill exhibited a collection of very fine and large flint weapons, objects, &c., from Honduras. The President, Mr. Blackmore, Mr. Franks, and others spoke on the subject.

Chemical Society.—(*Thursday, February* 15.)

Dr. Gilbert, Vice-President, in the Chair. Dr. Dupré read a paper "On the Estimation of Urea by Means of Hypobromite," in which he described a new form of apparatus, and certain modifications in details of Russell and West's process. The other papers were "On a New Carbometer for the Estimation of Carbonic Anhydride," by Mr. S. T. Fruen and Dr. G. Jones, being a modification of Scheibler's calcimeter; "On the Influence exerted by Ammonium Sulphide in Preventing the Action of Various Solutions on Copper," by Mr. F. W. Shaw and Dr. T. Carnelley; "An Experimental Enquiry as to the Changes which occur in the Composition of Waters from Wells near the Sea," by Mr. W. H. Watson; "On the Solvent Action of Various Saline Solutions upon Lead," by Mr. M. M. P. Muir; "Derivatives of Di-isobutyl," by Mr. W. Carleton Williams, and "Notes on Madder Colouring Matters," by Dr. E. Schunck and Dr. H. Roemer.

Royal Society.—(*Thursday, February* 15.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read:—"On Stratified Discharges, III.; on a Rapid Contact Breaker and the Phenomena of the Flow," by W. Spottiswoode; "Lymphatics and their Origins in Muscular Tissues," by Dr. G. Hoggan and Dr. Frances E. Hoggan.

Society of Antiquaries.—(*Thursday, February* 15.)

F. Ouvry, Esq., President, in the Chair. R. Ferguson, Esq., M.P., exhibited the following objects:—a drawing of a monumental stone found near Carlisle, consisting of a cone with a serpent round it, a hitherto unknown combination of symbols; two silver seals found in Kent, one representing a body in a tomb, with an inscription; and a small bronze figure of a man in a sitting posture, with his hands and feet tied with a cord. This was found at Brough, in Westmoreland. Two similar figures are known, one in the British Museum, also found at Brough, and another belonging to Mr. Roach Smith, found in London.—A communication from Captain Burton was read, giving an account of the Isle of Pelagosa, in the Adriatic. The island is of volcanic formation, and contains sepulchral remains of the Stone Age, as well as Etruscan and Roman, both Pagan and Christian.

Philological Society.—(*Friday, February* 16.)

H. Sweet, Esq., President, in the Chair. Mr. E. L. Brandreth read part of a paper on the non-Aryan languages of India. Six groups might be made of them—namely, Dravidian, Kolarian, Burmo-Tibetan, Khasi, Tai, and Mon-Anam. He described the leading characteristics, such as the rational and irrational gender, the expression of several grammatical categories and relations by root-modifications, of the Dravidian; the animate and inanimate gender, the agreement of the verb with both subject and object, the two forms of each tense, of the Kolarian; the tones, the determinative syllables, the great differences of verbal structure, of the Burmo-Tibetan. The reading of the remainder of the paper was adjourned to a special meeting on Friday, February 23.

FINE ART.

NOTES ON REMBRANDT.

I.

It will, I think, be acknowledged that to study to any real purpose the works of a great artist whose labours were prolonged over many years we must first form some idea as to the order in which those works were executed—must know which are the earlier and which are the later productions of the master. I do not mean to assert that without such knowledge it is impossible to entertain a just and very sincere admiration for a particular work. A true lover of art in its highest forms feels the consciousness of excellence and beauty wherever he meets with it, and it would be mere pedantry to say that his enjoyment is limited because he is not acquainted with perhaps some hundred other works by the same hand, or because he is unable to decide on the exact date or relative position of the one before him. My assertion means no more than this, that if the student or amateur determines to acquaint himself with the works of a master—a great engraver, for instance—it will not be sufficient to examine a series of prints, however complete, which are placed before him in any arbitrary order, or perhaps in no order at all; he must know how to examine them in the order of their production, or his acquaintance with the master will always be imperfect. And yet any really satisfactory aids to his research may possibly be very few. The well-instructed amateur experiences but little difficulty in deciding on the

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l when some particular engraving was pro
.; but such a decision is entirely beyond the
of the student, who is too often assumed to
s a knowledge which only long and patient
ation can impart.

fix the exact period of an undated work, not
close insight into the technic of its author
ired, but other things must frequently be
into account. Some little peculiarity in the
f a figure, in the turn of a hand, the fold of
s, the adoption of a costume, perhaps the
ence of a single leaf or little spray of foliage,
y be the form of an initial or the spelling of
e, may help to fix a date; a hint is gathered
a suggestion presents itself there; and if
ll we do not arrive at certainty, we shall
ntly find that the "unconsidered trifle" we
s it were almost unconsciously "picked up"
l us to a nearer approximation to a date
e could otherwise have attained; no infor-
that aids our search, however slight it
t first seem, is to be despised.

o not know why it should have been
d that to class in their order the un-
works of Rembrandt must ever be a
ttempt, and yet we have been told that
fficulties in the way are too great to be
me. It has been said with truth that
t works are always superb—that from first
we see no trace of immature weakness or
powers—but the most regardless observer
ave remarked the singular variation from
time in his style and execution. Rem-
had his earlier, his middle, and his later
s: the rare excellences of each are seen in
aintings as *The Lesson in Anatomy* (1632),
Night Watch (1642), and in *The Syndics*
, and among his prints, though no single
ay stand out in such conspicuous promi-
we may contrast the exquisite portrait of
ther (1628), the *Burgomaster Six* (1647),
St. Francis (1657). Grouped around these
re others, varying in merit, which, whether
r not, will, if earnestly and carefully
, be seen to assume their proper order.
will not say that the task of thus arranging
a simple one. It is rather the other way.
een tried, and with very considerable suc-
a countryman of the great master. Quite
dently, I have myself made the attempt to
p a chronological table of Rembrandt's
nd I have had the satisfaction, when I came
re my work, of finding how constantly my
ns and his were in accord; but, as I have
task is not an easy one, nor can perfect
at one leap be attained — the exact
of many debateable paintings and prints
rhaps, long remain unsettled. While
an instance occurs to me of the dif-
in our way. Among the priceless trea-
the Van Loon Collection at Amsterdam
ortaits on panel of Martin Daey and his
wo most able connoisseurs have given us
e notes upon these pieces, and while one
sees so striking a similarity in their style
ation that he is disposed to class them
he same year—conceived, as he expresses
in the same hour—the other, giving his
hat the portrait of the husband, dated
xecuted closely after the manner of the
Anatomy, everything in the style of the
oinciding with its date, argues that every
ct connected with the portrait of the
ell as its execution coincides to fix its
t 1643—that is about ten years later.
gh it is a much less formidable under-
arrange Rembrandt's prints in their
re occasionally appear divergences of
mong those best qualified to decide
ll take some time to reconcile. As if
w easily mistakes may be made, there
of sketches executed in 1632; after
s were taken from the entire plate it
ed into two, and afterwards into five,
ssions taken from the several pieces:

the figure engraved on one of these pieces, in the manner of its execution, bears so little resemblance to the other four that, while their place is undisturbed, this, in forgetfulness of its original position, has been classed among the works of a much later period.

In my attempt to draw up a chronological table of the Rembrandt prints, I have not overlooked the possible evidence which might be afforded by the varying forms of his signature. The following remarks show some of the results of this investigation, and in view of the general interest felt in these works of the master I need not apologise for offering them to your readers.

Rejecting the doubtful pieces (I do not stop to enquire how many more must be discarded), impressions from about 350 plates have been left to us: 152 of these have neither name nor date; 179, or more than half, are undated; 142 are signed "Rembrandt," the spelling sometimes slightly differing; 62 bear a monogram composed of the letters R. H.; in 3 the letter R. only appears.

It is somewhat singular that from the date of Gersaint's catalogue to the present time the great majority of writers have misread the monogram "R. H."; the letters have been almost invariably assumed to represent "R t," the first and last letters of Rembrandt's name. I have heard other suggestions made as to the significance of these letters, for, as may naturally be supposed, they are not always very legible, but I have no doubt as to their invariable meaning. Rembrandt used the signature which a Dutchman of his day would do—his grandfather was Gerrit Roelofszoon, his father was Harman Gerritszoon, and he, Rembrandt Harmanszoon. He formed a monogram of the first letters of this name, R. H., and on every work, painting, print, or drawing which he executed *during his father's lifetime*, and on which a signature appears, he made use of this monogram, and never, I believe, signed in any other way. Some of my readers who have not themselves thought the matter out, may regard this as a bold assertion. It certainly does seem, at first sight, somewhat improbable that a master like Rembrandt should, for any length of time, have confined himself to one particular form of signature. The Christian name he used later or the single initial would have seemed equally correct. That he did so restrict himself is what I propose to show, and that in all the works which came from his hand.

Rembrandt's earliest authentic painting is the *St. Paul in Prison*, in the gallery at Stuttgart. I have not seen this work, so rely on the account given of it by Vosmaer. Upon the wall appears the monogram "R. H.," and the date 1627. So far, good; but—what at first appears to contradict my rule—upon an open book in front of the apostle is the inscription "Rembrandt fecit." When two signatures appear, it may generally be asserted that one was added at a later time. There is just such an instance in an etching to which I shall presently refer; and, if there is anything more than an accidental coincidence in a suggestion which must form the subject of another paper, there is presumptive evidence that some portion of the canvas was worked up by another hand. It can certainly never be proved that this second signature was placed there by Rembrandt in 1627; and I do not hesitate to disallow it. The next on my list is an admirable work on panel, at the Hague—the subject *Susannah*. It is signed "Rembrandt f," and below are figures which have been read 1631; but the figure 1 is equally like a 7, and the writer whom I have just now quoted—and there is no higher authority on such matters—remarks on the similarity of style with the *Lesson in Anatomy*, a picture which was not completed till the end of the year 1632, when Rembrandt ceased to sign with the monogram; this, then, does not prove an insurmountable exception to our rule. A third painting on panel, at Brunswick, is called a portrait of *Hugo Grotius*; it is said to be signed and dated "Rembrant f. 1631" (the letter *d* omitted); this is the signature on the *Lesson in Anatomy*. A further examination of this picture is desirable; closer investigation, I am led to believe, may throw doubts upon the picture itself, while I would suggest that to place a name and date upon a picture at a later time is a practice not entirely unknown. Still, for the present, I must let it pass as a possible exception, reminding my readers of the fact that of the fifteen paintings and drawings either dated, or from sufficient cause attributed to the years, 1630–1631, nine only are signed, and these with the monogram R.H. In the year 1632 ten paintings by Rembrandt are signed R.H.—one only, the *Lesson in Anatomy*, is signed "Rembrant"—while not one single painting in any following year bears the monogram. It is true that in Vosmaer's list certain pictures have the inscription "R.H. inventor V. Vliet, fec. 1634;" but this is not the date of Rembrandt's design or composition, but of its execution by Van Vliet. I shall refer again to these further on, and explain how it is that the *Lesson in Anatomy* is signed "Rembrandt."

The earliest of Rembrandt's prints are dated 1628. There are two of this year both bearing the monogram R.H.; with them I place a study for one of them—W. 369. In 1629 are two prints signed R.H. In 1630 twenty of the twenty-seven belonging to this year have R.H.; one of them, W. 171, appears in two states, and it is said that in the second state the name "Rembrandt" is added. I give this on the authority of the catalogues. I have never met with this state, though I know twelve impressions of the first, and the fact of this second state not having found its way into the large collections gives reason for assuming that it belongs to a later date—as probably the re-work, which is said to distinguish it, would prove. In the year 1631 Rembrandt engraved forty plates: twenty-nine have the R.H. The catalogues place *The Bathers*, W. 192, in this year, as signed "Rembrandt f 1631;" a reference to the impression shows that the 3 has been corrected to a *6*. The alteration is in dry-point, and in the earliest impressions—I have seen fifteen—it shows the bur. We now come to the year 1632. There are fourteen plates this year (one of them, W. 360, afterwards divided into five): nine of these fourteen have the R.H.; two are unsigned; one has the signature "Rembrandt;" two "Rembrant," without the *d*.

At and after this date Rembrandt entirely discarded the monogram, and when he signed his name, signed it in full, or, in three cases only among the prints, used the single initial R. I can speak positively as regards his prints—there is not one with a date after 1632 which bears the monogram. *The Beggar accompanied by his Dog*, described by Bartsch, No. 175, signed "R.H. 1651," is not an exception, since it is not a Rembrandt at all, and among the paintings and drawings I have not been able to hear of one that is thus signed. True, a few have been described as bearing this monogram, which are attributed to a later year; they are widely scattered, and it is a significant fact that in every such case the writer who describes them himself suggests a doubt either as to the authenticity of the work or the reading of the inscription.

How, then, do we account for the change in the form of the signature in 1632? The explanation is a simple one. It was towards the end of this year that Rembrandt's father died. Eighteen of the master's works were finished before the date of his father's death. *The Lesson in Anatomy*, begun some time before, was only completed after Harman's death. Three etchings only were added to Rembrandt's works before that year ended, and we seem to be witnessing the natural sorrow felt by the son when we find that those three were *A Saint in Prayer*, *The Dead Body of the Saviour carried to His Tomb*, and, more touching still, a portrait of his mother, her features grave and sad, a dark veil covering her forehead, clad in the sombre garments which tell of her widowhood.*

* The three are W. 106, 89, 340. The dead body

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I have still one objection to meet. In the catalogue of the works of Van Vliet appear the paintings to which I have before referred. I have never seen them, and do not know where they are to be found. I know four *prints* by V. Vliet—they are described by Bartsch, Nos. 19, 22, 23, 24, and are inscribed "R. H. inv., V. Vliet fec."—but the date, as I have before said, only proves the execution of the designs, not the time when the designs left Rembrandt's hand. In speaking of them I may add that two, Nos. 21, 22, were very cleverly copied by an English engraver, Richard Gaywood, *circa* 1660. He has called them *Heraclitus* and *Democritus*; they are upon one plate, and in the middle towards the top he has placed the monogram "R. H.;" the letters are very clearly executed, and cannot, in this case, be misunderstood.

Charles Henry Middleton.

THE DUDLEY GALLERY.

(*Second Notice.*)

This pleasant but not striking exhibition is now wearing rather late; and, having already spoken of the few more important figure-subjects, we shall not dwell in any great detail upon the remaining works. The artists to whom a good word is due are nevertheless numerous; and we must therefore in justice name several, however briefly.

Figure-Subjects.—Lidderdale, *Puzzled*; a well-painted figure of a girl, with agreeable tints of drapery. J. C. Moore, *The Lady Sophie Castalia Mary Leveson Gower*. This may stand as an example of the portraits of children which Mr. Moore goes on from year to year painting in much the same style, and of late, we fear, without any advance; fairly delicate and tasteful, embodying a true but monotonous perception of childish character, filmy in tint and handling, wanting robustness and impulsiveness. Edith Martineau, *A Portrait* of a female artist—observant, reflective, tending to rigidity in mind as well as in the period of life. This is painted with great decision and exactness—in fact, the mode of execution corresponds precisely to the character represented in the sitter. The same lady sends two other portraits, *T. D. Webb, Esq.*, and *Lancelot, third Son of Hugh C. Smith, Esq.*: all three redound very much to her credit as a capable and conscientious worker. Glindoni, *We Live to Learn*. This is far the best picture we have ever seen under the name of this artist, who generally indulges in an unendurable love of ugliness. In the present instance he paints an elderly man, of the close of last century, standing near the window of an indifferently lighted room, to read a heavy book. The man, if not good-looking, is also not hideous: the expression, tone, and other merits of presentment, are really considerable, somewhat after the Meissonier manner. Knewstub, *Girl with Kitten*—a loveable little maiden, gracefully and rather poetically quaint. Adrian Stokes, *Portrait of Miss Paterson*—the head, perhaps, rather too small; but at any rate a careful and complete work, somewhat between the style of Miss Edith Martineau and that of Mr. Clifford, of whom a by no means favourable specimen is in this gallery, the half-figure of *Mrs. Cowper-Temple*. Arthur Hopkins, *The Miller and his Wife*; a homely and rather stolid old couple, painted with unforced zest and abundant skill; the landscape and vegetation predominate here over the figures. Miss L. Blatherwick, *Japanese Flower-Seller*. We hardly know whether this is meant for a joke, or for what else. Certain it is that it bears no resemblance to nature, and about as little to art, whether Japanese or European.

We should mention also—E. Hine, *A Study* of a mulatto lady; Arthur Stocks, *A Flower for Grand-daddy*; Walter Severn, *Our Boys, Settling the Eastern Question*; E. R. White, *A School Board Subject*; Helen Thornycroft, *Joan of Arc*; T. W. Wilson, *The Eastern Question*, an old seafaring man with a pipe; *Forty Winks*, an aged woman with cabbages; Gogin, *A Pleasant Novel*; Guinness, *A Circassian Slave*; Mary Godsall, *Jacqueline*; F. R. Stock, *The Marchioness* (from Dickens's *Old Curiosity Shop*); John Parker, *A Morning Chat*; M. E. Staples, *Going Shares*, a girl and chicks; Hanhart, *Tired Out*, a Dutch servant woman; Constance Phillott, *Kilmeny*; Miss Beresford, *Harvest Time*, an Italian peasant; Ashton, *Lighting-up Time*, and *The Little Doctor*; Grace Cruickshank, *Brunetta*; J. E. Rogers, *A New Song*; A. L. Vernon, "*Homeless, ragged, and tanned*;" Mary Eley, *An Old Hero*—Chelsea pensioner; Blanche Jenkins, *Playmates Asleep*.

Landscapes.—E. Blount Smith, *Idwal*; finely felt, the mists surging leftward above the hills. James Macbeth, *Gairloch-head*, a small picture of a large space, very simply and pleasantly managed. *A Sunny Day on the Coast*, opalescent in tint, and *Rye*, bright, fresh, and cheerful, in red and green, are not less good. Henry Moore, *A Change of Wind, Clouds breaking up*; a lilac sea, with spray showering off the wave-tips, a soft sky, and dreamy warmth of light. *Moorland and Marsh*, a fine deep-toned work, harmoniously wrought out to completion. E. H. Fahey, *The Higher Pool*. The dark, sheeny, smooth water, and evening light, recall with hardly inferior skill the picture which made some sensation last year at the Royal Academy. Mr. Fahey has strength, but it seems to be of rather a stark unmalleable kind. The figures here—a girl on the hither side of the pool and a schoolboy angling beyond—add nothing to the subject, or to its pictorial value. Tom Lloyd, *The Close of Day*, a well-sized landscape, of superior ability, rather founded on the sturdy style of Mr. Small; calves are returning homeward from the pasture. Waterlow, *The Hill Farm*; one of the leading landscapes of the exhibition, with true country-character, and a rich glow of late horizon-light, yellow with a greenish tinge. *An Estuary*, by the same artist, makes a good whole in composition, colour, &c. Fulleylove, *The Deserted Grange*; very satisfactory, the dignity and sentiment of the subject well felt, without any attempt to overforce anything, and the style straightforward and sufficient. Dan Fisher, *Moonlight on the River near Guildford*; a fine study of dark-green velvety greys, very superior to the ordinary attempts at moonlight effect. Gertrude Martineau, *Summer Evening in Sark*; drawn with great intelligence and refinement; the look of the sea in-shore as seen from a considerable height, with its forms of waves and ridges in miniature, but still distinct and moving, is very true. Dadd, *Seine-fishing off Treryn Dinas, near Land's End*; a striking effect of dark moonlight, with a very solid corrugated sea. So far as we can judge of this unfavourably hung picture, it has a poetical as well as artistic merit which should have secured it different treatment. Something of the same kind might be said of Mr. Lillingston's picture, *Bound for a Night's Fishing*, which has a sunset effect that reminds us of Danby. Walter Field, *Waste Land*; a view of heath, sheep, and clouds, free and clever. Messrs. Donaldson, Ditchfield, Mark Fisher, Walter Crane, Dearle, Albert and Harry Goodwin, Joseph Knight, Hamilton Macallum, Edwin Ellis, Arthur Severn, C. N. Hemy, W. P. Burton, Toft, C. J. Lewis, J. C. Moore, and F. G. Cotman, and Mrs. Bodichon, are all landscapists of recognised, and some of them of pre-eminent talent. They are represented in this gallery by works which could not be passed over without individual notice, were it not that the artists have in many other instances furnished occasion for description and for praise. To these names we should add those of Buckman (*A Careless-ordered Garden*), H. M. Marshall (*Whitehall, A Winter's Morning after Rain*, and *The Waterway of London*), Norman (*Old Houses, Whitby*), Bodkin (*A Neglected Garden*, and *The Harbour Bar*), W. S. Cooper (*The Well*), Berry (*Feeding-time*), Pilsbury (*Near the Coast*, and "*Break, break, break*"), G. F. Glennie (*A Study in Glencoe*), Rathbone (*Crovie Hill, near Banff*), T. Hampson Jones (*Marl, near Llandudno*), Frank Walton (*Under the West Cliff, Bournemouth*), J. Whittet Smith (*On the Clyde, Early Morning*), Teasdale (*A Gale on the Coast of Antrim*), Claud Hayes (*Landscape and Ducks*), J. L. Henry (*Whitby*), J. O. Long (*A Fresh Day, and Plashing for Trout*), Charles Davidson, junior (*Bankside*), T. M. Hemy (*A Frosty Day on the Tyne*), B. B. Hemy (*On the Tyne*), W. C. Horsley (*Near Frensham, Surrey*), A. Burdett (*A Windy Day*), Harry Hine (*Frosty Morning, St. Alban's*), Aston (*St. Peter's and the Castle of St. Angelo, from the Fields of Cincinnatus*), Surtees (*Harlech Castle*), Coutts (*Winter Flood, a Lull in the Storm*), James Macculloch (*Salmon-fishing off Fairlie Head*), Weedon (*Spate on the Orchy*).

Animals, Flowers, &c.—Messrs. Couldery, Charlton, J. J. Richardson, and T. J. Watson, do something, but not very much, towards giving to animal-painting a distinctive place on these walls. Flowers fare excellently well in the hands of Mrs. Angell, Emily Jackson, Mr. Slader, and Elizabeth Walker, who are fitly sustained, at a little interval, by Kate Carr and Constance Philip; while still-life of different varieties appears to advantage in the works of Hough, Walsh, Kennell, Adrian Stokes, and Agnes Mac Whirter.

W. M. Rossetti.

RELAZIONE DEL CENTENARIO DI MICHELANGIOLO BUONARROTI NEL SETTEMBRE DEL 1875 IN FIRENZE.

An official history of the celebration of the fourth centenary of the birth of Michelangelo has been published in Florence, written by the Secretary of the Committee of Management, the Chevalier Cesare Parrini. It is a volume in large octavo of 237 pages, and contains a complete account of everything which took place from the first meeting held in one of the historic halls of the ancient Municipal Palace of Florence on July 22, 1873, to a statement of the amount of subscriptions and disbursements on account of the festival. It appears from this last document that the sums subscribed amounted to 54,590 livres, that the principal items of outlay were for the expenses of the publication of literary works commemorative of Michelangelo and of a medal, in all 21,788 livres. The illuminations cost 14,215 livres, the exhibition of casts and photographs from works of Michelangelo 5,407 livres. The entire outlay amounted to 54,598 livres, 59 cents, leaving a balance against the committee of 8 livres 24 cents.

The detailed list of subscriptions is very curious. The municipality of Florence subscribed 30,000 livres. Six Italian municipalities subscribed 5 livres each, one 5½, one 2½, and one 2 livres. Milan subscribed 190 livres, Fiesole 207 livres 50 cents, and Prato more generously 240 livres 40 cents. Five Academies of Fine Art subscribed sums varying from 100 livres to 17 livres, and eight universities from 105½ to 5 livres. Only 164 subscriptions were contributed. To judge by the list the festival cannot have been popular, nor has the attitude of the Italians themselves been such as to encourage projects of similar celebrations in future. Most of the nobility and all the clergy took no part in doing honour to the memory of Michelangelo! It is of importance to remark that the accounts show that no officials can have been paid upon any but a very moderate scale—indeed, the services of most of them must have been gratuitous.

The list of foreigners who took part in the festival amounts to seventy-one, representing forty-one Academies of Fine Art, Schools of Art, Associations and Ministers. There was no representative from England officially deputed, but there were two from Turkey, one representing the

of the Saviour in 89 is a reproduction of the figure in the *Lesson in Anatomy*.

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:ry and one the Academy El Chark of Con-
nople. This last fact alone would seem to
te that, notwithstanding the precepts of the
, Turks might deal fairly by their Christian
-subjects, since they can establish an Aca-
of Fine Art.

number of addresses was seventeen, being
y Italian, and eight by foreign representa-
of which those by MM. Charles Blanc and
nier were the most eloquent. Addresses
numerous Continental societies connected
ine art, written and illuminated, were pre-
, and are now preserved in the Casa
rroti. Nothing of the kind was trans-
by any British Academy or Association.
, however, be stated that photographs from
e collection of drawings by Michelangelo at
or are mentioned, and that by some mis-
f the compiler the contributions of other
-nine photographs of a similar description
tributed to the British Government, as
cast of the beautiful relief by Michel-
in the collection of the Royal Academy,
arrived some time after the exhibi-
as closed. The mistakes must be attri-
to the absence of any authorised official
ntative from England, and of the presen-
of these donations in an official manner
spot.

interesting portion of the Relation alludes
formal decisions of the members of the
my of Fine Arts in Florence on the origin-
of works exhibited and attributed to Michel-
. These works were the *Madonna and*
of Bruges; the youthful *St. John*, property
Count Rosselmini Gualandi; a sketch re-
ting a river-god, then the property of Prof.
elli, now in England; and a bas-relief, re-
ting Count Ugolino and his sons, the pro-
of the brothers Augustus and Frederick
ietti.

as at the request of the Belgian authorities
ne Academy took upon itself to judge on
bject of the originality of the *Madonna*
hild from Bruges. The decision in favour
originality was unanimous. For that of
atue of *St. John* nine voted in favour,
voted against its claims, one doubted,
vo abstained. The sketch of a river-god
d only two votes in favour; and the mem-
ere generally unfavourable to the bas-relief
lino and his sons being by Michelangelo,
them following Vasari in attributing it to
da Vinci.

remarkable that no documents are cited
tion to these judgments, although with
to that of the group of Bruges an important
y Giovanni Balducci, of August 4, 1506,
d to Michelangelo, and showing how it
st be conveyed to Flanders, had been pub-
n Signor Gotti's *Life of Michelangelo*. The
of not referring to documents where they
nd of pronouncing judgment without their
s curiously illustrated in this exhibition of
m works by, or attributed to, Michelangelo,
ook place within the walls of the Academy
der the authority of the Academicians.
the statues of *Active and Contemplative*
m the tomb of Julius II. the name of
o di Montelupo was appended.

, by a reference to two documents by
ngelo, printed in the *Carteggio inedito*
i, vol. ii. pp. 297 and 300, and there-
sily accessible to the Academicians, the
y of these two statues being the work
nelangelo is clearly established, and that
ee other statues, a *Virgin and Child*, a
nd a *Prophet*, on the same monument, were
nced by him, and were finished by Raffaello
elupo.

is appears that some uncertainty must be
d even to the decisions of experienced
n the originality of works of art when
not assisted by historical documents, or
consult them.

The Academicians took no notice of a sketch from St. Petersburg also attributed to Michelangelo, and exhibiting much of his manner. It is evidently dangerous to pronounce decisively on unfinished works, as the great artist's followers imitated his method of blocking out in the marble as well as his design and composition.

C. Heath Wilson.

NOTES ON ART AND ARCHAEOLOGY.

A Bill to provide for the Protection of Ancient Monuments has been prepared and brought in this session by Sir John Lubbock, Mr. Beresford Hope, Mr. Russell Gurney, and Mr. Osborne Morgan. Among the commissioners to carry out the purposes of the Act it is proposed to include the Master of the Rolls, the Presidents of the Societies of Antiquaries of London and Scotland, the President of the Royal Irish Academy, and the Keeper of the British Antiquities at the British Museum. The main clauses of the Bill relate to the acquisition of monuments or of power of restraint by agreement with persons interested; to penalties on persons unlawfully destroying or injuring a monument; to the transfer of a monument to a local authority; &c., &c. The annexed schedule contains an interesting list of the chief ancient monuments in the three kingdoms, which it is hoped this Act will help to keep intact; they number forty-five in England and Wales, thirty-five in Scotland, and forty in Ireland.

Messrs. Agnew are holding at their gallery, 5 Waterloo Place, an "Exhibition of Selected High-class Water-colour Drawings;" not certainly all "high-class" to the dispassionate critical eye, but comprising, amid the total of 168, a fair number of attractive works. We observe—Walker, *The Sisters*, and *Well-Sinkers*; Turner, *A Mountainous Landscape*, of the "composition" kind; *Genoa*, a small blue painting, the Bay and Mole seen from aloft; *On the Rhine*, similar in character, less completed; Girtin, *Windsor Park*; Gilbert, *The Quarrel at Cards*; De Wint, *Aber, North Wales*; Cox, *Gossips on the Bridge*, a large and fine specimen; Heywood Hardy, *Fishers of the Nile*, pelicans; J. B. Pyne, *Olevano*; Thomas Pyne, *Venetian Courtyard*; Gallait, *Art and Liberty*; William Hunt, *Cimon and Iphigenia*, the well-known rustic subject; A. D. Fripp, *Argyllshire Coast*, a superior example; F. W. Burton, *Interior of Bamberg Cathedral, Franconian Peasants at a Festival*; also *Resting*, a young peasant-woman, with nice expression; Cristall, *Blackgang Chine*; Powell, *The Rantipike, or Liverpool Trader*; Prout, *The Canal, Venice* (an unmeaning title for a clever picturesque little view of an arcaded walk over one of the small canals); Millais, *Chevalier Bayard refusing the Ransom*, silvery in tone; Scheffer, *Les Femmes Suliotes*, a sepia drawing, much wanting in variety of form and surface; Barker of Bath, *The Junction of the Wye and the Severn*, a dignified tinted drawing; Lewis, *A Turkish Lady*, not a very good specimen of his older manner, the face overmuch like the fashionable dames of Alfred Chalon; Rosa Bonheur, *In the Forest of Fontainebleau*, a group of deer; Alfred Hunt, *Cloud-March, Twilight*, grand in blue dimness.

An important book on early goldsmith's work by M. Charles de Linas, of Arras, will be published in March, under the title of *Les origines de l'orfévrerie cloisonnée*.

M. van de Weijer, of Utrecht, whose excellent reproductions of Dürer's *Life of the Virgin* and *Great Passion* were noticed in the Academy some time back, will issue in March a reproduction of the series of the *Apocalypse* from the magnificent set of early impressions in the collection of the late M. Cornill d' Orville, of Frankfort. The plates will be accompanied by a descriptive letterpress and preface by Mr. W. H. James Weale, of Bruges.

Among other objects of art sold on the 9th inst. at the Hôtel Drouot, was the wedding dagger of King Henry IV., which fetched 12,500 fr. The handle and blade are richly decorated with gold, and are incrusted with small medallions of mother-of-pearl; the whole of the piece is covered with the crowned cypher of the King, the arms of France, *fleurs-de-lis*, and a quantity of inscriptions in Old French.

The Neapolitan artists gave a farewell breakfast last week to the painter Gérôme, and, on returning to his hotel, he found an officer of the royal household, charged to give him, in the name of Victor Emmanuel, the cross of a Knight of the Order of SS. Maurice and Lazarus; M. Goupil, who accompanied M. Gérôme, being also decorated with the cross of the Order of the Crown of Italy.

The sale by Messrs. Sotheby, Wilkinson, and Hodge of the magnificent collection of engravings formed by the Rev. J. Burleigh James, late of Knowbury, Salop, is announced to begin on March 19, and will extend over twenty-eight days in March, April, and May. The collection is especially remarkable for its portraits (thirteen of which are reproduced in the catalogue) by Reynolds, Hoppner, Romney, Van Dyck, and other masters, most of which are offered in the very finest states. A nearly complete set of the works of Wenzel Hollar is also worthy of notice.

Miss Clara Montalba, one of the talented sisters of that name who have won for themselves a warm recognition among English artists, was unanimously elected a member of the Société Royale Belge des Aquarellistes on the 7th of this month. With the exception of Mr. Poynter, Miss Montalba is the only English artist who is a member of this society.

The celebrated altar-piece of *The Last Judgment* by Roger Van der Weyden, which was placed by the Chancellor Rollin in his newly-founded Hospital at Beaune about the year 1477 and which has been preserved in that establishment ever since, is at present in Paris undergoing the most careful cleaning and restoration. The various coatings of paint which had been laid on from time to time, covering the nude figures that were deemed objectionable, have all been skilfully removed, and the whole picture, it is said, comes out with marvellous freshness, and reveals a delicacy of drawing and minuteness of finish that could scarcely have been suspected in its disfigured condition. It is in the care of M. Reiset, the Director of Museums, and one may be sure that no injurious chemicals will be used in its restoration, such as often prove fatal to old works in the end, although their immediate effects are so striking. It is proposed, we believe, to exhibit *The Last Judgment* for a short time in the Louvre when its restoration is completed.

A lecture on "German Art in Prague," which was delivered by Dr. A. Woltmann last November in the Prague "Concordia," has just been published by E. A. Seemann. This lecture created quite a tumult in Prague at the time of its delivery, by offending Bohemian national prejudices, but unexcited readers will be likely to accord it a more impartial reception. It merely, in sketching the history of art in Prague, points out with scientific accuracy the various foreign influences that were brought to bear upon its development. This, we suppose, is what the Czech party in Prague did not like.

Michael Neher, one of the last of that group of Munich artists whose principal works were executed in the period of Ludwig I., died recently at Munich, where he was born in 1798. He has long been a patriarch among artists there, but his art has had little influence over the modern Munich school.

A second edition has just been published by T. O. Weigel of Heinrich Otte's *Archaeological Dictionary*. This valuable text-book has been

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greatly enlarged, and as far as possible, the results of modern research made known to students.

The resident and non-resident members of the University of Oxford are raising a guinea subscription for a portrait of Bodley's librarian, the Rev. H. O. Coxe. The list includes upwards of 260 names, and is headed by the Prince of Wales, Prince Leopold, and Lord Salisbury.

The great picture by Rubens of *The Feast of Venus*, in the Belvedere at Vienna, has been undertaken by W. Unger, whose unusually large etching of it will appear, it is announced, in the next number of Miethke's *Belvedere Galerie*.

The Minister of Public Instruction in France has brought before the Superior Council of the Fine Arts a project for a law relating to the rights of artistic property which shall determine many points that are now controverted in the purchase and the sale of works of art, and regulate definitely the relations of the artist both to the dealer and the amateur. The attention of the Belgian Government is also being directed to this question. A passage in the Budget for the Interior points out the need of some new regulation which shall protect artists against falsifications better than the law of 1793.

The Municipal Council of Nancy have resolved to erect a statue to Callot in one of the public places of their town, which was the birthplace of that remarkable artist.

We have received the first number of *The Portrait*, a publication which proposes to give weekly a photograph and memoir of some distinguished individual. It begins liberally by giving portraits of all the members of the Conference. The letterpress of this number is by Mr. Sutherland Edwards; and we are promised in the next a portrait of Mr. William Black, the novelist, with a memoir by himself.

Foreign art-publications seem to be taking a lively interest just now in art in England. While the *Gazette des Beaux-Arts* is occupied with our museums, and *L'Art* from time to time with certain of our English painters, the *Zeitschrift für bildende Kunst* records a visit paid to Chester by T. von Tschudi, and gives an interesting account of the mediaeval houses to be found in that delightful old city. Illustrations are given of Bishop Lloyd's house, God's Providence house, and Bridge Street. "Genre-painting in Vienna before the year 1848" is the title of the second article, which consists of a lecture delivered by R. von Eitelberger at the Austrian Museum. The other contributions are "The Parchment Codex of Giuliano da San Gallo in the Barberini Library at Rome," by R. Redtenbacher, and "The Goddess of Fortune in the Book-Printers' Marks of the Sixteenth Century," by Dr. G. Sells.

In the *Gazette des Beaux-Arts* M. Reiset continues his National Gallery criticisms, dealing this month with Pollajuolo, Signorelli, Botticelli, Vittore Pisano, Mantegna, Bellini, Perugino, Francia, and other fifteenth-century masters. He offers, in particular, some interesting particulars respecting Vittore Pisano, a master whose works are extremely rare, but who is represented in the National Collection by a *Saint George and the Dragon*, which is considered undoubtedly authentic. M. Reiset leaves this work, however, to speak of a volume of drawings in the Louvre, in which he recognises the hand of this painter, and also of a picture in the same gallery which, although assigned to Gentile da Fabriano, he judges by various analogies to be by Pisano. An interesting contribution to Art history is made by M. L. Lalanne in this number, in the shape of an unpublished journal of the travels of the celebrated architect and sculptor, Giovanni Bernini, who at the request of the King came to France in 1665, to superintend the new buildings of the Louvre. The journal was kept, not by Bernini himself, but by a certain M. Chantelou, who relates in a lively manner many interesting details concerning life in Paris at that time, and especially recounts the stories and *bons mots* of Bernini, who seems to have been a good talker as well as a grand gentleman and famed artist. The only illustration that calls for remark is an admirable etching by Waltner of a portrait of Mdme. Lebrun by herself.

In the *Numismatic Chronicle*, vol. xvi, part 3, F. W. Madden finishes his "Supplement to the History of Jewish Coinage and Money in the Old and New Testaments." Everyone knows Mr. Madden's *History of the Jewish Coinage*; and everyone will shortly find it necessary to know this supplement, which brings the work down to the present date. For the last two years the supplement has been insidiously appearing in the *Numismatic Chronicle*, and, now it is at length completed, we are surprised to find that it forms a work of more than 300 pages. In the earlier portions we regretted to observe a spirit of hostility to M. de Saulcy (apparently reciprocated to the full by the French numismatist) altogether unseemly in the work of a scholar; but latterly Mr. Madden has become more amiable and at the same time more interesting. The present part, concluding the work, will be found of considerable value and interest. It deals with "Money in the New Testament," and appeals as much to Biblical students as to special numismatists. The names applied to money in the New Testament are fully discussed. Separate sections are devoted to the discussion of tribute money, both sacred and civil; the "piece of money," "penny," "piece of silver," "farthing," "mite," "money-changers," "treasury," &c. And appendices are added on Weights, Writing, and the Bibliography of Jewish Numismatics. To the same number of the *Chronicle* W. S. W. Vaux contributes a paper on an "Indenture preserved in the Bodleian Library relating to certain Farthings of James I." H. S. Gill has an article on "Seventeenth-Century Devonshire Tokens," not abounding in interest. S. Lane Poole gives a selection from the Copenhagen Cabinet of Oriental Coins; and C. F. Keary contributes a review of Dannenberg's work on the German Coinage.

THE STAGE.

"LOST IN LONDON," AND DISTINGUISHED AMATEURS.

Lost in London is one of a very few quite recent dramas which bid fair to take their place with works like the *Corsican Brothers* or the *Lady of Lyons* or the *Overland Route* as pieces which, in moments of difficulty, may safely be appealed to: they are sure to find sympathetic audiences for a few nights at any time. The pinchbeck poetry of the *Lady of Lyons*, the swiftly following and skilfully ordered incidents of the *Corsican Brothers*, the genuine comedy of the *Overland Route*—unfair as that comedy is to Anglo-Indians, of whom the pit has no knowledge—secure a certain reception for these pieces at least, so that they tend to pass into the accepted repertory of the English player. And the thoroughly English player—the actress of the very English humour of Mrs. Mellon, the actor of the very English pathos of Mr. Emery—is in a fair way to assign *Lost in London* to the same class: the class of stock dramas which it behoves him to know. Neither the flowery sentiment so apt to be mistaken on the stage for poetry, nor the art of perfectly skilful construction is to be found in the piece, but a story not without real if common pathos, lighted up here and there by a rough and congenial humour. It is the kind of piece which our very English actors of twenty or thirty years' fame—those whose art shows no trace of that French inspiration not difficult to discern in the art of many of their younger brethren—are best qualified to play without sense of anything lacking to the effect aimed at.

And at the Princess's Theatre just now this play has been revived with performers for the most part thoroughly fitted to give it its good chance. An exception, indeed, may be made in the case of Miss Rose Coghlan, a somewhat gifted and forcible if a very unequal actress of passionate parts, who appears at the present time wanting in the quietude of pathos which so very much distinguished her predecessor in the part—Miss Lydia Foote. Miss Lydia Foote was born apparently for stage martyrdom and long suffering: the public and the managers at least have got to think so; and there is even a certain monotony in her assumptions of hopeless and gentle woe—in her Jaques-like proficiency in "sucking melancholy out of a song," her Hamlet-like trick "to persevere in obstinate condolement." Miss Coghlan seems to be an actress of much more varied ambitions, but neither nature nor art has fitted her for parts of pure pathos. She has not quite the gentle sense which can carry her through these parts without vulgarising them. Now, Mrs. Mellon finds in Tiddy Dragglethorpe a part "cut," as the French say, "to her figure." Her expression of rough good-feeling is spontaneous, ready and unsought, and her humour is bracing and shrewd. Job Armroyd is a character just as perfectly suited in its scanty leading lines to Mr. Emery, who, giving with sufficient vividness the happy life of the uncouth miner with his child-wife in the earlier acts, gives with all possible force, yet with hardly perceptible exaggeration, the sorrows and pity of his later scenes. There is not really much good writing in the piece, nor much individuality in the characters, but the characters are at least good outlines for skilled performers to fill up, so that the general and common may become particular and local. And those who would most insist on the conventionality or homeliness of the story would be merely unjust in allowing their disregard for it to tell against their estimate of the art of two at least of the principal actors. Neither the success of the modern fashionable comedy, nor even that of tragedy itself, will make invalid the claim of acting like this of Mr. Emery's and Mrs. Mellon's to the praise to be given to art wherever it is displayed.

One day last week the Opéra Comique was filled with an anxious and expectant audience awaiting the result of the efforts in high comedy of a troop of more or less distinguished amateurs, one of whom, it was said, was going very quickly to adopt the stage as a profession—nay, would surely make no small figure on it—and all of whom belonged either to "Society" or to those upper regions of a polite Bohemia which is at all events nearest it. The performance was too much talked about, and was too largely and designedly advertised, to claim exemption from criticism either on the ground of privacy or on the ground that it was given in a cause of charity. The former plea may, indeed, generally avail, but not when prices are high and placards big and the "great drum" is beaten pretty widely in the newspapers to call the public in. And the latter plea, moreover, would be idle, not in this case alone, but on most occasions of amateur performance, when it is but a *naïve* attempt upon our common sense to urge that all the trouble is really taken that Bulgaria may in the end have seven more blankets, or that a hospital ward may be brightened with decorations from Queen Square. No, no—these excellent people like to match themselves against the practised in the craft, and their game is no more entitled to be exempt from criticism than is that of the "Gentlemen of Yorkshire" playing against a professional Eleven.

The pieces both claim brief notice: *Tears*, an adaptation of *Les femmes qui pleurent*, by the "Mr. Bolton Rowe," who is partly responsible for *Peril* at the Prince of Wales's; and *Art and Love*, a slight dramatic sketch by Mr. A. W. Dubourg, of which the motive is really artistic and worthy. In *Tears*, as it was performed last week, the chief interest lay in the contest between a play-loving husband and his economical wife, who is bent upon restraining him; and Captain

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Arthur Gooch dealt in a thoroughly original way with the low-comedy element of the one, while Mrs. Monckton represented the wife with brightness and authority. Amateurs, coming forward so publicly, are to be judged, but judged leniently; only the leniency has not been needed in classing the performance of these two. Mr. Bolton Rowe, himself, was less worthily professional, and Lady Sebright, here and in an opening piece, wanted neither vivacity nor hearty endeavour, but the finish of real art.

Art and Love, a little amended, perhaps, and a little enlarged, ought to be brought out promptly on the every-day stage. It is the neat and delicate record of the struggle and regret of an artist of the theatre whom marriage has separated from her craft. In it there is little to tell, but much to see, three at least of the characters being sufficiently individualised—the husband of the actress, an affectionate young gentleman possessed of the substantial heritage of a Birmingham merchant; his wife, whose love, not only of the excitement of the theatre, but of the sense of the due exercise of what seems to her a vocation, it is hard to repress; and, lastly, Jackson, the old theatrical teacher, brought into new and tempting connexion with the young wife as the manager of a travelling company he asks her to patronise. Mr. Schwabe was, last week, the husband. He is an amateur whose obvious pains have not made him, in the little needs of the stage, an adept as a professional player. Mrs. Monckton was the wife, and she played with undeniable force and truth, and with a quite remarkable command of the resources of the art she has closely studied. She found in Mr. Palgrave Simpson, as the old dramatic teacher, the support of an expert. We are to see the piece again, and with the same performers; but it should not be allowed to fall into retirement after this second representation. Our stage, of course, has players fully able to do justice to its delicate points, and audiences cannot be wholly without delicate appreciation when they have applauded slight pretty things like the *Happy Pair* with Mr. and Mrs. Kendal, and *Sweethearts* with Mrs. Bancroft. FREDERICK WEDMORE.

UNDER a new name, Mr. Tom Taylor's comedy *Babes in the Wood* is promised for to-night at the Strand.

Cora will be brought out on Wednesday next, with Mrs. Vezin in the part that is here to be the *title-rôle*.

MR. PHELPS, we hear, is about to begin his farewell engagements in the country. They are to commence at Manchester. The veteran actor has passed his seventieth year, but he will retire very nearly, if not wholly, in the fullness of his powers.

A NEW piece by Mr. Albery is said to be coming out at the Criterion. The subject is understood to be from a French source, which is perhaps wise, as Mr. Albery of late has failed in his themes, while he has always been bright and successful in his dialogue.

Great Expectations is promised us immediately at the Aquarium Theatre.

A SERIES of performances of approved yet not hackneyed modern pieces will be given at the Crystal Palace, under Mr. Wyndham's direction, on Tuesdays and Thursdays, from March 1 to March 20, which will be particularly welcome at a time when variety is often lacking. The pieces are all of them adaptations of popular novels.

MUSIC.

MONDAY POPULAR CONCERTS.—BRAHMS'S NEW QUARTETT.

THE concert of last Monday evening at St. James's Hall was of very especial interest, as it was the occasion of the production of the latest chamber composition by the most eminent of living German musicians, Johannes Brahms. The new string quartett in B flat (Op. 67) had, indeed, been attempted by Herr Franke's quartett party at a recent concert. I was not able to hear it on that occasion; but I use the word "attempted" advisedly, because I was informed by competent judges who were present that the work was above the strength of the players, and this I can well believe after studying the score. No disparagement is intended either of Herr Franke or his colleagues; for there are certain works which are altogether beyond the reach of any but *virtuosi* of the very first rank; and this new quartett is one of them. How many, even of our first violinists, can give a really satisfactory performance of Bach's solo sonatas? Or how many pianists can do full justice to the latest sonatas of Beethoven? In Brahms's music, moreover, there is a special difficulty, apart from the mere technical demands made upon the performers, though these are by no means inconsiderable. Brahms, as has been more than once remarked in these columns, is pre-eminently a subjective composer. Out of the fullness of his heart his mouth speaketh; and, being a man eminently original in thought, many of his musical ideas move in paths so far away from the beaten track that it is difficult, at times, either for players or hearers to place themselves fully *en rapport* with him. This peculiarity is more observable in his later than in his earlier works, and in his instrumental than in his vocal—so far as I am acquainted with the latter. He writes, not for fame, nor for the general public, but only for a few kindred spirits, and even these will find in his later works many things hard to be understood.

It has been needful to say this much in order to explain the reception of the work on Monday evening, when enthusiastic applause was mingled with very audible sounds of disapproval. I must candidly confess that, although tolerably familiar with Brahms's style, I do not think I should have appreciated the quartett, in spite of a truly superb performance, had I not carefully studied the score beforehand. As it was, it impressed me extremely, and I am inclined to consider it fully worthy of its composer's reputation, while certainly less abstruse than its two predecessors, the quartetts in C minor and A minor, Op. 51. The first Allegro has a touch of Beethoven's humour in it; it is, indeed, so to speak, the continuation of Beethoven's posthumous quartetts, while occasional points in the harmony show that the music of Schumann has not been without its influence on the style of Brahms. It would, indeed, be strange were it otherwise. Every great composer must to some extent found his style upon those of his great predecessors, whose music, if the expression may be allowed, he assimilates, without thereby losing his originality. In this sense Brahms may be regarded as the continuation of Beethoven and Schumann, just as Beethoven himself continued Mozart and Haydn.

The Andante, which forms the second movement of the present quartett, is the most readily intelligible portion of the work. Its chief theme is a noble melody for the first violin, exquisitely harmonised, and, though very novel in design, perfectly clear in its outline. The Agitato in D minor, which replaces the customary Scherzo, is, on the other hand, singularly hard to understand. There is a wild, almost "uncanny," character about the music, which, to my mind at least, suggests a lovely panorama seen by glimpses through a thick mist. At intervals the clouds rise, and a scene of ravishing beauty lies before us; but in a minute all is obscure again, and only blurred outlines are indistinctly visible. To leave metaphor, we find in this movement, side by side with passages of wonderful charm, others so strange that they seem as if written in an unknown tongue, and we search in vain for the clue to their meaning. Similar passages may be found in other of Brahms's recent works. Will they always remain riddles? or are they, like the late quartetts of Beethoven (which on their first appearance were also pronounced incomprehensible) merely in advance of their age? Time alone will show.

In the finale of his quartett Brahms has adopted the form of variations, thus following the precedent of Beethoven in the great quartett in E flat, Op. 74. There is no form which, in the hands of a great composer, is more readily adapted to show complete mastery over the *technique* of his art; and those who know Brahms's variations for the piano, or his orchestral variations on a theme by Joseph Haydn, will be prepared to expect no ordinary display of skill in the present movement; nor will they be disappointed. The theme is of great beauty and striking originality, and the variations are of high interest: the last one, especially, is a masterpiece. To give unity to his work, the composer has here combined with the theme of his variations the chief subject of the first movement, and the two are worked together in a most skilful manner. The finale is a worthy crown to a very remarkable work.

At a recent concert in Paris, a new composition was, on its first performance, soundly hissed. The conductor (M. Pasdeloup, if my memory serves me) turned to the audience, and said:—"I am not at all surprised that you hissed that piece, for you do not understand it; I shall, therefore, repeat it at the next concert." Mr. Chappell might do well to follow the conductor's example; such a work requires several hearings to be fully appreciated. It only remains to add that the quartett was most magnificently played by Herr Joachim (at whose suggestion it was introduced) and Messrs. Ries, Straus, and Piatti, and that the rest of the concert included Schubert's beautiful but very diffuse sonata in B flat, finely played by Mr. Charles Hallé; Mendelssohn's trio in D minor; and songs by Herr Henschel, an excellent baritone singer, whom we had not heard before.

One word, in conclusion, as to the terrible annoyance caused to the audience by late arrivals. Mr. Chappell's request to subscribers, printed at the beginning of the season, to come early seems to have produced no effect at all. For the sake of those who wish to enjoy the music, he ought to have sufficient moral courage to close the doors inexorably during the performance of each piece. The thing is perfectly feasible: it has often been done elsewhere, and the good sense and right feeling of the large majority of his audience will certainly support him in carrying out so necessary a reform. As it is, the enjoyment of the first piece by those of the audience who are punctual is entirely destroyed by the thoughtlessness and selfishness of the late comers, who deserve no consideration. If they do not care enough for the music to come before it begins, they lose little or nothing by waiting at the door till it is over. Let Mr. Chappell only try the experiment, and the nuisance will soon be abated. EBENEZER PROUT.

THE only absolute novelty of last Saturday's Crystal Palace Concert was an overture by Antonio Bazzini, the celebrated violinist, entitled *Saul*, a clever but not specially interesting composition. Two other works were brought forward which are but seldom heard in our concert-rooms. These were Cherubini's splendid overture to his fine tragic opera *Medea*, and Haydn's so-called "Oxford" symphony, also known as "Letter Q." The latter had not been played at a Saturday concert since 1869, and well deserved revival. It derives its name of "Oxford Symphony" from the fact that it was the work which he selected for performance at Oxford on the occasion of his receiving the degree of Doctor of Music from the University. It is full of that peculiar charm which distinguishes Haydn's best works, and is worthy to compare with the twelve symphonies which he wrote for Salomon, with which it has, indeed, many points in common. In the finale, especially, the humour, we might almost say the fun, in which Haydn so frequently indulged in his instrumental works is very conspicuous; and one passage in this movement seems almost

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a foreshadowing of a well-known point in the finale of Beethoven's eighth symphony, another piece in which humour is a prominent element. Both overture and symphony were played delightfully by Mr. Manns's band. Miss Marie Krebs gave an excellent reading of Beethoven's concerto in G major, a work which exactly suits her style. Miss Krebs deserves our especial thanks for introducing Beethoven's own cadenzas, instead of interpolating (as is too often done) others totally foreign to the character of the music. It would have been easy to find other cadenzas affording more scope for the display of the soloist, and Miss Krebs's self-abnegation in favour of the music showed a true artistic spirit which merits recognition. The vocalists were Miss Sophie Löwe, who gave the two songs from Beethoven's music to *Egmont* with excellent taste, and Mdme. Antoinette Sterling, who brought forward the "Cradle Song" from Bach's *Christmas Oratorio*—a piece which, though charming in itself, is hardly very effective in a concert-room—and a song by Sullivan.

A PERFORMANCE of Verdi's *Requiem* was given at the Royal Albert Hall on Monday night, by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby. The solo parts were sustained by Mdme. Lemmens-Sherrington, Miss Anna Williams, Mr. Edward Lloyd, and Signor Foli. The Prince and Princess of Wales were present.

THE first concert for the season of the Philharmonic Society took place at St. James's Hall on Thursday evening. The programme, which contained no novelties, included Beethoven's symphony in C minor, the overtures to *Melusina* and *Oberon*, Grieg's piano concerto in A minor, played by Mr. Dannreuther—a work which, though new at the Philharmonic Concerts, has been more than once heard at the Crystal Palace—Spohr's Dramatic Concerto, performed by Mr. Henry Holmes, and vocal music by Mdme. Edith Wynne and Mr. W. H. Cummings.

THE second of the Classical Chamber Concerts at the Allen Street Schools, Kensington, took place on Wednesday evening, when an interesting selection from the works of Schumann, including among other things his great trio in D minor, formed the first part of the programme. The instrumentalists were the same as at the first concert—Mr. J. S. Shedlock (piano), Herr Polonaski (violin), and Herr Lütgen (violoncello); the vocalists were Mdme. F. Christiani, Mdlle. Therese Rosa, and Mr. James Sauvage.

MR. WALTER BACHE's annual concert, always one of the most interesting events of the musical season, will take place next Tuesday at St. James's Hall, when there will be a full orchestra of ninety performers, conducted by Mr. Manns. Two of Liszt's symphonic poems, "Mazeppa" and "Les Préludes," are to be given; and Mr. Bache will play Chopin's concerto in F minor, as re-scored by Carl Klindworth, and Liszt's concerto in A major. Mrs. Osgood will be the vocalist. In anticipation of this concert, Messrs. Stanley Lucas, Weber and Co. have just published an English translation, by Dr. Hueffer, of Wagner's very interesting letter on "Liszt's Symphonic Poems." The little pamphlet is well worth reading by all who propose to attend the concert.

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LITERATURE.

Across Africa. By Verney Lovett Cameron, C.B., D.C.L., Comm. R.N. In Two Volumes. With numerous Illustrations. (London: Daldy, Isbister & Co., 1877.)

TOWARDS the end of 1871, when nearly two and a half years had elapsed since any written communication had been received from Dr. Livingstone in Africa, and anxious suspense as to his fortunes prevailed throughout this country, the council of the Geographical Society felt that it was impossible for them to sit longer quietly in England and make no effort to succour the great traveller. Hence arose the first "Livingstone Search Expedition," on which great hopes were built, and which left England in February, 1872. It was not destined, however, to do anything for Livingstone or for African geography, for soon after its arrival at Zanzibar Mr. Stanley returned thither from the interior with the joyful news that he had found Livingstone alive and well; and, through a lamentable misconception of Livingstone's wishes by its leader, the English expedition collapsed at once and returned ignominiously to this country. Not long afterwards a second expedition was organised to carry out the intention of the first, and Lieut. Cameron was chosen as its leader. Though a novice in African inland travel, Cameron had already spent three years in boat-surveying on the East African coast, and had mastered Ki-suaheli, the language of the half-breed coastmen and traders, and the most useful passport to the interior. He was also well known as an experienced surveyor and for his skill in determining astronomical positions, and had shown his scientific tastes in his translation of Admiral Butakoff's *Nouvelles bases de tactique navale.* He was accompanied from England by Dr. Dillon, an old messmate; Lieut. Murphy, R.A., joined the expedition as a volunteer at Aden; and at Zanzibar Robert Moffat, a grandson of Dr. Moffat and nephew of Dr. Livingstone, who had sold off his inheritance in Natal and had realised every penny he possessed to devote all to the cause of African exploration, came prepared to give his whole energies to the work. In February, 1873, the expedition left Zanzibar, and between that time and November, 1875, when he reached Benguela, Cameron accomplished his wonderful march across tropical Africa.

The book before us is a very simple and straightforward account of the incidents of this great march, which has given Cameron's name an undying place in the history of African discovery. Its earlier chapters recount the endless delays and worries, and desertions from the motley crew forming the caravan, which tried the patience and perseverance of the leader at the outset from the East coast. At length in March, 1873, Cameron and Dillon made a start from Bagamoyo, leaving Murphy and Moffat to bring up a second contingent to the *rendezvous* at Rehenneko, beyond the dreaded Makata swamp. But even before these divisions could unite for the journey, one member of the expedition fell a victim to African climate. Moffat, who had come filled with such noble hopes and aspirations, died of fever, not far from the coast, in the same month, it was afterwards known, as his great uncle on the shore of Lake Bemba. Along the route to Unyanyembe, over the country already described by Burton, Speke, Grant, and Stanley, through the territory of the tribute-exacting chiefs of Ugogo, the travellers found the heavy tax on passage enormously increased; where Burton could buy sixty-four rations for a *doti*, Cameron could never get more than twenty, and rarely more than ten. At the Arab station in Unyanyembe, 450 miles from the coast, which was reached in August, a hearty welcome was given to the weary travellers by the traders, who live comfortably here in well-built houses in the midst of gardens and cultivated fields. The country immediately beyond this point, through which the direct route to the Tanganyika passes, had been kept in a ferment for many years, without prospect of peace, by Mirambo, originally a chief of a small district of Unyamwesi, who, having been defrauded by some of the traders, and having been refused redress, gathered a band of followers, closed the route to the lake, and, keeping continually on the move, holds a wide tract of country in fear of him, and has now and then made successful raids on the Arab station. Delayed at this place for several months in collecting fresh porters for the further journey, and harassed by continual desertions, all three leaders of the expedition suffered terribly from repeated fevers. Cameron writes: "Out of forty-five days, I have had one fever of eight days, one of seven, one of five, one of four;" and presently, to add to their miseries, Dillon and he all but lost the use of their eyes from ophthalmia.

The torture of delay is well expressed in the exclamation in Cameron's diary: "Oh! for a chance to get out of this fever-stricken place, and to feel that one is doing something. I should feel as happy as a king, aye, and far happier too, if I only heard I could go on, even if I had to walk barefoot the whole way." On October 20, as Cameron lay prostrate and dazed from constant fevers, his servant came running into his tent with a letter, which with difficulty he deciphered, but failing to attach any meaning to it, took it to Dillon. It proved to be from Livingstone's faithful servant, Jacob Wainwright, reporting the death of the traveller beyond the country of Bisa, and telling that he and Livingstone's remaining servants had brought the body to within a short distance. A few days later these men came into Unyanyembe. The main purpose of the Search Expedition was thus sadly finished, and it remained to consider what course to pursue—to retire or to go on. Reading rather in the spirit than by the letter of his instructions, Cameron decided upon going forward to Ujiji, to secure a box which Livingstone had referred to almost with his last breath, and thence to push on to Nyangwe and the Lualaba, to endeavour to follow up his explorations. Dillon would also have gone on, though Lieutenant Murphy had resigned and intended to go back, but his continued illness necessitated his immediate return to the coast. Only a few days after this separation, Cameron received the sad news that Dillon, in the delirium of fever, had taken his own life. Henceforward for two years Cameron marched alone with his native following. Having reduced his caravan to a minimum, he set out by a long circuitous route southward round the country held by Mirambo, and on February 18, 1874, just a year after he left Zanzibar, the grey expanse of Lake Tanganyika came into view. Sailor-like, his first thought was of a cruise round the lake to survey its shores, and soon the *Betsy* and *Pickle* canoes were threading their way round the picturesque and well-peopled bays and hilly capes of the hitherto unexplored southern half of the lake. In coming northward again along the western side, in a break in the hilly coast, Cameron discovered what he believed to be the outlet of the Tanganyika, called the Lukuga river, and he returned to Ujiji with the intention of tracing the course of this supposed outlet, so as to decide the vexed problem of the relation of the lake to the river system of Africa. But neither guide nor interpreter could be found for this route, and the project had to be abandoned.

In May, full of the hope of getting canoes at Nyangwe (Livingstone's furthest point on the Lualaba), and thence of floating down the unknown waters of the Congo to the west coast, Cameron recrossed the Tanganyika to its western shore, and marching through the populous and well-cultivated country of Manyuema, which is full of streams of bright water, reached the settlement of the Arab traders at Nyangwe, nearly midway between the east and west coasts of the continent, in August, 1874. At once he endeavoured to collect canoes for an attempt to go down the broad river to the reported Lake Sankorra and to the sea, for there could now be no reasonable doubt that the Lualaba was one of the main tributaries if not the head stream of the Congo, since the levels obtained at Nyangwe proved conclusively that it could never join the Nile. But no one could be found willing to dispose of his canoe, even at an exorbitant price. After a fortnight had passed here an expedition which had been looting slaves, goats, and everything it could lay hands on in the country south of the river returned to Nyangwe, and soon after a trader named Haméd ibn Haméd, or Tipo-Tipo, came from his permanent camp on the banks of the Lomami, an important southern affluent of the Lualaba, to settle a difference caused by an attack by the Nyangwe marauders. Tipo-Tipo advised Cameron that to reach Lake Sankorra the best way was to return with him to his camp on the Lomami, whence natives were continually passing backwards

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and forwards to the lake. Leaving Nyangwe in his company, Cameron entered on ground hitherto quite unknown to Europeans, and every step of his route thence for about 1,200 miles, to where he again came upon Livingstone's older route at the head of the Zambesi, was a fresh gain to geography. In its description of strange scenes and peoples this portion of his book has a most romantic interest. Another disappointment awaited the traveller at Tipo-Tipo's, and the hopes of an easy journey to the mysterious Sankorra, to which traders "wearing hats and trousers, and having boats with two trees (masts), come," doubtless from the west coast, were dashed to the ground by the answer given to his messengers by a chief whose territory must be crossed, that none should ever pass without fighting their way. The rumour of Portuguese traders having come to the capital of the king of the country of Urua, which lay about a month's journey S.S.W. of this, decided Cameron to take this direction in search of them, and thence perhaps to work back to the line of the Congo. The march lay along the Lomami river, and across its multitude of smaller tributaries, through a fair populated country with large villages and well-built huts, disposed in long streets with bark-cloth trees on each side. The people were friendly, and the chiefs brought small presents of corn or dried white ants, which are eaten here with porridge as a relish on account of the scarcity of animal food. Soon after large tracts of country were crossed, in which many villages had been destroyed by parties belonging to the King of Urua and the Portuguese, the people of which had been carried off as slaves, the land laid waste, and the oil-palms and banana trees cut down. An incident of the journey here shows the wretched condition into which the slave-trade has thrown the country. Cameron says:—

"During the night a rifle and cartridge-pouch having been stolen, I spoke to the chief respecting the theft. He declared he knew nothing about it, and begged and prayed me not to destroy his village on account of it. Of course, I had no intention of doing this, and so I told him; but he could hardly believe such forbearance on my part possible. And when he saw us depart without having done any harm, his delight knew no bounds, and to show his gratitude for what he evidently considered unwonted lenity, he brought some goats to our camp as a gift. I only accepted one, and gave him a present in return, on which he knelt down and fairly covered himself with mud in token of thankfulness."

Farther in the southward march into Urua, the only hostile attack experienced in the whole journey compelled Cameron to barricade himself and his caravan within a circle of huts. Notwithstanding several volleys of arrows, none of his party were wounded, and his great tact was shown in concluding a peace without firing a gun. The chief place of King Kasongo of Urua was reached in October, and here, in the very centre of Africa, Cameron found two traders who had come, the one from the east, the other from the west, coast. One was Jumah Merikani, a fine, portly, and most intelligent Arab, who had met Speke and Burton in Ujiji, and who saluted the traveller with a "Good morning," and proved a most hospitable and kind friend; the other was an old and ugly negro, named José Antonio Alvez, or Kendelé by the natives, dressed certainly in European fashion, and speaking Portuguese, but presenting no other signs of civilisation, and who, though he professed to be the most honest man on the face of the earth, proved to be a most brutal specimen of humanity. Waiting for the return of Kasongo, who was absent collecting tribute, and burning such villages as did not pay it, over his vast territory of Rua (perhaps more extensive than the United Kingdom), Cameron remained here virtually a prisoner for many months. With difficulty he obtained permission to make two excursions, one northward to Lake Mohrya—a small basin in which three villages are built on piles, and between which the inhabitants pass by swimming—and southward to the much larger Lake Kassali, one of a long chain on the Kamarondo-Lualaba. Till June, 1875, Cameron was detained at Kasongo's capital, an unwilling witness to the horrors and debaucheries which have followed the wake of the slave-trade into this region of Africa.

With rapidly-diminishing supplies and shattered health, all hope of returning to the great waterway of the Congo had to be abandoned, and at last the only resource left to him was to accompany the slave-caravan of the rascally Alvez on his return journey to Bihé on the outskirts of the Portuguese territory, a fortnight or three weeks' journey from whence would take him to Benguela or Loanda. Though it is to be regretted that the first Englishman who has been seen in this part of Africa should have appeared in such vile company, yet in no other way could such an insight have been obtained as that which Cameron gives us into the atrocities which are perpetrated under the Portuguese flag in Central Africa.

The troubles and difficulties of the journey increased rapidly as the west coast was neared, till at last absolute starvation compelled Cameron to leave the greater part of his followers and make a rush with one or two picked men for the coast. As it happened, he did not reach Benguela a moment too soon to receive the medical aid in which lay the only chance of saving his life. The welcome which greeted the return of "the first European who had ever succeeded in crossing tropical Africa" on his return to civilisation may be well imagined.

Of the immense gain to geography and knowledge of inner Africa which results from Cameron's journey it seems needless to speak; the red line which marks his track on his map gives a base for future explorations determined by a far more extensive and numerous chain of observations, both for position and elevation, than has ever before been known in African travel. But it has a far higher value as a line along which an Englishman has passed without making a single enemy, and leaving an honourable name behind him, and over which no future European traveller need fear to pass.

Though not deficient in literary merit, the sustained interest of Cameron's adventurous journey places his book above the need of much aid from that source, and the well-drawn illustrations also much enhance its value in giving true notions of scenes and peoples. The naval crown which appears on its boards is indeed a well-chosen emblem of Cameron's work. Keith Johnston.

German Love. From the Papers of an Alien. By F. Max Müller. Translated from the Fourth German Edition by G. A. M. (London: Wm. Mullan & Son, 1876.)

There are some books that come to the reader with such a peculiar charm of their own, such a grace and tenderness, such simplicity and sympathy, that he has no other feeling than gratitude for them. He makes no question as to whether they are clever, or strong, or wise; they speak to him and say something which makes him glad, and he is not critical but thankful. To this class belongs Prof. Max Müller's little book called *German Love.* It can hardly be ranked with works of fiction; it does not even come under the category of novelettes, for it is only a pathetic little story; but it is more than this—it is a poem. The plot can be told in a few words. A young German falls in love with a certain Countess Maria, who is sister to a prince and is a hopeless invalid. He worships her while he is a boy, and loves her when he is a man. His love is returned by the Countess, who finds in his friendship the sympathy and the spiritual impulse which her invalid life has prevented her from finding in a more extended sphere. But her doctor, who has a special interest in her, becomes aware of her danger, and sends her friend away to wander sadly in the Tyrol. After a time he is drawn by destiny to the country house of the Countess, where he again finds her and makes his declaration of love. The Countess confesses that she returns it, but that she is afraid of her brother, and that the difference of their stations in life must be an insuperable drawback. At last the importunate pleading of her lover overcomes this difficulty, she promises to marry him and he leaves her in complete happiness, to hear next morning that she is dead.

It will be easily seen that the very slight plot in such a story is not what it is to be judged by: there is hardly any plot; there is no development of character; there is simply a delineation of friendship developing into passion, and the complete resignation of the lower will to that which it believes to be higher. But the charm of the story lies chiefly in the way it is told, the poetical feeling which prompts the language, and its perfect simplicity.

We cannot resist quoting the opening passage, which is one of those pieces of prose which remain in the memory as poetry.

"Childhood has its mysteries and its wonders; but who can describe them? who can interpret them? We have all wandered through that silent enchanted forest, we have all at one time opened our eyes in a perplexity of happiness, and the fair reality of life overflowed our souls. Then we knew not where we were, or who we were—the whole world then was ours, and we belonged to the whole world. That was an eternal life, without beginning and without end, without break and without pain. Our hearts were bright as the sky in spring, fresh as the scent of the violet, calm and holy as a Sunday morn. And what disturbs this peace of God in the child? How can this unconscious and innocent life

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ever have an end? What drives us forth from this bliss of union and communion and leaves us suddenly alone and desolate in this darkening life? Say not with solemn brow that it is sin. Can a child sin? Say, rather, that we do not know, and must resign ourselves. Is it sin that changes the bud into the flower, the flower into fruit, and the fruit into dust? Is it sin that changes the caterpillar into a chrysalis, the chrysalis into a butterfly, and the butterfly into dust? And is it sin that makes the child a man, and the man hoary-headed, and the hoary head dust? And what is dust? Say, rather, we do not know, and must resign ourselves."

The "Buried Life" by Matthew Arnold, and Wordsworth's "Highland Girl" are quoted at length, and between the Countess and her lover there are some interesting discussions, chiefly based on the *Theologia Germanica*. The dying countess has a closer sympathy with the passivity and will-lessness which is upheld by the anonymous author of this mystical book than her impetuous lover, who feels his humanity strongly within him, and argues that this passive state is too much like the Nirvāna of the Buddhist. It is seldom that a powerful intellect produces any work, however small, that does not bear some marks of its special bent, and the traces of research and philosophy in this little story are apparent, while its beauty and pathos show us a fresh phase of a many-sided mind, to which we already owe large debts of gratitude. The translation, which bears the easily recognisable initials "G. A. M.," could hardly be better; it is even difficult to realise in some places that it is a translation, so easily does the language flow, and so completely has it caught the tone of tender mysticism which runs through the whole book. These "Papers of an Alien" will remain in the mind when many longer and more fully developed, but less musical, works of fiction have passed out of it. F. M. Owen.

Russian Wars with Turkey. By Major Frank S. Russell, 14th Hussars. (London: Henry S. King & Co., 1877.)

After perusal of the Introduction to this timely and instructive retrospect, we felt something of regret that Major Russell had not attempted a more ambitious work. The title and scope of his book might well have admitted matter to fill two or three goodly octavo volumes; for the wars preceding that of 1828 are far too important to be compressed into some fifty pages, and the lessons, both of strategy and policy, taught by each campaign, read by the light of more recent history, would be useful to the present generation. The author, moreover, would have found in them illustration after illustration of his theory that in history similar causes produce similar results, and, let us add, of the recurrence of conditions so similar as to savour of the marvellous. If we revert to the language of the press in this country more than a hundred years ago, criticising the attitude of the two Powers then openly, as now presumably, belligerent, we recognise the actual sentiments, almost the very terms, applied to either side by the organs of popular opinion at the present hour. Let us just glance, for instance, at the state of things when the Turks were driven south of the Danube, in 1770. Russia, we are told, while labouring under financial difficulty, was straining every nerve to gain new territory and new subjects; to secure an indefinite length of frontier, with an endless chain of forts; to develop her commerce, and become a great maritime power. Turkey, admitted to be an unwieldy empire, tottering from misgovernment, and incapable of making fit use of the blessings bestowed upon her by Providence, was to be tolerated because the general interest of Europe demanded her retention among the Western States, and because her displacement and supersession would have been dangerous if not fatal. And what can be the meaning of all this, unless it express the real difficulty of the much-avoided but inevitable "Eastern Question" with which our present Ministers and present Parliament have to do?

But we will show more cause for regretting that the little volume under notice had not been larger. Major Russell, remarking on the sharp fighting at Choczim in September, 1769, says:—

"This great Russian victory was principally caused by the extraordinary rashness of the Turks, who crossed the Dniester to attack their enemies without having secured their communication in rear, or made corresponding attacks on the enemy's flank, and who, on a sudden flood of the stream and consequent destruction of their temporary bridges, were 'left in the air,' and utterly routed."

Now, if we credit the more respectable chronicles of the time, the blame is to the individual and not the nation. Moldovánji 'Ali Páshá—once a gardener, but then Grand Vizier and Commander-in-Chief of the Turkish troops—acted on this occasion with excessive impetuosity, and needlessly sacrificed the lives of his men. He caused the river to be crossed three times, and three separate assaults to be made on the Russians drawn up on its left bank. On September 3, met and repulsed by Prince Repnin, the Turks lost 4,000 men killed or drowned; on the 9th, when provided with three bridges thrown across the Dniester, a second repulse cost them no fewer than 7,000 lives; and on the 17th, the single bridge available for their passage was carried away by a sudden and extraordinary swell of the waters, and in addition to a prodigious slaughter they lost 64 pieces of cannon and 150 colours. These details, as given by contemporary writers, if indicative of more than common rashness, show also an executive valour nullified by administrative incapacity. Had they been summarised in this retrospective survey of Russian wars with Turkey, most readers would have benefited, while none could have taken exception; though allowance might be needed for probable exaggeration in estimated casualties.

Again, when the Turks and Austrians had declared war twenty years later, or in August, 1788, Major Russell states that on the 7th and 8th of that month

"the Ottomans boldly assumed the offensive, and, after a sanguinary battle at a place called Temesvar, near old Orsova, defeated the Austrians with great loss. The success, however, was not followed up with the ability which caused it to be achieved, and by the end of October the Vizier had to conduct an unfortunate retreat from a position he had previously gained, and in November an armistice was concluded for an indefinite period."

The invasion of the Banat by the Turks, to which allusion is here made, and the character of the conflict which ensued, afford matter for serious reflection, and might be profitably studied at a time when the military superiority of the Northern neighbours of Turkey is, perhaps, too confidently asserted. We learn that the desperate charge of the Osmanli cavalry near old Orsova (not actually at the capital, Temesvar) surpassed their prior known achievements in the field; that everything was borne down before them; that two battalions of Reisky were cut to pieces in a moment; and that the great body of Austrians who were opposed to the invaders fled, broken and routed, and were pursued to the defiles in the vicinity. The events which followed rapidly up to the date of the armistice are sufficiently stirring passages in military history to risk revival. We happen to have at hand the copy of an old journal, rather facetious than soberly political, in which the evidence of the popular feeling of the day is curious and to the point. The London *World* of November 10, 1788, attributing the circumstance of the retirement of the Ottoman troops, above quoted from Major Russell, to a prodigious fall of snow on the mountains of the Banat, cites a reported saying of the inhabitants of Temesvar, that "the Turks are lost, and they cannot find the Grand Vizier, even with the help of a lanthorn." But it significantly adds, "he possibly may become heard of nearer Belgrade than they wish."

A review of the campaigns in Europe and Asia during the years 1828 and 1829, interspersed with extracts from Moltke, takes up six of the twelve chapters; but even these pages, to be properly understood, should be read with a fuller narrative. Of the siege of Brailov or Ibraïl, the failure before Shumla, and renownless capture of Varna—before which place the Turks gallantly (and it is said by some for the first time) made acquaintance with the bayonet—the notice is necessarily brief and cursory. And so with the siege of Silistria, and up to the occupation of Adrianople, a period fraught with disaster to the Russian army, through plague, fever, dysentery, scurvy, and other severe forms of sickness. Colonel Chesney's faithful account of the battle of Kulewtschka will naturally arrest the attention of the military reader. As to the respective merits of the belligerents generally, Major Russell quotes the high testimony of Moltke to the "innate excellence of the Russian troops, the self-sacrificing obedience of their commanders, the steadiness of the common soldiers, their power of endurance and unshaken bravery in time of danger" (p. 105). On the other hand, the bravery and determination of the Ottoman soldiers, and uncertain temper of the Turkish commanders, at one time rash and impulsive, at another dull and lethargic, prove the justice of our author's remark that "had the Turks been commanded by scientific and energetic officers, it is more than doubtful whether either Brailov, Varna, or Silistria would ever have succumbed" (p. 119). The latest and most intelligent evidence that we

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possess on Russia shows no deterioration in the soldierly spirit of her sons: and there is yet, undoubtedly, much fighting power and prowess in the Osmanli, whatever may be his defects in military science.

General Paskewitch, not inaptly likened to Clive, is the unquestionable hero of the Asiatic campaign, of which a short but suggestive sketch follows the story of European operations. The defenceless state of the Turkish frontiers towards the Caucasus, and want of preparation to meet an invasion, by repairing fortresses or organising a local army, are now as ever serious considerations; and though distances are still great and resources doubtful, and a difficult country presents itself in the land approaches to the more vulnerable and coveted spots of Asia Minor, the linking of Tiflis to the Black Sea by rail, and establishment of telegraphs, practically almost everywhere, have changed the aspect of affairs greatly in favour of a hostile force possessed of civilised appliances. There is a curious letter from Paskewitch to Abbas Mirza, quoted on page 167, neither complimentary to the English nor to the Persians; but the truth of its contents is more likely to be admitted by the Shah's reforming advisers of the present day than it would have been in Fath 'Ali's time. "La Turquie," says the astute Russian, in concluding, "est nécessaire à l'équilibre Européen; mais les puissances de l'Europe ne regardent pas qui gouverne la Perse."

If we are unable to find space for a scrutiny of Major Russell's last three chapters, it is not because they are of less value than those preceding. From a political point of view their importance is vital. The first treats of the existing resources and present armed strength of both Russia and Turkey; the second reviews the chances of success of either combatant in the event of war; and the final chapter places before the reader the political aspect of the conventional Eastern Question. Some well-chosen extracts furnish useful data in the discussion of these matters; but the author himself has opinions of his own which merit attention. When he states that "the power of borrowing was one of the many advantages" which the Turk derived from the Crimean War, and laments that the money thus obtained was not "fairly or profitably expended," we readily accept his conclusion and sympathise with his regret. But when he adds that "there are nothing but some ironclads, some big guns, and a number of imperial palaces to show for the vast sums of which foreign bondholders have been robbed," we think he forgets that the profit of renewed loans was not solely on the side of Turkey, and if foreign bondholders have suffered *en masse*, some few foreigners may have also reaped a tolerably rich harvest in the field of Ottoman Finance.

Major Russell winds up his most interesting volume with an able summary. Unfortunately, the arguments are more or less based on hypothesis, and every event in his programme is a contingency. Nothing can more clearly demonstrate the difficulty under which he labours in this respect than to compare his calculation, at page 289, that two corps could be despatched from England "at a week's notice, and an equal number from India in scarcely a longer time, and could certainly arrive at the Bosphorus before the Russians could get there from the Danube," and his remark, at page 306, on the advantage of holding the Dardanelles. For if a hostile Power held the Dardanelles, or if the Dardanelles did not afford clear passage to an English fleet, how could our troops reach the Bosphorus at all?

F. J. Goldsmid.

A Year in Western France. By M. Betham-Edwards. (London: Longmans, 1877.)

This work may almost be regarded as the pendant of one which we reviewed in the Academy, No. 162, February 16, 1875, entitled *Round My House; Notes of Rural Life in France in Peace and War*, by P. G. Hamerton, and which gave a sketch of a clerical and aristocratical neighbourhood in Eastern France. The work now before us gives a description of scenery and social life in Anjou, La Vendée, and Western Brittany, from a Republican point of view. The difference in the value of the two works consists mainly in this: the one writer was in sympathy with the society of which he wrote, the other is antagonistic to it. Brittany and La Vendée can hardly be fairly described by one who looks almost solely through Republican spectacles.

In other respects the defects and excellences of the present work arise from the same cause: it is peculiarly a woman's book. All that relates to costume, colour, descriptions of scenery, and the general effect of architecture, whether of cathedrals, churches, of quaint mediaeval streets in out-of-the-way towns, or of weird megalithic monuments on the lonely moors or rocks of Brittany—all this is admirably given. But immediately that the writer touches on social life, or politics, or agriculture, there feminine exaggeration and the daring female logic which leaps at once from premiss to conclusion over mountains of opposing facts is only too conspicuous. At the same time we gladly acknowledge that this feminine attribute is not without its charm; it drives away all dulness, and keeps the reader in a state of amused astonishment or vexation, according to his peculiar temperament.

It is thus we are told that the sea at "Les Sables d'Olonne" is the "*bluest, warmest sea in the world*," and the favourite epithet of the Bay of Biscay is "lake-like." So we hear of "the vast discomforts of travelling in France, even in these days;" that "certainly French genius does not run in the line of hotel-keeping;" and that "rich people, who like their ease when travelling abroad, will spend their money elsewhere as long as French hotels remain as they are." English travelling ladies of the latter half of the nineteenth century delight to parade to the world their character of the spoiled children of fortune. Exaggerations of this kind might easily be passed over with a smile, but there are others, into which Miss Edwards has been led from trusting to partisan information, which are more serious, and against which we feel bound to protest. She lays down the law—or, rather, what she imagines to be the law—on points on which either her information has been the reverse of correct, or from which she has leaped to most unfortunate conclusions. One is as to the legal position of wives and widows in France. We could hardly believe our senses as we read assertion upon assertion, on page after page, that the legal status of women in France is inferior to that in England and in the United States. Our astonishment culminated at the following passage (p. 186): "In England we are accustomed to see tenant farms managed by widows till their death, the sons seeking their fortunes elsewhere. The goodwill of shops, also, and other business concerns are usually left to the wife by her husband, the children never dreaming of supplanting her. *In France it is not so.*" !!! From Veuve Clicquot, of Champagne notoriety, to the scarcely less illustrious Veuve Cournet, of Bayonne; from Parisian hotel-keepers to the mistresses of our pet inns on the frontiers, as farmers and tradespeople, many of the best-conducted businesses in France are in the hands of widows and of single women; and not only so, but the wife often carries on a business of one kind on her own behalf, while her husband is conducting a totally different one. In default of all other information, how is it that Miss Edwards can have overlooked the "Ve" so-and-so, over shops in every town in France? On the more debateable question of the relative advantage of large and small farms the reasoning is almost as curiously at fault. The writer believes in large farms, and gives, as an instance of the disadvantage of farming on a small scale, a farm of "less than ten acres in all, a small part of which was still brushwood or *landes*. For stock they had six or seven cows, three pigs, a horse, and large numbers of geese and poultry. Three or four acres were set aside for corn yearly," &c. (p. 185). Multiply this produce by ten or by one hundred, and where, we ask, is the English farm of less than 100 or 1,000 acres respectively which supports 70 or 700 cows, 30 or 300 pigs, and 10 or 100 horses, etc.? But it is in the matter of education and religion that our authoress has been most grossly misled. She can see good only in secular education. In reviewing Mr. Hamerton's book we stated, although no partisans of the Jesuits, that "the only good instruction we have met with in France has been that given in the Jesuit Colleges." Since that time the general competitive examinations have taken place, with the result that the Lycées have utterly failed, and the Jesuits as signally succeeded, in passing their pupils. We regret most deeply that an English lady should have penned such sentences as "childish, conceited, and ignorant as all nuns must necessarily be;" that "in spite of their exquisitely-white hoods and neck-handkerchiefs [*sic*], nuns must of necessity be as dirty as human beings can well be;" of "these meek-looking quacks who carry a lancet and a pair of forceps about with them as naturally as a rosary." As to this matter of cleanliness, which recurs almost offensively in the books of English tourists, we would remark that, if the English are, as they undoubtedly are, more cleanly in home ablutions, yet that *per contra* there is scarcely a town or large

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village in the greater part of France where one or more hot and cold bath establishments is not to be found, that the charge for a bath is low, and yet these establishments *pay*. Can the like be said of country towns and villages in England? Space will not permit us to point out numerous similar exaggerations or errors, as to the immorality of priests, the conduct of officers in the army, the Sociétés Philosophiques or Philomathiques, as compared with our own philosophical institutions, free libraries, and Mechanics' Institutes. We turn in conclusion to the more pleasant task of commending to the reader the descriptions of scenery and costume in the chapters headed "An Autumn Trip in Brittany." These will, we hope, be useful to many a tourist, only we must warn them that, interesting as their books may be, neither Henri Martin nor H. de la Villemarqué can be accepted as authorities or perfectly trustworthy guides in Keltic literature and archaeology.

Wentworth Webster.

RECENT WORKS ON GERMAN HISTORY.

Die Politik Oesterreichs in der Spanischen Erbfolgefrage. Von Arnold Gaedeke. (Leipzig: Duncker & Humblot, 1877.)

Der österreichische Erbfolgestreit und die Kaiserwahl Karls VI., VII. Von Karl Theodor Heigel. (Nördlingen: Beck, 1877.)

Ein kleinstaatlicher Minister des 18ten *Jahrhunderts.* Leben und Wirken Friedrich August's, Freiherrn von Hardenberg. (Leipzig: Duncker & Humblot, 1877.)

Zehn Jahre österreichischer Politik, 1801–1811. Von Adolf Beer. (Leipzig: Brockhaus, 1877.)

Briefe von Johann Philipp, Freiherrn von Wessenberg, aus den Jahren 1848–1858, *an Isfordink-Kostnitz.* (Leipzig: Brockhaus, 1877.)

Mommsen's recent attack on the Schlafrock style in history has not persuaded the learned men of Germany that history should have higher aims than burrowing in archives, and, in particular, than copying and annotating diplomatic despatches. This book on the Spanish Partitions is scarcely an exception to the prevalent dressing-gown fashion, although it contains occasional passages of narrative proper, and a few, if feeble, touches of personal description. Read—or, to use a more appropriate participle, used—with Mignet, Hippeau's *Harcourt Correspondence*, and Grimblot's *Letters of William III. and Louis XIV.*, it will furnish as minute a knowledge of the European public policy of the period as any student, however accurate, should care to obtain, so that little regret need be felt at Herr Gaedeke's failure to carry on his intended labours at Simancas. Herr Gaedeke gives a valuable *catena* of documents, many of them new, from the Vienna archives, and, having had access to the Harrach family papers, he is able to suggest various corrections of detail in the traditional accounts of the events between the first Treaty of Partition and the acceptance of the Spanish heritage by the Duc d'Anjou in violation of the second treaty. Voltaire, Coxe, and others, were far too ready to see the hand of the Duc d'Harcourt (who left Madrid long before Charles II. made his will) in results really due to the conviction which filled Spaniards that the projected dismemberment of their monarchy must be prevented by the adoption of a French Prince as the King of Spain's heir. Louis allowed Harcourt very little money, and St.-Simon's picture of the ambassador's influence does not fit facts nearly as well as De Torcy's assurance that diplomacy had done little, and natural causes nearly everything, for the Duc d'Anjou, an explanation too simple to be acceptable to those who love to hear of a "mystery in the soul of State." How shadowy was Macaulay's knowledge of these transactions may be seen in his review of Lord Mahon, where, completely substituting the diplomatic for the national energies at work, he does not even relate events in their real sequence, being, besides, evidently unaware of Harcourt's resignation of his post, and departure from Madrid, a year before the death of Charles II., a step partly inspired by the Duke's own sense of failure in his embassy. Herr Gaedeke ought to have looked up Bolingbroke's summary of these transactions (Eighth Letter on History), in which he speaks of *the misrepresentations of French policy by "lying scribblers."*

Charles Dashwood complained that people would point at him in the streets, and say, "There goes the worst Chancellor of the Exchequer that ever lived." Karl Albert of Bavaria, who became Kaiser under French and Prussian patronage in the beginning of the Austrian War of Succession, was quite in this sort of plight. Coupled by Dr. Johnson with Xerxes, as an example of the vanity of human wishes, the "bold Bavarian" has fared ill with historians, and his patriotic countryman will hardly procure a reversal of the accepted verdict. But if Heigel's purpose as a partisan will hardly succeed, his examination of archives, newspapers, pasquils, and ballads has enabled him to complete, from the Bavarian point of view, the picture drawn of the Austrian and Prussian chapters of the War of Succession by Arneth, Schäfer, and Droysen. Heigel has completely overthrown the famous charge against the Austrian Court of attempting to upset the Bavarian claim to the Austrian succession by forging the words "legitimate heirs" in the will of Ferdinand I., an accusation which the eccentric Hormayr, in his opposition days, expanded with fresh aggravations of his own, in his *Anêmonen*, naming the minister Bartenstein as the author of the "pious fraud," and, *credite posteri*, the Dominican Marquard Herrgott, the author of the magnificent *Monumenta*, with the brothers Pez as his accomplices. Heigel shows that the Bavarian Minister, when shown the Vienna copy of the will in the presence of the foreign ambassadors, held it up to the light, and could find no ground for suspecting "legitimate heirs" to be a gloss. He has now himself examined the will, and testifies that there has never been any tampering with its text. For all that, the Munich copy of Ferdinand's will actually read "male heirs." Schlosser's allegation that the Bavarian Government admitted that they had been imposed on is an invention. Another myth, finally demolished, let us hope, by Heigel, is the Treaty of Nymphenburg of May 18, 1741, between France and Bavaria, by which Karl Albert, in return for advantages promised to himself, agreed that Louis XV. was to keep all his eventual conquests in Germany. A copy of this alleged treaty having been printed in the Netherlands, Marshal Belleisle flatly denied its authenticity, and their High Mightinesses officially declared that they considered the whole to be a cheat. Heigel shows that later historians have been deceived by an unauthentic document in the French archives, and as his demonstrations are nearly identical with those at which Droysen has independently arrived, we may consider the matter as settled, although the venerable Ranke still refuses to be persuaded.

Hardenberg was a member of the gifted family which produced the Prussian Chancellor and the author known as Novalis, and was Minister of State in Würtemberg, Hesse Cassel, and Hanover from 1725 to 1767; his chief services fell in the Seven Years' War, when he worked for an Evangelical Union in Prussian interests. His biographer sees the times of Closterseven and Minden in the light of Sadowa and Sedan, so that his suggestion of a comprehension by Hardenberg and the Landgrave of Hesse Cassel of "Prussia's German Mission" must be taken *cum grano*. He observes that the mark of the Hardenbergs is the direction of their energies, in writing or action, towards the realisation of those dominant ideas of the time which are destined to obtain actuality later on. Of such "ideal striving" Novalis is cited in illustration, on the ground of his pervading notion of a future amalgamation of the Evangelical and Catholic confessions in a new and purer faith. Perhaps this remarkable discovery rests on family tradition; it is in flat contradiction with all that has yet been written about German "dominant ideas" at the date supposed, and is no less irreconcileable with the tendencies of the Romantic School than with the contents of Oesterdingen.

Beer's *précis* of the Austrian despatches and memoranda of the period (probably from the military archives) takes preponderant account of Austria's relations with France, such names as England and Pitt hardly occurring. An obscure passage in an Appendix throws, however, some light on the opinion, dismissed by Lanfrey as flatly contradictory of facts, that Napoleon's preparations at Boulogne were a mere feint intended to mask Continental projects. A memorandum of Metternich, written after his return from Paris in 1808, says that the Emperor never thought of invading England, and that his object was Austria. "The Emperor," writes the Ambassador, "himself told me this in conversation, an avowal not surprising to me, who had always disbelieved in the Boulogne pretences." Elucidation is not in Beer's line, or he would have told his readers that, for all that, Napoleon struck a medal in honour of the projected invasion, of which numismatic rarity two specimens and a fac-simile are extant. From Beer's own account of the relations of France and Austria between 1803–5 we should infer that Napoleon lied, and that Metternich was deceived. In 1804 Cobentzel stomached the murder of the

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Duc d'Enghien, as well as the establishment of the French Empire, and it was not till the spring of 1805 that he "negotiated himself" (as Gentz said) into war. Now, Napoleon's preparations at Boulogne—or, rather, from Brest to the Texel—were commenced in 1803, immediately after the rupture of the Peace of Amiens, when Napoleon had no breach with Austria in view. It may seem a matter of regret now that Kaiser Franz and Stadion should have so systematically rejected Napoleon's plans for Austrian aggrandisement on the Danube. Stadion was as resolutely opposed to expansion in that quarter as Andrassy is now, and considered the maintenance of Turkey to be a vital necessity for Austria. The Archduke Charles, with a programme less positive than that attributed to his son, Archduke Albrecht, and the "National Party" in our day, took a similar view, but maintained that Russia must on no account be permitted to occupy the mouths of the Danube, or to establish herself in contiguity to Austria's Southern Slavs.

Wessenberg, brother of Dalberg's famous liberal episcopal coadjutor, was in high Austrian employment in the beginning of the century, acted as Plenipotentiary at the Congress of Vienna, and lived to be Minister-President from June to November, 1848. He staved off the anarchy that was breaking over the Empire; but finding, after the Vienna insurrection of October, that the constitutional development which he represented and advised must be preceded by an interim of military repression, he handed over the government of the "pot of vipers" to Schwarzenberg before the meeting of the Diet of Kremsier. Writing, as he says, "in loco remoto"—viz., from Freiburg, in Switzerland—his judgments on men and things, German and European, show a knowledge, a perspicacity and political enlightenment rare in an Austrian statesman of the day. A comparison of his opinions on the German movement with those of other eminent persons, such, *e.g.*, as Bunsen, redounds widely in his favour. Wessenberg was a real reformer, and, though an Austrian, was free from those notions of mere Viennese particularism which Schmerling brought to Frankfurt, while he saw through the vain dreams of the Prussian hacks, whose party he well characterised as Girondins. His remarks on English affairs and statesmen show an entire freedom from the Continental prejudices of the time; his studies, which had extended in various directions, had included political economy, the currency, &c., in which he was well grounded, having made acquaintance with Vansittart and Huskisson, and studied Mill, Macculloch, and the other classics of "the dismal science." Wessenberg interspersed his letters with reflections and aphorisms, often written in French, many of which are both witty and wise. He often reverts to his experiences of former times—as, *e.g.*, to a conversation with Napoleon I. at St. Dizier before his abdication. Wessenberg said, "Au génie il reste toujours quelque ressource." Declining the compliment, Napoleon replied, "Ne croyez pas cela; il est un moment où tout génie devient impuissant, et l'histoire prouve que souvent il n'y a qu'un pas du sublime au ridicule." Could Wessenberg have forgotten that the Emperor said these last famous words to the Abbé du Pradt at Warsaw, on his return from the Russian catastrophe?

G. Strachey.

NEW NOVELS.

Asylum Christi: a Story of the Dragonnades. By Edward Gilliat, M.A. (London: Sampson Low & Co., 1877.)

Vivienne. By Rita. (London: Sampson Low & Co., 1877.)

One Golden Summer. By Mrs. Mackenzie Daniel. (London: Hurst & Blackett, 1877.)

Gwynedd. By Frances Geraldine Southern. (London: Remington & Co., 1877.)

Nettlestings; or, Country Quarters. By a Yorkshire Pen. (London: Sampson Low & Co., 1877.)

Under the guise of the history of the fortunes of the noble family of Cornelli we have a vivid description of the persecutions heaped on the Huguenots subsequently to the death of Colbert, and the Revocation of the Edict of Nantes. Despite his prefatory apology and the opportunity seized for drawing a very marked contrast, it is questionable whether Mr. Gilliat is wise in perpetrating flagrant anachronisms in an historical novel. People do not always read prefaces, and a writer with his power of description and argument is too often liable to carry away ordinary readers into the errors which he suggests. Also, is it justifiable to ignore chronology by describing two isolated events as happening almost simultaneously, and then to adhere to history in relating the consequences of the first, which would probably have been vastly different had the two events been really synchronous? The fifteen years between 1687 and 1702 worked a great change in the state of France, and if the Camisards had revolted at the time of the persecutions in Normandy, the subsequent results would scarcely have been what they were. Still, all this does not detract from the value of the book regarded simply as a novel, and the incidents, taken singly, have all their counterparts in history, from the sufferings of Mdme. de Cornelli to Pierre's escape to England (the Asylum Christi) in the potato barrel. The sketches of character, whether historical or imaginary, are excellent, and the social and religious tenets of the different sects are brought well into view. We have seldom met with a piece of Jesuitical casuistry equal to Père Beretti's advice to M. de Blainville on p. 161 of the first volume, or such just remarks on dogmatic Calvinism as those put into the mouth of the Sieur de Cornelli. We only meet with William III. twice. On the first occasion he cannot mount a restive horse; on the second he is almost knocked down by a married lady for attempting to kiss her! Is not this a little hard on poor William? Mr. Gilliat often gives us a bit of moral philosophy of his own, or propounds such problems as the following:—

"The truth is, a girl, if she be worth anything, must have love; and if her heart be sound she cannot help preferring the more worthy to the less. But if her bosom friend should prefer the same worthy lover, is she bound to sacrifice her love in favour of the girl who appears first in the field, or is the selfishness of love a virtue?"

We will leave this an open question, and turn to another French tale of quite a different stamp. Were it not for the purity of tone and absence of exaggeration in *Vivienne* the reader who did not notice the name on the title-page might well think that it was a new production from "Ouida's" pen. Raoul de Verdreuil (who reminds one forcibly of "Strathmore," except in proving himself a far more noble character) is deprived of his father's love, and, subsequently, of his estates, by the machinations of his stepmother, a young and beautiful woman, but the incarnation of wickedness. Having soon buried the old count, Blanche de Verdreuil reigns for a time in peace. But at last Raoul is able to punish his enemy, and prove that in marrying his father she committed bigamy. He happens to take into his service as secretary the husband whom she had deserted. The long-separated couple are confronted, and the wife commits suicide "by accident," leaving behind her a paper which proves that Raoul is not the heir to the Verdreuil estates, but that they really belong to Vivienne, a girl who had been living for some years at the *château*, till driven away by the countess's cruelty, and with whom Raoul had secretly fallen in love. The *dénouement* may be guessed. Albert Hoffmann, with his "music of the future" (not of the Wagner type), is an amiable personage. His love for Vivienne, his devotion to Raoul, his struggles and his death are effectively worked in. Fascination of style, and freedom from the objectionable element that so often disfigures tales of the "Ouida" class, should make *Vivienne* a success.

One Golden Summer, without being remarkably brilliant, has the characteristics of a good novel. It is written in an easy and ladylike style, has a definite plot, and shows a knowledge of society on the part of the author. The most noticeable point in the book is the introduction of a novelty in the way of children's love-making which is amusing. Hugh and Rosamund, divided by the envious laurel-hedge, put Pyramus and Thisbe to shame. The fair Rosamund, however, is afflicted with hereditary flightiness, and, when removed from the influence of her grandmother and an estimable lady of teetotal principles, is faithless to her Hugh, far away at sea. The "one golden summer" was the period during which she encouraged the addresses of the heir to an ancient baronetcy, who forsook for her his intended wife. The wedding-party are already in church, when the vision of Hugh in the gallery sends Rosamund into a fit. The baronet's son returns to his old *fiancée*, and the child-lovers are re-united. Such is Mrs. Mackenzie Daniel's new work, contained in three of the thickest volumes we ever saw in the way of novels.

The binding of *Gwynedd* has a strangely bilious appearance, and internal examination would be likely to bring on a headache, if the reader tried conscientiously to remember the relations to each other of the numerous characters. Really, Miss Southern

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should have prefixed an explanatory table of the *dramatis personae*. This would have mitigated the appalling suddenness with which we meet new faces in almost every chapter. There are about half-a-dozen couples all made happy in two volumes, but one feels a sense of disappointment that poor Reggie (one of the most pleasant of Miss Southern's creations) should have been the only one to be left out in the cold of celibacy. The writer's Church views are aesthetic, but vague as regards doctrine. Very Protestant maxims are at times instilled, and yet she makes her model parish-priest go quite naturally to hear a sick man's confession. *Gwynedd* is evidently a first attempt, and, withal, a poor one.

Nettlestings is an exaggerated idea of what might happen if reprobate earls were to vegetate in obscure English watering-places, instead of on the Continent. Their families might be liable to slander, but not to such treatment as that received by Lady Geraldine. The vulgarity of Mrs. Blu'ster passes all conception, and "her dear son, the peer," does not fall far short of his mother in this respect. It is a great pity that the book should have been marred in this way, for it is evident that the author is capable of writing a really good story. He or she (the work is anonymous) states that the three principal characters were dear friends. We are inclined to think that partiality to them, and indignation on their behalf, are the secret of the egregious baseness apparent in the characters of their detractors. At any rate, these volumes from "a Yorkshire pen" are amusing, and there are some neat remarks on women's rights, working-men's Parliaments, and other modern topics. We are sorry to lose sight of our Pythagorean philosopher, Mr. Everley, so early in the first volume. He would have made a good study. Sketches of barrack society are also well drawn. By the way, what is a huzzar? Is it a noise, or a soldier?

T. W. Crawley.

CURRENT LITERATURE.

The Policy of England in relation to India and the East; or, Alexandria, Ispahan and Herat. By J. A. Partridge. (Sampson Low and Co.). If such an appointment as Reader of all political books and *brochures* on the Eastern Question were thought compatible with the dignity, as it would certainly be worth the money, of her Majesty's Government, it should be part of the incumbent's duty to advise his superiors how far the recommendations put forward merited attention, and how far they were consistent with authoritatively approved policy, or otherwise. A case in point is found in the little volume under notice, in which there is quite sufficient ability shown to make us regret that, under present circumstances, it is not likely to be palatable, if read at all, where perusal would bear fruit or be substantially profitable. There are advocates at home of a Persian alliance, and advocates at home and in India of an Afghan alliance, whose voices have been heard; but to combine the two, as here suggested, and attempt a Perso-Afghan alliance with Great Britain, has, we apprehend, been little contemplated as a practicable and satisfactory solution of existing difficulties. That the goal is not easy of attainment, therefore, is natural, and greatly to be attributed to perseverance in a course which has tended to alienate the two countries one from the other. But we are no more prepared to deny that "a Persian and Afghan alliance" is practicable or useful than that "Persian and English interests are as absolutely one as those of any two Empires on the face of the globe." Indeed, we think the writer's whole scheme worthy of careful consideration, and one not incapable of successful realisation under judicious, if somewhat thorough, modifications. The proposed line of railway through Persia and Baluchistan, and the suggestion where to find material for irregular cavalry, are scarcely new; but the question of Alexandria and the Suez Canal involves the boldest and most important argument. There is some sense in the following:—

"Towards India . . . Constantinople is the last route that Russia would choose, for it is the longest, the most exposed, the most involved, and the most costly. With *points d'appui* at Ashurada and Krasnovodsk on the Caspian, and a good, direct, and well-watered road thence to Herat, it were a strange Indian 'policy' indeed for Russia to march round some 1,200 miles extra, for the purpose of breaking her communications, hazarding her base of operations, or exposing her columns to flank attacks by sea and land!"

On the other hand, we do not quite admit that Persia is brought by the Suez Canal "almost to the gates of the Mediterranean." And we are of opinion that the writer is mistaking his men when he asserts, "our championship of Persia would smooth the way to an Afghan alliance, while holding us up to the fanatical Musalmans of India as the friends of their nearer brethren and co-religionists."

The Savage Life; a Second Series of "Camp Notes." By Frederick Boyle. (Chapman and Hall.) These notes of adventure are mostly well and vigorously written; the title of "Savage" may be resented by the wealthy Cape diamond-diggers, Spanish-American gamblers, or polite Malays, among whom the "Life" described was chiefly passed; "Wild" might have expressed the author's meaning better. Of the many lands he has visited, all, he says, afford pleasant reminiscences, except the Gold Coast, including the Ashanti country. On the Cape diamond-diggings Mr. Boyle has written before. He describes the diggers as on the whole an honourable, orderly community, not devoid even of some culture and refinement. The accession of wealth was rapid and enormous: 9,000,000*l.* of diamonds were raised from eight acres of land. The prices paid on the spot by speculators have latterly been so great that the stones are now being re-exported thither from London! Many are found in beds of tufaceous lime, thus upsetting the old theory that they only occur in beds of gravel or other water-borne strata. The diggers employ many Zulus, and of these, the aristocracy of the negro race, Mr. Boyle tells some characteristic stories. He vouches for the substantial truth of all his tales. Among these is a capital story of the quest of a famous diamond in Borneo, of fabulous size and value. Another asserts the existence, unknown to civilised man, of mines and vast hoards of opals, in the forests of Nicaragua. Then we have a strange story of an American *savant*, living in a Nile village, in native fashion, and mad on all subjects except Egyptology—some Egyptologers will, perhaps, hardly admit the exception, for his great discovery is the fact that the value of the hieroglyphic signs varies in each inscription, the key to the cipher being known to the priest of the locality. A number of the *Sarawak Gazette* forms the text for some interesting notes on the progress of the community founded there by the energy and statesmanship of a single Englishman. Loyalty and contentment, we are told, are general there among a race whom the Spaniards and the Dutch can only control by "burnings, slaughters, and pitiless repression." Mr. Boyle writes in good taste, and, unlike many writers of adventures, does not intrude his personality on the reader. In fact, we gather little except that he is well fitted in person and character for the life of his choice. He is an Oxford man, with a feeling for the classics, which no doubt *emollit mores* in the "Savage Life," but he should not talk of a "gynaeceum," or "Heliogobalus," or the "waves of Achaeron," or "Isis himself."

Within the Arctic Circle. By S. H. Kent. (Bentley.) This work consists of a couple of neatly got-up little volumes containing an account of the journey of two ladies who travelled by themselves through Norway and Sweden to the North Cape and Lapland. They started from Christiania, crossing the country by rail and carriole to Trontheim, where they took the steamer which leaves that place for the Loffoden Islands and the North Cape, and returns again to Trontheim. From Trontheim they travelled across Norway and Sweden to Sundsval on the Baltic, whence they went by steamer to Lulea in Lapland, which country they explored as far as Quick-Jock. The first volume contains their tour as far as the North Cape, and is chiefly filled with entries of their arrival and departure from the different stations along the road and coast, descriptions of the scenery and an account of a terrible walk of some thirty miles undertaken to reach the North Cape, in accomplishing which task the authoress showed great pluck and endurance. The second contains the journey through Lapland, and is more interesting, though the description of the hardships undergone is not likely to tempt many ladies to follow in the footsteps of the authoress. The travelling was of the roughest, though bad roads and scarcity of provisions were comparatively light evils compared with the intolerable swarms of mosquitos with which the greater part of the country was infested to such an extent as to render a return necessary. Indeed, these two ladies seem to have been absolutely driven out of the country by these pests. It is curious that almost the only attempt at extortion mentioned should have occurred in this the least frequented portion of the whole route traversed. It was of an outrageous character, but fortunately being met with firmness and presence of mind was only partially successful. This work will be found very useful to persons intending to travel in Norway, as it gives an accurate and minute account of the modes of locomotion and the accommodation at the various stations; and supplies much useful information as to the means of overcoming such difficulties as may be reasonably expected to be encountered in travelling through a not much frequented country.

The Fall of the Moghul Empire; an Historical Essay. By Henry George Keene. (Allen.) Though there is an Introductory Book treating of events commencing more than half a century prior to the battle of Panipat, the volume above designated consists mainly of a review of the forty years subsequent to the overthrow of the Mahratta power on that critical occasion. It will be useful in drawing attention to a period of interest, and in illustrating the development of British power in India: but the omission of "stories, such as those of Clive and Hastings," however conformable to the writer's object, serves also to show how dependent is Indian history upon heroes of that intelligible stamp, and upon the sympathy inspired by the romance and dramatic interest of their careers, to make it not merely popular but generally readable in England. "The brevity," it is explained in the Preface, "is studied, and what may at first seem baldness will be found to be a conciseness on which much pains have been bestowed." We can quite appreciate the pains at which Mr. Keene has been to put his materials together, to prune or sift them, and to connect the fragments retained; and we readily give him credit for diligent research; but we could have welcomed a longer narrative (essay, if it indeed be so), provided its salient points had been more clearly brought out and something more of life and reality imparted to the characters on his stage. Fullness of description is here and there wanting, to give due force to the text and render justice to the author himself, whose pen is

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not unready. Where the transliteration of native words is, as a rule, according to the newly-recognised system, we are surprised at persistence in the use of the *o* as in "Shoja'," "Omra" and "Gholam:" though we quite allow the discrepant spelling in "Muzaffarnaggar" and "Mozuffarnager" to be printer's errors, preferring the first with one *g* only. But since there are so many persons bearing the prefix to their names of "Mirza," we think it right to enter a decided objection to the statement that in Najaf Khan's case it denoted "belonging to the late royal family of Persia" (p. 100). The title *follows* and does not precede the name for princes of the blood royal, as may be instanced in Abbas Mirza, Taimúr Mirza, Murád Mirza, and many others.

Andreas Dandolo und seine Geschichtswerke. Von Dr. Henry Simonsfeld. (Munich: Ackermann.) This work is the beginning of a critical examination of the authorities for early Venetian history, a task to which as yet not much attention has been given. The beginnings of Florentine history have in late years been investigated with such care as to develop two opposite schools of critics, who are ranged in determined opposition. Venice meanwhile has been left undisturbed in the possession of her early chroniclers. In taking in hand Andrea Dandolo Dr. Simonsfeld has not been led to the destructive conclusions which threaten to do away with Dino Compagni. The authenticity of the Chronicle of Andrea Dandalo is not disputed. But a more careful recension of the MSS. suggests many emendations of the text as given in Muratori. Moreover, as Andrea Dandolo's Chronicle is quoted as the standard authority for early Venetian history, whereas the writer died in 1354, it is obviously of primary importance to determine what were the authorities which he used in compiling his history. Into this question Dr. Simonsfeld enters in detail, with the general result of vindicating for his author a high degree of historical credibility. Dr. Simonsfeld writes with the carefulness and thoroughness which characterises the German school of historical critics. It is worth noticing that the work was suggested and supervised by Profs. Waitz and Giesebrecht, and that the expenses of the author's visit to Italy, for the purpose of examining manuscripts, were defrayed by the King of Bavaria. How long will it be before the professors of our English universities direct young students to do useful work, and some part of the university revenues are set aside for enabling them to do it?

Internationalism. By his Excellency Don Arturo Marcoartu. This work contains two memoirs, to which the Social Science Association has allotted prizes of 200*l.* and 100*l.* respectively, the generous gift of Don Arturo de Marcoartu, Ex-Deputy to the Cortes of Spain. The subject of these memoirs is: "In what way ought an International Assembly to be constituted for the Formation of a Code of Public International Law, and what ought to be the leading Principles on which such a Code should be framed?" The first prize has been awarded to Mr. A. P. Sprague, Counsellor of Law in the United States of America; the second prize to M. Paul Lacombe, an Advocate of the French Bar. The adjudicators were John Westlake, Esq., Q.C., Mr. H. D. Jencken, and Mr. E. E. Wendt, and the prizes were presented to the successful competitors by the Right Hon. Lord Aberdare, President of the Association, at its recent session at Brighton. Don Arturo de Marcoartu has prefixed to the memoirs a dissertation on the form of Internationalism which is in his opinion best adapted in the present day to the interests of civilised nations—namely, that instead of dreaming of republican federations among European peoples, it would be most prudent to prepare a concord among nations in order to their conforming their relations to an international code of morality and justice, leaving each State independent and autonomous in everything which does not invade the independence and self-government of other States. The work is dedicated to the Speaker of the House of Commons as a tribute of respect to the representatives of a great nation that has been the first to adopt the principle of International Arbitration, and to bequeathe to history the moral and solemn example of a magnanimous submission to three awards adverse to its own pretensions, at Geneva, at Berlin, and at Paris.

NOTES AND NEWS.

Mrs. Alice Meadows Taylor is preparing for publication her father's *Story of his Life.* It promises to be a very interesting volume, and will have the advantage of a preface from the pen of Mr. Reeve.

The New York *Nation* announces that Messrs. A. D. F. Randolph and Co. have in the press a history of the wood known as the True Cross, by Mr. W. C. Prince.

At Alnwick Castle is preserved, with innumerable other valuable family muniments, a remarkable manuscript, chronicling the events and experiences of a religious life of nearly sixty years, intermixed with notices of civil and military affairs, which it is to be hoped will, with the noble owner's permission, one day or other see the light of print. The contents are in Italian, and are described on the title-page as "Memoirs from the year 1668 noted by Father Dominic Mancini from his entry into the Society of Jesus down to this holy year 1725, and subsequent years." Naples was Mancini's chief place of abode, and to this city many of the most interesting passages relate. In September and October 1683 all Naples was in a state of rejoicing by reason of Vienna being relieved from the attack of the Turks. The writer seems to have had a new saint or protector every year; he had special interventions. There are many notices of the liquefactions and non-liquefactions of the blood of St. Januarius; of visits of the Viceroy; eruptions of Vesuvius, and stay of threatened ones by showing the head of St. Januarius; disturbances and accounts of civic and military proceedings at Naples; miracles, religious plays, and poisonings with *acqua tofana.* In 1718, August 1, he notices the appearance of the English fleet under Admiral Binck (Byng), and shortly afterwards the total defeat of the Spanish squadron by Byng. On Saturday, July 21, 1725, Francesco Solemino put the last touch to his picture of the Scourging of Heliodorus over the door of the church; he received 2,500 ducats, but it cost him 3,500, including cost of colours, food for himself and pupils, &c. On Monday, July 26, 1723, died the celebrated painter Paolo de Mattei, who painted the Great Cupola: the writer lauds him much. Many other like interesting matters are scattered through the work.

We have received two numbers of the *Revista de la Universidad de Madrid*, which fully maintain the character of the periodical for solid interest. Professor de la Fuente continues his history of the establishments of education, dealing with the University of Huesca and the Spanish Chairs in the Universities of Bologna, Paris, Montpellier, and Toulouse. He prints a curious approbation from the University of Paris of the doctrine of Raymond Lully, and a letter of Clement V. claiming a book which Arnold of Villanueva had promised him. Señor Garcia Ayuso continues his philological studies of the peoples of India, and D. Justo Barbajero discusses the chronological data as to the period of the birth, passion, and death of Christ.

Mortimer Collins: His Letters and Friendships, is the title of the work on which Mrs. Mortimer Collins is engaged for publication early in May. The book will be of unusual interest, as we understand that she has between 300 and 400 letters entirely written in verse to select from. Mrs. Mortimer Collins is also preparing a selection of her husband's Miscellaneous Essays, which will probably be issued by Messrs. Bentley and Son.

We are authorised to state that there is no foundation for the report which has appeared lately in various public journals that a new edition of Liddell and Scott's *Greek Lexicon* will be published in the course of the present year. A large impression was taken of the last edition, and it will probably supply the demand for a considerable time.

Mr. S. R. Gardiner writes to us that he regrets that, from the absence of limiting words, in his article on Prof. Stern's book in our last number, to the phrase, "even Milton's interest in the Protestant struggle on the Continent rests on no evidence whatever," he may have seemed to assert that there is no proof that Milton took any interest in Continental affairs at all, a theory too ridiculous for anyone who had ever read Milton's Sonnets to maintain for an instant. The statement was only meant to refer to Milton's early years, which alone formed the subject of that part of the article. Nor was it intended to deny that Milton even then felt such interest. It is probable that he did, but Prof. Stern had not pointed out any passage from the earlier poems to prove the alleged fact.

Sir James Hannen has considerately extended the permission granted to literary students to consult and copy wills from the year 1700 to 1760. The boon has been granted upon the reception of memorials from the Society of Antiquaries, the Camden Society, and the Archaeological Institute, and the new arrangement will come into force as soon as the necessary preparations can be made.

Those of our readers who have read *Helen's Babies*, a book which has had an enormous sale in the United States and in England, will regret to learn of the death of "Toddie," one of the babies, and the infant son of the author, Mr. John Habburton.

We learn that Dr. Sp. P. Lampros, the son of the Athenian numismatist, who for the last four years has been exploring the mediaeval Greek MSS. in the more important European libraries, is now in Paris, busy in preparing his discoveries for the press. Among these will be given the Διήγησις περὶ Ἀχιλλέως, a romantic poem, of some eight hundred verses, relating the adventures of a chivalric Achilles; and also the Λόγος παρηγορητικὸς περὶ Δυστυχίας καὶ Εὐτυχίας, describing the wanderings of a dolorous youth from the courts of Sorrow, who leads him to the outer precincts of the palace of Pleasure, her sister. There will also be a later but complete version of the *Digenis Akritas* in the dialect of Chios—the MS. of Trebizonde, edited by Messrs. Legrand and Sathas, being anything but entire. With the exception of the Πρέσβυς ἱππότης, the *Adventures of Callimachus and Chrysorrhoe* is the most antique of any analogous poems yet published. Though often quoted since Meursius, it has been generally considered lost or destroyed. Dr. Lampros, however, has been fortunate enough to find it in a manuscript at Leyden, and it may be considered his most important discovery. The collection will complement the studies in the same direction of Messrs. Gidel, Miller, Mauroprydis, Legrand, and Wagner, and will be published with a critical and philological essay, followed by a large glossary.

The first portion of M. Benjamin Fillon's collection of autographs was sold on the 16th and 17th ult., and realised 28,501 fr. (1,140*l.*). Savonarola, 600 fr.; Rabelais, 400 fr.; Bernard Palissy, 400 fr.; Bacon, 500 fr.; Galileo, 695 fr.; Descartes, 305 fr.; Pascal, 1,500 fr.; Newton, 1,500 fr.; Louis XI., 500 fr.; Marie Antoinette, 650 fr.; Louis XVIII., 550 fr.; Richard III., 450 fr.; Henry VIII., 1,000 fr.; Oliver Cromwell, 1,105 fr.; Charles V., 555 fr.; Frederick II., 550 fr.

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THE current number of the *Russische Revue* contains an attempt to prove that the real author of the so-called "Will of Peter the Great" was the Emperor Napoleon I. Whether the writer of the article, M. Berkholz, who first published it in French in the year 1863, has made out his case as regards Napoleon's authorship may be doubted. But he makes clearly manifest the untrustworthy nature of the evidence which has been brought forward in favour of the authenticity of the disputed document, which the Chevalier d'Eon is supposed to have found at Peterhof during one of the intervals between his numerous intrigues at St. Petersburg. At all events, everyone interested in the subject ought to read M. Berkholz's important essay. Among other articles in the *Revue* are a continuation of the account of Baku by W. Fabritius, giving much information about the "Naphtha-Industrie" in its neighbourhood; a mass of statistics, by Dr. Alfred Schmidt, on Russia's export trade during 1875: and a copy of the Russian Budget for 1877, with the Report upon it of the Minister of Finance.

MESSRS. WARNE AND CO. have brought out a new and very cheap edition in crown 8vo. of Sale's translation of the Koran. The former editions were somewhat cumbrous, and this one will be welcomed by those who wish to read the bible of the Mohammadans in a convenient and portable volume. The type is clear, and the text, so far as we have seen, accurately reprinted; and the unnecessary and sometimes fatuous notes of Savary which deface some editions of Sale are here fortunately conspicuous by their absence. The only suggestion to be made is that it would have been well to adopt the native subdivision into paragraphs. The longer chapters require splitting-up into subject-divisions of paragraphs, otherwise to an ordinary reader they present an extraordinary chaos of incoherent matter. There seems a slight flavour of eccentricity in enrolling the Koran among "Chandos Classics," along with Pepys, Evelyn, Pope, Gibbon, and Don Quixote. Some of these worthies might perhaps entertain conscientious scruples as to their new associate: but we may be sure Gibbon would extend to it a hearty welcome.

PROF. RIBBECK has in contemplation a Life of the great Latinist, Friedrich Ritschl.

IN a brief dissertation *On the Men of the Great Synagogue* Dr. Kuenen reviews the opinions which have been held on this much-debated subject, and takes occasion to modify certain statements in his *Religion of Israel* (iii., 2–16). He agrees with Jewish scholars in supposing a close connexion between the "Great Synagogue" and the assembly in Nehemiah viii.–x. But he maintains that the Talmudic writers who use the phrase have changed the assembly of Nehemiah into something quite different, which, having no other basis than the chapters of Nehemiah, must be pronounced unhistorical. Dr. Kuenen, in his *Religion of Israel*, supposed that, according to the representations of the Talmudic treatise *Pirke Aboth*, the "Great Synagogue" was an institution which lasted nearly down to 200 B.C. He now recognises that the writer of *Pirke Aboth* probably used the phrase with reference to Nehemiah's assembly, and that he erred in ascribing to him a later chronological view about Simeon the Just.

OBITUARY.

WE regret to hear of the death of the Rev. James Ford, at Weston, near Bath, on the 18th ult. He was the youngest son of Sir Richard Ford, chief police magistrate of London, and brother of Richard Ford, the author of the well-known *Handbook for Spain*. Mr. Ford graduated at Oriel College, in 1818. During the earlier years of his long life he published many sermons and tracts; but his chief work on religious subjects was *The Gospels Illustrated from Ancient and Modern Authors*, 1848–52, 4 vols. 8vo.; these volumes were marked by taste and learning, and their success induced him to publish similar volumes on the Acts of the Apostles and St. Paul's Epistle to the Romans. In 1865 he published (in three volumes) a translation from the Italian of *The Quaresimale of P. Paolo Segneri*. In the same year there appeared a translation, by Mr. Ford, of *Dante's Inferno*, and in 1870 a translation of the *Divina Commedia*. As he was possessed of considerable property in the extreme west of England, he was not compelled to seek for preferment in the Church; but he held from 1837–40 the Vicarage of Combe St. Nicholas (Somersetshire), and for a few months after Mr. Maskell's resignation, in 1850, the living of Marychurch, near Torquay. The late Bishop Phillpotts showed his appreciation of Mr. Ford's learning and classical attainments by conferring on him, in 1848, a prebendal stall in Exeter Cathedral.

THE death (at Halle, on February 8) of Dr. Salomon Hirzel, of Leipzig, the eminent publisher, is felt as a great loss to science all over Germany. Dr. Hirzel was of Swiss extraction, but emigrated in the early part of his life to Berlin, where he entered the well-known firm of Messrs. Reimer, with whom he became connected by marriage. It was he and his brother-in-law Reimer who suggested to the Grimms, when they had been deprived, in 1837, of their professorships at Göttingen, on account of their faithful adherence to the constitution of Hanover, the idea of the famous *Wörterbuch*. Dahlmann's labours on the English and French Revolutions likewise owe their origin to Hirzel's encouragement, and it is observed in an obituary notice by Prof. Springer, the well-known historian and archaeologist, that during the last thirty years every important movement of the time, literary or political, used to reflect itself in the publishing firm of Dr. Hirzel, now Hirzel alone, he having dissolved his partnership with the Reimers. Among the scientific undertakings lately started by his firm, we may mention the *Studien zur griechischen und lateinischen Grammatik*, edited by G. Curtius and Brugman; among the popular ones, the excellent works of G. Freytag, with whom he was connected by an intimate friendship. Generally speaking, he was not only the publisher, but also the *spiritus familiaris* of numerous scholars and literary men, whom he aided with his advice and urged on in their undertakings. T. Grimm says that "Hirzel's letters go on for years and years, touching the same point, with exquisite management of one's feelings, as ladies' letters do, but so that they constantly revert to the business matter in hand." As a scholar Dr. Hirzel concentrated his studies upon Goethe, and a splendid fruit of these studies—*Der junge Goethe*—has but lately appeared. His unparalleled collection of Goethe papers has been left by him to the public library of Leipzig. There is every reason to hope that his business will continue to be conducted in the same enlightened spirit by his son, who succeeds him in the firm.

ON February 9 Dr. Peter Frederik Adolf Hammerich, Professor of Theology at the University of Copenhagen, died in that city. He was born in 1809, early became a priest in South Jutland, and in the war of 1848 served as army chaplain. His busy literary life began with the publication of a volume of his experiences in that campaign. He was afterwards called to the university, and was for many years engaged on the production of his greatest work, *Den kristne Kirkes Historie*, a history of the Christian Church, in three volumes. He is also the author of a scholarly work on the *Ancient Christian Epics of the Gothic Peoples*, and last year he published a volume of a critical nature on the *Völuspá*, which he entitled *Nordens ældste Digt*. Frederik Hammerich was a busy and conscientious man of letters, but his talent was somewhat superficial, and his critical opinion was painfully warped by his strong leaning towards Grundtvigianism.

NOTES OF TRAVEL.

L'Exploration of the 14th of February states that M. Bonnat, whose adventurous voyage up the River Volta in the Ashanti country of West Africa in 1874 has been referred to in the ACADEMY, has been organising a new expedition to this part of the Gold Coast. He will leave Europe at the end of this month with several young Frenchmen, and with the support of English capitalists, intending to turn to account the great natural wealth of the districts which he formerly explored. The Marquis de Compiègne at Cairo communicates a note to the number for February 24, announcing that he has received a letter from his former travelling-companion, M. Marche, dated October 18, 1876, from the Aduma country on the Ogowé river, about 450 miles up from its mouth. In July MM. Marche and Bellay left Lopé with twenty-three canoes, and rejoined M. Brazza in August, when they also met with the German explorer Dr. Lenz. The width of the Ogowé in the Aduma territory, the highest part of its course which has yet been reached, varies from sixty to 600 yards, and its rapids are frequent and violent.

AT the last meeting of the Academy of Sciences in Berlin, a letter was read from Dr. J. M. Hildebrandt, who is travelling under the auspices of that body, announcing that on December 10 last he was preparing to leave Mombas, on the Zanzibar coast, to undertake a long expedition into the interior of East Africa. The object of his enterprise is to explore the great range of snow-capped mountains which extends parallel with the coast of the Indian Ocean, first made known by the missionaries Rebmann and Krapf. His expedition will first endeavour to ascend Mount Kenia.

THE rapid extension of African exploration from all quarters appears to have awakened a fresh interest in Portugal with regard to its colonies, both on the west and east coasts of the continent. The Government has voted a sum of upwards of 90,000*l.*, to be expended in various ways on these during the present year. On December 11, also, a well-provided Government expedition, consisting of 120 young men—artisans and military workmen—left Lisbon for Mozambique and Lorenzo Marquez. Nineteen wooden houses have been taken for the latter place, along with a battery of six guns and munitions for the defence of the settlement.

A CONVENTION has newly been entered into between Brazil and Peru, with the object of facilitating and regulating the navigation of the river Ica or Putumayo, one of the larger tributaries of the Upper Amazon, a point on which is the meeting-place of the frontiers of Brazil, Peru, and Ecuador.

IN accordance with a wish expressed by the Victorian Commissioners for the International Exhibition held at Philadelphia, Mr. Henry Heylyn Hayter, Government statist, has prepared a special edition of the Victorian Handbook for 1876, entitled *Notes on the Colony of Victoria* (Melbourne). In addition to the ordinary yearly digest of statistics of the colony, very excellent chapters on the history, geography, and meteorology of Victoria, have been added to this issue, and a fine map has been specially prepared for the work by the Survey Department. The facts relating to the early history of the colony have been most carefully gathered from original documents; the geographical part may be said to be exhaustive, considerable portions of it having been compiled by the Government surveyors; and the meteorological section is a most valuable epitome of the records made at and in connexion with the Melbourne Observatory during long periods of years. Altogether the work is one of high value and authority.

IN *Wesleyan Missionary Notices* for March the Rev. A. W. Nightingale, of Wu-chang, gives a brief account of a journey which he has recently

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made up the River Han to Siang-yang Fu, an important town some 400 miles above Hankow. About half-way, he tells us, the character of the river undergoes a complete change; instead of being a narrow river, not much wider than the Thames at Richmond, it widens out, and in many places is two miles broad. In summer, when the water is high, he says it must be a noble stream, and capable of allowing the largest steamers to travel upon its waters. During the last 200 miles of his journey, Mr. Nightingale saw only two large towns of importance, both a mile or so distant from the river. One of these, he says, "had only once been visited by foreigners, and that years ago," but in this assertion we think he is mistaken. On the left bank of the Han, opposite to Siang-yang, is Fan-tsing, where the traveller found "a fine business-like street, having shops equal to those at Hankow." Though an unwalled town, it is one of the chief commercial marts of the empire, and "thither flock travellers and merchants from all parts of Northern China."

Under the title of *Le Tour du Monde en 320 Jours*, the Société des Voyages d'Etude autour du Monde has now issued a pamphlet (referred to in the Academy of January 24), which furnishes a detailed account of the objects of the undertaking, and the way in which they are to be carried out. The first steamer will leave Marseilles on May 31, and the Society has evidently been mindful of the mental improvement of her passengers.

Lieut. Wyse, of the French Navy, who is in command of the International Expedition now exploring the Isthmus of Darien with a view to the construction of an inter-oceanic canal, has addressed a preliminary Report to the Geographical Societies interested in the undertaking. He expects that his investigations will not be completed before the end of April, and he and his companions are becoming more and more hopeful of eventual success. Lieut. Wyse states that the best and most recent maps are full of errors, and that the position and the names of the affluents of the Tuyra are wrongly laid down. At Paya and Payita he took some observations, by which he has been able to fix their position more correctly on a sketch-map which accompanies his Report.

VICTOR HUGO'S "LÉGENDE DES SIÈCLES."

Paris: February 26, 1877.

I am so eager to make the Academy profit by my good-fortune that I take the liberty of sending you direct these extracts from the *Légende des Siècles* (Calman Lévy) before obtaining the authorisation of my esteemed fellow-contributor, M. Monod. I hope that he will not take offence at this incursion upon the borders of his domain. *I* shall speak as an eager enthusiast; *he* will speak as a cool and collected critic. I pass no opinion. I but admire, and offer without delay to the admiration of the English public a brief analysis of this poem, which is a new jewel in the poet's diadem, another bright ray in the halo that encircles the brows of France.

I have the honour to be greeted by the poet as one of his friends. Our bond of union—for I dare use no other term when I owe so much respect to so much kindness—dates from the years of exile, and was strengthened by correspondence regarding the great artist Charles Méryon, for whose etchings Victor Hugo has the deepest admiration. In France it has become so intimate that in evening hours by the fireside I have heard from his august lips a large portion of the pieces which compose these two volumes. I only mention this to explain how I have had the book communicated to me two days before my *confrères*, and how I have been able in a single night to read ten thousand lines, and to form a relative idea of the perfection of the various pieces.

The first volume bears this epigraph: "The complement of the *Légende des Siècles* will be published very shortly, unless the end of the author should come before the end of the book." We must recognise pride rather than melancholy in this phrase. The poet enters to-day upon his seventy-sixth year. His genius is as ardent and as gracious, his language as powerful and as sweet, his dark eye as piercing and as full of life, his muscles as vigorous, as when he wrote at the head of the first series of these legends, in 1859—

"Livre, qu'un vent t'emporte
En France, où je suis né.
L'arbre déraciné
Donne sa feuille morte."

But I must confine myself to the volume which lies open on my writing-table.

The new series opens with a piece entitled "The Vision which has given rise to this book." The poet says:—

"J'eus un rêve; le mur des siècles m'apparut."

This wall is composed of all that decays—creatures, thrones, religions, literatures, cities, continents; and it is this edifice of good and evil, of tears and mourning, of sacrifice, that he is about to examine and explain.

Then come the Cantos in their order, which are comprised under eighteen general titles: "The Earth; Supremacy; Between Giants and Gods; the Vanished City; After Gods, Kings; Between Lions and Kings; the Banished Cid; Welf, Warder of Osbor; Warnings and Chastisements; the Seven Wonders of the World." (Here the first volume ends.) "The Epic of the Worm; the Poet to the Earth-worm; Purity of Soul; the Falls; the Pyrenean Cycle; the Comet; Change of Horizon; the Group of Idylls; all the Past and all the Future; the Present Time; the Plagues' Elegy; the Little Ones; Above; the Mountains; the Temple; to Man; Abyss."

I cannot lay before you any general considerations, save only that this new series is, as a whole, of a generally graver tone than the first, and that it is thus the faithful mirror of the soul of the Poet, which in 1859 was irritated by the spectacle of evil triumphant in France, while now, without being fully reassured as to the future of France, he keeps his eye fixed upon her as a grandfather watches the growth of his grandchildren and ponders over their future. I will only mention the pieces whose character is peculiarly well defined, either by the ever-renewed richness of poetic invention, or by the still more striking perfection of form. Such, for example, is "Le Géant aux Dieux." It is the dull menace of the Giant, the son of the Earth, whom the Olympians—Jupiter, Venus, and the rest—have just roused from his heavy slumber, from his gloomy solitude, with their loves, their laughter, and their sports. Herodotus in "Polymnia" relates how Xerxes gave the Hellespont three hundred lashes. The Poet, in "Les Trois-Cents," shows us first Asia, vast and dim, in her disquiet:—

"La Grèce est un point lumineux qui l'ennuie.
Il se pourrait qu'un jour cette clarté perçât."

Asia begins her march to extinguish this lamp of light. The enumeration of the peoples which compose Xerxes' army is one of the most masculine and picturesque poems, one of the most striking to the imagination and the senses, that any literature has produced. This vast tumult of men, this cloud of two million souls, defiling for seven days and seven nights over the plains with the precision of soldiers on parade, casts the reader into unspeakable anguish. The king's body-guard, the king slumbering on his awful chariot, dazzle the eyes. The wind carries away the bridge over the strait. The furious king raves at the sea, and gives it the three hundred lashes which rouse Neptune's ire. Then the god:—

". . . . . crée Léonidas,
Et de ces trois-cents coups il fit trois-cents soldats,
Gardiens des monts, gardiens des lois, gardiens des villes,
Et Xerxes les trouve debout aux Thermopyles."

The "Song of Sophocles at Salamis" is as ardent and noble as a Greek strophe. "Montfaucon" is a sketch of ancient Paris, of that archæological truthfulness at once real and invented, in which the illustrious author of *Notre Dame de Paris* excels. "Les Reitres" is a barbarian song, with a strange and musical rhythm like that of Gipsy airs:—

"Sonnez, cymbales,
Sonnez, clairons!
On entendra siffler les balles;
Sur les villes nous tomberons;
Toutes femmes nous sont égales,
Que leurs cheveux soient noirs ou blonds;
Nous jouerons aux dés sur les dalles;
Sonnez, doublons,
Sonnez, rixdales!"

"The Banished Cid" contains an admirable description of a Spanish population among the mountains. It is a picture in the grandest style of art. But as admiration grows with power, it is upon "L'Aigle du Casque" that we concentrate our strongest and most complete emotion. The scene is laid in Scotland. An old earl dies, murmuring in his grandson Angus's ear, who is only six, that it is his task to avenge him. When the grandson is sixteen, he feels himself brave enough, and thinks himself strong enough, to challenge Lord Tiphaine, who is a bandit and a malefactor, to single combat. The duel takes place at a very wild spot. Peasants, poor people of the woods, alone witness it, standing mute at a distance. The description of the combatants is among the most splendid pages painted and engraved by the poet, but I cannot quote it, for time presses. Young Angus is on the point of yielding. He is terror-stricken and flees. Tiphaine pursues—pursues him through the woods, over the hills and precipices, through the valleys. Tiphaine dashes a hermit to the ground, scatters a procession of nuns, and kicks a woman in the breast who beseeches him to spare the boy. He catches him, and cuts off his hands, stretched out in supplication, and drags him by his golden hair into a swamp:—

"Alors l'aigle d'airain qu'il avait sur son casque,
Et qui, calme, immobile et sombre, l'observait,
Cria . . .
Il se mit à frapper à coups de bec Tiphaine;
Il lui creva les yeux; il lui broya les dents;
Il lui pétrit le crâne en ses ongles ardents
Sous l'armet d'où le sang sortait comme d'un crible,
Le jeta mort à terre et s'envola terrible."

I can scarcely go on, so dazzled am I by the brilliance of this poem, and so moved by its boundless love of weakness and right. It may be that the Romantic School will hereafter succumb. It may be that the Realistic School will triumph, and place new models at the service of emotion and the idea. But nothing as yet enables us to foresee those masterpieces by the aid of which such as these will be cast into oblivion.

I will mention briefly in the second volume "Fleuves et Poètes," which is explained by its title, and which is in the taste, noble and sublime, of *Les Contemplations*. Then the "Cimetière d'Eylau," a military story after the manner of the first part of "Il neigeait" in *Les Châtiments*; the "Wrath of Bronze," a political piece in which the Poet expresses his indignation against the use that is made of this noble metal to cast statues of the traitors who have set to auction justice, morality, and the Fatherland. Next, the "Caudine Forks," a delicate allusion to the misfortunes which have fallen upon France, and upon the vital energy of her young soldiers. The "Group of Idylls" has enabled him to place a whole series of amatory thoughts under the shelter of ancient or modern poets—Orpheus, Solomon, Aristophanes, Theocritus, Virgil, Catullus, Ronsard, Shakspere, André Chénier, &c.

Such are, very generally, these two powerful volumes. They will make a noise in the world. The political and philosophical pieces which they contain will further excite the already frenzied hatred of the clericals and of the monarchical

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But this is unconnected with their and artistic results—the only result of I have a right to speak in these hurried I know what respect your young and bril- etical school shows for Victor Hugo. It ese poets that I am anxious to give the possible notice of this new manifestation ius the splendour of whose glory is not l to the frontiers of France.

PH. BURTY.

SELECTED BOOKS.

General Literature.

R. Ueb. die Entstehung der Götterideale der grie- hen Kunst. Stuttgart: Spemann. 2 M.
AU, Harriet, Autobiography, with Memorials, by M. hapman. Smith, Elder & Co. 32*s.*
ON, A. N. Anwár-I-Suhaili, being the Fables of di translated. Allen. 42*s.*

History.

l Political Correspondence of the Duke of Wellington. VI. Murray. 20*s.*
, B. Bernard Délicieux et l'Inquisition albigeoise 1320). Hachette. 3 fr. 50 c.
ER, J. Bass. The Schools of Charles the Great. mans. 7*s.* 6*d.*
H-OSTEN, le comte. Dépêches inédites du chevalier entz aux Hospodars de Valachie (1813 à 1828). Paris: . 8 fr.
o, G. W. The Life and Times of Simon de Montfort. mans. 9*s.*
, E. P. History of the County of Monaghan. Part I. ering. 12*s.*

Philology.

u, Abu Obeid, das geographische Wörterbuch. Hrsg. . Wüstenfeld. 2. Bd. 2. Hälfte. Göttingen: Deuer- . 9 M.

CORRESPONDENCE.

TYNDALE AT OXFORD.

Exeter College: Feb. 24, 1877.

re is much doubt as to when William Tyn- he Reformer, was at Oxford. I do not whether the following dates have been ed, which I extract from Antony a 's MSS. in the Bodleian, E 6 and 29.

—Lent. "quorundam Determinatorum a in defectu admissionum. Will. Huchins ychins."

5—"Licentiati ad incipiendum. June 26, Hychyns vel Hochyns."

ed not say that the Reformer was called iam Hutchins, otherwise Tyndale." Deter- followed the degree of B.A., as Incepting d that of M.A. These, therefore, supply proximate dates of his two degrees. He ly took his B.A. in 1512, and his M.A. in These dates are four years later than those d by Demaus in his valuable *Life of Tyn-* His birth, therefore, may be dated some- about 1490. The name Tyndall is not un- n in the registers—*e.g.*, Henry Tyndall, February 3, 151½—but there is no William l. Nicholas Huchyns occurs as B.A. July 8,

CHARLES WILLIAM BOASE.

SHELLEY'S "VICTOR AND CAZÈRE."

London: February 28, 1877.

n indebted to my son's research in the Museum for the following hitherto un- review of Shelley's *Victor and Cazère*, the f the publication of which and its imme- estruction must be familiar to many of your . Next week I may, with your permission, more particularly to the subject. The vas published by Stockdale, jun., in 1810. 's associate in the volume is conjectured to en his cousin, Harriet Grove, but of this no evidence. What is interesting in the is that it gives the size and number of f the volume, thus supplying so far a clue covery.

D. F. MACCARTHY.

GINAL POETRY. BY VICTOR AND CAZÈRE. Small 8vo. Pp. 64.

re is no 'original *poetry*' in this volume; nothing in it but downright scribble. It is really annoying to see the waste of paper which is made by such persons as the putters together of these sixty-four pages. There is, however, one consolation for the critics who are obliged to read all this sort of trash. It is, that the crime of publishing is generally followed by condign punishment in the shape of bills from the stationer and printer, and in the chilling tones of the bookseller when, to the questions of the anxious rhymer how the book sells, he answers that not more than half-a-dozen copies have been sold."—*The Poetical Register and Repository of Fugitive Poetry*, for 1810–11, p. 617. (London: Printed for F.C. & J. Rivington, No. 62 St. Paul's Churchyard, 1814.)

SPELLING REFORM AND SIMPLIFICATION.

I.

Kensington; Feb. 26, 1877.

On November 22, 1876, the London School Board, on the motion of Dr. J. H. Gladstone, supported by the Chairman, Sir Charles Reed, and others, passed the following resolutions:—

"1. That this Board is of opinion that a great difficulty is placed in the way of education by our present method of spelling, and that it is highly desirable that the Government should be moved to issue a Royal Commission for considering the best manner of reforming and simplifying it.

"2. That a copy of the above Resolution be forwarded to the Society of Arts, and to the various country School Boards, inviting them to unite in a joint representation, to be addressed to the Education Department, on the subject."

This is the perfectly practical form into which the question has been cast by the action of the School Board, which wishes English spelling to be "reformed and simplified," to remove "the great difficulty that it places in the way of education." In his speech Dr. Gladstone referred to other points, which he thus specifies:—

"The desirability or otherwise of a partial reform by generally omitting unsounded letters. Whether a greater latitude in spelling should be allowed by H.M.'s Inspectors and Civil Service Examiners. How spelling can be taught with least expenditure of time and money. How best to give effect or official sanction to any improvement that may be decided upon."

The only one of these which comes within the scope of the present enquiry is the first, and it is readily dismissed. No one disputes that *gh* in *sight* and *e* in *site* are mute. Omit them and the remainder becomes *sit* in each case. To learn when *sit* was to be pronounced as in the two first words and when as in the verb *to sit* would add to the difficulties of learning to read, if it did not add to the difficulties of learning to spell. In *speak* and *break*, which is the unsounded letter? If *a* in the first, and *e* in the second, would *spek* and *brak* be admissible? Those ingenious calculations of the immense sums spent on silent letters, of which much has been heard, are based on very imperfect data. We want by changes in spelling to effect several things.

1. We want to facilitate learning to read, not only in the future but in the present spelling. The children taught must be able to use existing books. To compel the daily papers to change their orthography would be a loss of many thousand pounds to each of them in compositors' wages alone. To compel them to print each author's own peculiar whims would be still worse. We must face the fact that we shall be doing children the greatest injustice if we do not teach them to use the present typographical spelling, into which our manuscript spelling has been gradually crystallised by the action of the printing press during 400 years. Hence our new spelling must not only be simple but it must lead those who learn to read from it to pass almost intuitively to the present spelling, as a fluent reader of ordinary spelling takes up Chaucer, and, bating the words so old as to be new to him, reads it straight off. To be available everywhere our new spelling must not introduce a single new letter, a single accented letter, or a single turned or inverted letter like ʊ, q, ɔ, p, ə, &c. A new letter cannot be printed without a new punch for all founts, at all foundries. Accented letters are cut to few founts in England, and for no capitals. They act as new letters. Turned letters will not "range" with the direct letters, in several founts, because the space for the "descenders" or tailed letters, g, j, p, q, y, is generally smaller than for "ascenders," as b, d, f, h, k, t. Large capitals are outrageously unsightly when turned, such as BꓢL, a form which has been actually proposed for "bull." Turned letters act as new letters, and all give the pupil various forms to learn, which he will not want in reading present books.

2. We want above all to facilitate learning to spell. But if we teach children to spell in the present spelling at all, we shall not gain anything by our new systems. We must, therefore, have a kind of spelling which will be easy to teach and learn, and which will suffice for all the pupil's wants, because it can be read without instruction or difficulty by those who have been taught to read in the present spelling only. Of course this could not be done unless business men, the Civil Service (and its examiners), and so on, admitted good new spelling on an equality with good old spelling. If that is not conceded, we need not trouble ourselves with any suggestions for Spelling Reform. The difficulty of persuading them to do so, and the difficulty of persuading all schoolmasters to use the same system of spelling, and the difficulty of persuading school-inspectors to allow capitation fees for good new reading and spelling, form the main obstacles to any proposal of the kind mentioned. They cannot be overcome without an Act of Parliament, not easy to draw, and impossible to pass without a very wide and very influential expression of public opinion by School Boards and influential educational bodies, and perhaps the favourable report of a Royal Commission. But I am here considering only the kind of spelling which such bodies might be led to recommend.

The results at which we have arrived are these:—No change in existing spelling, which is to be left to die of natural decay in the course of a few generations. No change of letters. A *concurrent* system of spelling, to be used exclusively in teaching to read and write in schools, till the utmost readiness in both ways is attained. This spelling to be grounded, however, on present usages, to such an extent that those who have acquired *either* system will be able to read (not necessarily to write) the other system without instruction.

3. We want, however, at least one thing more, we want in every word that the child sees a guide to the *received* pronunciation of that word, something which will serve the purpose of a pronouncing dictionary, and enable the teacher, who has taught the corresponding system of reading, to *insist* upon the pupil pronouncing as the printed word indicates. There is, indeed, no standard of English pronunciation. On reference to various "pronouncing dictionaries," for example, constant differences of opinion will be noted. Thus, they give four sounds to *vase*, as rhyming to *pause*, *papa's*, *pays*, and *pace*. But *all* such pronunciations are *received*—that is, not esteemed vulgar, and really used by good speakers—and when they are once brought before the eyes of different readers by the typography of different printing-houses which have adopted different systems, they will gradually shake down and reduce to one. Any child who adopted any one would be *right*, but anyone who adopted a non-received pronunciation such as a rhyme to *pairs*, *peers* (with untrilled *r*), or to *spies*, *spice*—all of which might be heard on provincial and Cockney analogies—would be *wrong*. The first would be a *good* speller, the last a *bad* speller. And all good spelling should be as much "received" as the pronunciation it indicates. When a person writes as well as he can, he writes, if properly taught, as well as he can pronounce

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and his errors indicate his ignorance. By this means dialects would be sponged out, which, however much I might regret it philologically and historically, I cannot but desire in the interests of mental and social advance.

To the former conclusions we now add: The new spelling must be phonetic. In my next communication I purpose considering the nature of the phonetic condition in particular.

ALEXANDER J. ELLIS.

SPELLING REFORM.

140 Maida Vale: Feb. 25, 1877.

In spite of the length of my last letter, there still remains one fundamental question to be discussed—viz. the relation of spelling to varieties of pronunciation. Mr. Phillimore thinks that the existence of these varieties is an obstacle to spelling reform. I shall try to show that this difficulty is only an apparent one, founded on a misconception of the true function of spelling.

Spelling, apart from the sounds it represents, has, properly speaking, no meaning, no existence whatever. A picture of a man suggests the idea "man" at once to anyone, and the sounds represented by the word "man" suggest the same idea to all English-speaking people, but the letters *m, a, n*, only suggest sounds, not ideas. After a time, of course, we learn to associate ideas with letter-groups without thinking of the sounds, but this is necessarily a secondary process, although it may be carried so far that the connexion between the letters and their sounds is, to a great extent, forgotten—till, in short, the spelling becomes *unphonetic*, as in the present English. The only way to cure these evils—which is the object of all spelling reform—is to restore spelling to its only legitimate function, that of symbolising sounds.

It follows necessarily that if two people have different pronunciations, their spelling must necessarily be different. If A, who pronounces *Darby* and *'ouse*, is to be compelled to write *Derby* and *house* (or their phonetic equivalents) because B pronounces so, phonetic spelling becomes a mere mockery, and is, in principle, no more phonetic than the present system, which writes *knight* and *wright* because people pronounced so 300 years ago, although half of the letters in each word are absolutely unmeaning now.

We also have the simple practical consideration that as these differences of pronunciation cause hardly any difficulty even in rapid speech, they cannot possibly affect the intelligibility of the written language, which can be studied deliberately.

Again, it must be remembered that these diversities and rapid changes of pronunciation are greatly due to the rigid uniformity of our spelling during the last few centuries. If everyone wrote as he spoke, the only way to secure uniformity of spelling would be by reforming the pronunciation of the spellers. The utter neglect of pronunciation and elocution in our schools and universities is something disgraceful and hardly credible, especially when we consider the care bestowed by the ancient Greeks and Romans on these subjects. If a strictly phonetic spelling, capable of adapting itself to all of the more marked changes of pronunciation, had been in use during the last two centuries, it is probable that many of those changes—such as the loss of *r*—which have reduced our spoken language almost to the brink of unintelligibility, would have been prevented. As it is, the delusive stability of the spelling instead of fixing the pronunciation has made it impossible to control it at all. Uniformity, clearness, and elegance of pronunciation can only be gained by deliberate training, which again is impossible without phonetic spelling.

In conclusion, I have a few remarks to make on some minor questions.

The exclusion of new letters from a reformed spelling is founded not on any necessary objection to them, but is a purely practical principle. I quite agree, for instance, with Mr. Droop that Mr. Pitman's *η* is superior to *q* as a sign for the *ng* sound, for it is at once associated with the other nasals *n* and *m*. Indeed, I see no reason why in future ages such new types should not be introduced. At present, however, they should be avoided as long as the existing types suffice, which they certainly do.

I have not touched on the question of etymology. Indeed, I am at a loss to know what to say to those who keep evoking this bugbear, although all the best philologists (who are surely the best judges) are agreed that it is impossible to make spelling a means of consistently conveying etymological information, and that, if it were possible, it would be useless.

HENRY SWEET.

ON THE NAME OF GOD IN BASQUE, &c.

London: February 17, 1877.

The Basque word for "God" is *Jaungoicoa*, and not *Jaongoikoa*, nor *Jabe-on-goikoa*. (See the ACADEMY of last week, p. 130.) The word *on*, "good," therefore, is not to be found in *Jaungoikoa*, which is literally rendered by *Jaun-goi-ko-a*, "Lord-high-of the-the," meaning, "the Lord of the high." Good Basque scholars generally admit this explanation, which is evidently the best. They also admit, as a matter of course, and notwithstanding the respectable authority of Darrigol, that *Jainkoa* is the abridged form of *Jaungoikoa*. The other modifications of this word are, *Jangoikoa*, *Jeinkoa*, *Jinkoa*, *Jangeikua*, *Juangeikua*. The two last I have found in the sub-dialect of Roncal. The initial *J* being, according to varieties, sometimes pronounced as in Spanish, sometimes nearly as in French, at other times as a palatalised *d* or *g*, or even as the English *y*; and the two final vowels *oa* being susceptible of changing into *ua* and *ue*, the modifications of the original word *Jaungoikoa* increase wonderfully.

It is true, as M. Vinson says, that I have discovered in Roncal the word *goiko*, "moon," but it is also true that, taking into consideration what Strabo says (book III. chap. iv. 16), as to the honour paid to the moon by the Keltiberians, I have proposed, not as preferable, but only as a possible etymology of the word *Jaungoikoa*, the following one: *Jaun-goiko-ko-a*, which is literally rendered "Lord-moon-of the-the," meaning "the Lord of the moon." According to this explanation, *Jaungoikoa* would be an abridgment of *Jaungoikokoa*, still easier than is *Jainkoa* of *Jaungoikoa*. Contractions in one of two similar syllables are common in Basque, as *autu* for *autatu*, "chosen."

The etymology proposed by M. Vinson after mine has, it is true, the advantage of avoiding a repetition of the syllable *ko*, which occurs only once in *Jaungoikoa*; but, at the same time, his explanation of this word by "our Lord the moon" is inexact, as there is not to be found in it the Basque for "our." His other explanation, "the Lord moon," to which, however, he prefers the first, would be, in spite of his preference, the only admissible of the two, had Strabo insinuated what M. Vinson, always adverse to the Basques, tries to insinuate—namely, that the Keltiberians either worshipped the moon, or considered it as a reasonable being. There is, however, nothing in Strabo that justifies this insinuation. He only says that the Keltiberians, and their neighbours to the north, sacrifice to a nameless god, every full moon, at night, before their doors, the whole family passing the night in dancing and festival; which shows that they did not consider the moon as a Lord. Thus "Lord moon" and "our Lord Moon" must go out of Parliament, and make room for the real *Lord of the moon*, the only God recognised by Basques.

It must be well understood that I consider all kinds of Spanish Iberians as being more or less connected with the Basques, following in this the still dominant opinion of Humboldt, Pott, and all other acknowledged masters of philological science.

I fully agree with Mr. Ralston in every expression complimentary to Mr. Webster and his interesting work, and also in his statement that Basque scholars disagree; but when he asks "Who shall decide among them?" my answer is very simple: "The only natural judges of the Basque language, the Basque grammarians." I do not pretend to be a better judge of their *Euskara* than they are, but I think M. Vinson too ought to yield, as I do, to their authority, even if their opinion were not favourable, as it decidedly is not, to his assumption of a competence superior to theirs in point of Basque language. If he pretends that M. Duvoisin, one of the best writers in Basque, the first translator of the Labourdin Bible, and author of a good treatise on the Basque declension, is an insufficient judge, I shall *patiently* propose to him M. Inchauspe, the author of *The Souletin Verb*, a work which has received a prize from the Institute. Should he not acknowledge such authorities, I then shall no more address myself to him, but shall ask the intelligent public to decide whether the Basque grammarians are not as good judges of their own language as M. Vinson is of French, or M. van Eys of his native Dutch.

I am of opinion that the "Essay on the Basque Language," by M. Vinson, which is nothing more than an abridgment of his larger one, preceding the French translation of the grammatical work by M. Ribáry on Basque, is apt to mislead linguists (although not so much as M. Van Eys's works) on many important points of the Basque grammar. I therefore think it advisable to refer the readers of the ACADEMY to my remarks on the larger essay, which are now in the press, and will appear in April, in the *Acte de la Société Philologique* of Paris.

L.-L. BONAPARTE.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 3.—3 P.M. Royal Institution: "French Revolution and English Literature," by Prof. H. Morley.
3 P.M. Physical: "On the Theory and Construction of Holtz's Machine," by W. J. Wilson.
3 P.M. Saturday Popular Concert.

MONDAY, March 5.—2 P.M. Royal Institution: General Monthly Meeting.
5 P.M. London Institution: "Palms," by Prof. R. Bentley.
5 P.M. Musical Association: "On the Philosophy of Harmony," by Dr. W. Pole.
8 P.M. British Architects.
8 P.M. Society of Arts: "The Chemistry of Gas Manufacture," I., by A. Vernon Harcourt.
8 P.M. Monday Popular Concert.

TUESDAY, March 6.—3 P.M. Royal Institution: "Human Form," by Prof. A. H. Garrod.
8 P.M. Civil Engineers: Continued Discussion on the Sewage Question.
8.30 P.M. Zoological: "Notes on the *Ornithorhynchus paradoxus*," by G. F. Bennett; "Description of three new *Uropeltidae* from Southern India;" "New Species of Heterocerous Lepidoptera in the British Museum," by A. G. Butler.
8.30 P.M. Biblical Archaeology: "The Ethnic Relations of the Zimri," by Prof. J. Campbell; "On the Tennosama or Mikoshi—the Ark Shrines of Japan," by W. Simpson; "Note on an Egyptian Stele in the Turin Museum," by F. Chabas.

WEDNESDAY, March 7.—8 P.M. Society of Arts: "The Growth and Present Position of the Science of Machines," by Prof. A. B. W. Kennedy.
8 P.M. British Archaeological: "On some little-known Antiquities of the Scilly Islands," by the Rev. S. M. Mayhew; "On the recently-discovered Pointed Ceiling of St. Albans Abbey," by the Rev. C. Boutell.

THURSDAY, March 8.—3 P.M. Royal Institution: "Theory of Music," by Dr. W. Pole.
7 P.M. London Institution: "Händel and Bach," by Ernst Pauer.
8 P.M. Society of Arts: "The Sizing of Cotton Goods," by W. Thompson.
8 P.M. Mathematical: "On a new View of the Pascal Form," by T. Cotterill; "On a Class of Integers expressible as the Sum of two integral Squares," by T. Muir.
8 P.M. New Shakspere Society: "On the Signs of Youth in the Composition of the Play of *Hamlet*," by Prof. F. A. March.
8 P.M. Historical.
8 P.M. Royal Albert Hall (*Elijah*).
8.30 P.M. Royal. Antiquaries.

FRIDAY, March 2.—9 P.M. Royal Institution: "The Future of Steel," by F. J. Bramwell.

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SCIENCE.

The Moon and the Condition and Configuration of its Surface. By Edmund Neison, F.R.A.S., &c. (London: Longmans & Co., 1876.)

THIS extensive work is founded on the basis of Beer and Madler's *Der Mond*, but contains extensive additions to the results of their investigations as to the configuration of the moon's surface; it not only gives the accurate positions of all the important points as surveyed by them and their predecessors, Schröter and Lohrmann, but, in addition, it gives the results of minute measurements which have been carried on by the author for a period of eight years, and which have enabled him to revise and, in many instances, to correct the lunar map of Beer and Mädler. The author says:—

"The description has been carefully revised in accordance with careful observations of the formations with far more powerful telescopic means than were at the disposal of Beer and Mädler, while in many cases it has been very materially extended by new details. . . . It contains the material derived from a collation of the works of Schröter and Lohrmann, and in part with those of Schmidt and the British Association, together with the results derived from the observations of a number of years, and including a series of nearly 1,000 sketches, drawings, &c., of the lunar formations."

Considering the importance and the extensive character of the work, it is to be regretted that the author should have introduced words and terms which must be regarded as barbarous, and which are not necessary. Surely it cannot be necessary to use "mares" instead of "seas," which could not mislead, since there is no water on the moon's surface; perhaps, also, "shadow-line," or some good English phrase, may be used instead of "terminator," and "Observer" instead of "Observational Astronomer," &c.

The author has not a happy style; his sentences are long and somewhat involved, and will not always bear criticism. This will be especially noticed in the chapter on the "Physical Condition of the Lunar Surface." The first chapter contains a short sketch of the motions, figure, and dimensions of the moon, and is followed by a chapter on the "Physical Condition of the Lunar Surface," in which the evidence and opinions hitherto advanced are very carefully weighed and brought face to face with the results of recent investigations. The argument by which he upholds the theory that the density of the moon's atmosphere is not less than a three-hundredth part of the density of the earth's atmosphere is fairly reasoned out, and the balance of evidence seems to be in favour of this view.

The principal grounds advanced in its favour are the observations recorded by Schröter (whose work seems not to have been estimated at its proper value by Beer and Mädler), that twilight occurs at the cusps of the moon; also that localities become dim and obscure, and that blue transient fringes to the walls of craters or misty appearances are detected at sunrise, which soon afterwards disappear. If, as we shall presently see, there may still be glaciers of ice on the surface of the moon, it would seem that this effect may be due to the evaporation at sunrise from the surface of these glaciers.

The author appears to incline to the theory that if the moon ever had a denser atmosphere, it may have been absorbed or have entered into chemical combination with substances in the moon's crust. In common with most other writers who have studied the surface of the moon, he says that there is abundant evidence of the action of an agency like water as well as of an atmosphere; and, like them, he offers no satisfactory explanation of how the water and the atmosphere have disappeared, but rightly rejects as inadequate, both the view founded on Hansen's theory of the moon, that all the water is on the side away from the earth, and also the view that the water and atmosphere have been swallowed up in the interior. We shall presently return to this question.

The third chapter describes the lunar formations, which are divided into three great classes—namely, plains, craters, and mountains. The plains, occupying more than half the moon's surface, are divisible into dark and light plains.

The dark plains are seen as large dark-grey spots by the naked eye; when

"examined closely, they are seen to be traversed by numerous long ridges, and to contain low hills and mounds, interspersed with small crater-pits. They often present the appearance of alluvial deposits, and in many portions of their borders distinct traces of the apparent action of water can be clearly detected."

This chapter contains minute descriptions of the terms used to describe the numerous subdivisions of "craters" and mountains which are employed in the detailed description of the maps. The walled plains which are classed under craters scarcely differ in character from the bright plains, except that they have ridges or mountain ranges surrounding them; from these we pass by almost imperceptible gradations through mountain rings to "*ring plains, or ring mountains*," the great majority of so-called lunar craters, although they present no appearance of being in reality volcanoes. The portions apparently of volcanic origin are distinguished as crater-plains and craters, and the true volcanoes are termed "crater cones," which cannot easily be distinguished from bright mountain peaks and white spots dispersed over the lunar surface.

Among formations not classed under the three principal headings are the clefts, which are apparently dark beds of lunar rivers, but which are not yet fully accounted for, and the remarkable systems of bright rays or streaks which are seen when the surface of the moon is under high illumination. These streaks extend for some hundreds of miles over all kinds of formations, starting from the principal ring-plains or mountain formations.

The origin of these streaks is as yet unknown; they have been supposed to be connected with some process of surface action, and sometimes they appear to have been overwhelmed or to have been filled up by material from the surface of the plains. Noticing the variety of the tints on various portions of the moon's surface the author says:—

"The surface of the moon exhibits every kind of variation of pale yellow, grey, and white, and in many places the yellow merges almost into a pale brown. A very noticeable contrast appears between the greyish-white and white of the brighter portions of the high mountain regions and the walls of the great ring-plains, and the greyish-white and white of the streaks; the former appearing as of considerable intensity and body, with a distinct tinge of yellow, whilst the latter seem to possess a thin bluish-white of little intensity, and almost as if it were semi-opalescent. Similarly the white of the bright craters appears more bluish than yellow like the ring-plains, though surpassing these in intensity."

The chapter on "Lunar History" is the least satisfactory. The account of the "Lunar Theory" is so meagre that it would have been almost better to omit it. It has so little to do with the appearance of the moon's surface, that it might have been passed over as too vast and too important a subject to be included in a work which professes to deal only with the condition of the surface. The history of the discoveries made on the surface would have been more connected, and therefore more satisfactory, if it had been given separately.

In the fifth chapter the author describes the changes of position and consequent alterations in the appearance of the moon's surface due to the librations of the moon, and shows that, except near the limb, these alterations, such as shiftings of shadows, do not materially interfere with the study of the surface, since they may be calculated and allowed for, and cannot be held sufficient to account for any changes in the appearance of the details of the surface. He also discusses the principal instances of supposed physical change, such as the change in Linné in 1866-67 and the change in Messier, and inclines to the view that variations in the appearance of the nature of configuration as distinct from purely surface alterations are far less extensive than is generally supposed. The conditions of the earth's atmosphere affect the appearances more than the librations of the moon, and the superficial changes such as changes of colour or brightness may be due to some process of weathering by the atmosphere.

In the last chapter the author has given an account of the methods of determining the positions of points of the first, second, and third orders on the moon's surface, and has supplied ample formulae for computing the elements of those positions.

The description of the details of the lunar surface occupies more than three-fourths of the whole work, and is illustrated by an index map eight inches in diameter, and by a complete lunar map in twenty-two sections on a scale of twenty-four inches to the diameter of the moon. In each section the description of each principal formation is followed by the description of the smaller lunar formations grouped around it, so that the peculiarities of any particular object or district may be easily found. One or two passages will give some idea of the difficulties to be overcome, and of the minuteness of the survey which must be made before such descriptions of the surface can be given. Describing the "Sea of Cold," which lies in

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the North Polar Section (Map VI.), he says:—

"This mare appears in full, with a pale yellowish, or perhaps greenish-yellow, glimmer. The whole, especially in not entirely favourable atmospheric conditions, appears as a streak of thin cloud, fog, or mist, stretching across the northern portion of the moon; and when a thin misty cloud is seen extended as a belt across the moon, the similarity between this and the Mare Frigoris is so great that one unfamiliar with the last would take it likewise for a cloud."

Again, in the South Polar Section (Map XVII.), in describing "Maginus," of which the author gives an enlarged map, on the scale of 100 inches to the moon's diameter: "In high illumination, Maginus, as a grand lunar formation, does not appear, only a few isolated points being detectable." "The special map shows the real nature of its constitution, and its entire dissimilarity to the volcanic craters."

The author has eight special maps or drawings of interesting objects on the scale of 100 inches to the moon's diameter, for some of which as many as fifty carefully-executed drawings have been made. One of them, Gassendi (Map XII.), is remarkable for its very numerous and extremely delicate systems of rills, which are most difficult features, and are rarely well seen even with very powerful instruments:—

"The relation between the configuration of the surface and the position and path of the rills in this group within Gassendi appears very definitely marked, most of them being situated within shallow valleys, this being particularly noticeable towards the south-west of the interior. The influence of hills and similar irregularities in narrowing the rills is also especially marked; and the shadows of these entirely masking those portions during low illuminations, they are readily overlooked. Some connexion appears also to exist between the rill system and the peculiar passes in the walls of the formation."

Reasoning from the analogy of the earth there are several reasons why the atmosphere and water cannot be swallowed up in the interior: for instance, it has been shown that the material of which the earth's crust is made up is not so rigid that it will not yield to the difference of attraction of the moon on its various parts; so that there must be an appreciable tide following the apparent motion of the moon, not only in the oceans, but also in the solids, which go to the formation of the earth's crust.

If, then, the difference of attraction of the moon on different parts of the earth's crust is sufficient to cause that crust to yield, then the attraction of the moon on her own crust is surely sufficient to bend it inwards and to break it, so as to fill up all large hollows in the interior, especially when within those hollows there would be comparatively little fluid resistance to be overcome.

If the force of attraction of the moon is not sufficient to bend or break the crust, still the difference of attraction of the sun's mass on different parts of the moon will cause a tide in its crust in the same way as the sun causes tides on the surface of the earth.

If we picture to ourselves what the state of the moon must be, we shall see that there is abundant reason why there is no water on its surface. Since day and night in the moon are each a fortnight in length, all the water on the side away from the sun would be in the solid state. Shortly after sunrise the ice would begin to melt, owing to the intense heating effect of the sun's rays; even if the density of the atmosphere were one-hundredth of the density of the earth's atmosphere, the water running off the ice would be heated to the boiling-point, which would then be only about 7°C, and would be converted into an invisible vapour.

According to Regnault, the maximum tension of the vapour of water at 0°C is 4·6 mm. According to Neison, the density of the moon's atmosphere at the surface is a three-hundredth part of the density of the earth's atmosphere at the surface; so that the pressure is less than 2·5 mm., which is the maximum tension of the vapour of water at the temperature of −8°C.

Hence water, as a liquid, could not exist in the moon, seeing that its boiling-point would be below the freezing-point.

If glaciers exist, then the vapour of water will be given off from them as a transparent vapour, and so we cannot expect to see traces of water on the surface.

Hence the non-existence of sheets of water is no argument against the existence of glaciers in the moon, because the glaciers would only disappear by evaporation into a transparent vapour.

If, then, the moon's surface appears to have been acted on by glaciers, we can well believe that they have existed and that they do exist at the present time, and that some of the changes which are observed to be going on may be due to glacier action. These glaciers, if they exist, can only disappear by evaporation under the intense heat of the sun, and no aqueous clouds can be formed. Possibly the twilight at the cusps, and the transient blue fringes seen soon after sunrise, may be due to this rapid evaporation from the surface of these glaciers. On account of the considerable specific heat of ice and the high latent heat of water and its vapour, it is quite probable that the glaciers, if they exist, may not entirely disappear even in low latitudes, although the temperature of the surface may be 200° C. or even 300° C.

The bright craters are said to have a bluish tinge, and the streaks are of a "thin bluish-white of little intensity," and seem to be connected with some process of surface action, and at times to have been filled up by material from the surface of the plains. May we not here have evidence of the existence, not of white snow, since there is very little air to mix with the ice, but of sheets of ice covering the mountain tops with glaciers flowing from them, which sometimes melt away and leave their moraines behind them?

The delicate systems of rills within the ring-plains also point to some action of a similar kind. They run in shallow valleys, are narrowed by hills and irregularities, and have some relation to one another and to the passes in the walls of the formations in which they are seen.

Here we have indications of something like a glacier system, or of something in a molten or in a half-molten state. These rills are seen at the full moon and near the equator, where the temperature is probably above 200° C. A mass of sulphur would become a river, and running down would again become a viscous solid in the valleys; possibly within the craters the temperature may reach the melting-point of tin, and even the boiling-point of sulphur. As a limit to the temperature all over the surface we may say that probably a river of sulphuric acid would still remain liquid even on the boiling surface of the moon.

We have here a wide field for speculation within the limits of the possible, and can only arrive at the most probable solution by patient labour such as for some years past Mr. Neison has devoted to his observations of the moon. W. Grylls Adams.

Etude sur quelques parties des syllabaires cunéiformes. Essai de philologie accadienne et assyrienne. Par François Lenormant. (Paris: Maisonneuve, 1877.)

This important work has a twofold character, polemical and scientific. It is, in the first place, a reply to M. Halévy's continued attempts to demolish the structure of Accadian philology which is just beginning to rise above the ground. It would be useless to occupy space with a controversy which has assumed on one side so strongly personal a character. For anyone who, without personal or national prejudices, has given a candid consideration to M. Lenormant's *Etudes accadiennes* and *La langue primitive de la Chaldée*, the main doctrines of those epoch-making works are placed outside the category of disputable things. M. Halévy is worthy of a better fate than that of a Boyle. His name will always remain connected with the discovery and decipherment of the Himyaritic inscriptions, and if he would only take up the study of cuneiform from the beginning, he would doubtless win fresh laurels on this still more exciting field. In his present eccentric attempt to subvert in a moment the results of the labour of years, he has been compelled, as M. Lenormant has shown, to avail himself exclusively of the works of those whom he attacks. On pages 10, 135, 159, 183–4, the reader will find such a collection of misunderstandings, inaccuracies, and rash theories, as would suffice to ruin the reputation of any ordinary scholar. But the work before us appeals in a high degree to Semitic scholars, and even to the philological public in general. It is as a Semitic scholar, and a devoted though still very backward Assyrian student, that I venture to notice it in these columns. Not the least instructive portion of the book is the preface, in which the author sums up the present condition of Accadian (or Sumerian) philology. He observes that on most of the fundamental points all professed Assyriologists are unanimous—*e.g.* on the existence of an agglutinative tongue, closely allied to the agglutinative languages of pre-Aryan Media and Susiana, and spoken by the earliest inhabitants of Babylonia. The only doubt which exists is as to the affinity of Accadian to the Turanian or Altaic tongues. It is often asserted that Turanian scholars are as a body opposed to such an affinity. This, however, is

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ect; the well-known names of Don-
unfalvy, and Sayous (and these are not
are quoted in favour of the admission
cadian among the Turanian tongues.
normant also gives a list of the analo-
nd differences of Accadian and the
ry Turanian grammar. The question
er the analogies constitute a real
y, or whether they arise from a parity
anism and of genius, can only be deter-
by deeper researches into the Accadian
tics and vocabulary. It is this to which
normant proposes to devote the next
of his life, and as a specimen he publishes
esent study on fifteen select passages
cuneiform syllabary.—It will surely be
sible to resist the evidences of induc-
cientific method which this book sup-
The completeness with which all the
re produced—those of the text as well
ose of the syllabaries—enables the
to control the author at every step.
specially mention the explanation of
rious fact that the root *ti*, "to live"
so "life," becomes *tila* as a substantive
he state of prolongation." It appears
in "the absolute state" the vowel-
g becomes apocopated, and the final
nant of the root is either elided
ansformed into a surd nasal: thus
becomes *ti* or *tin*. Similar pheno-
are shown to occur in words whose
nds in *m* (cf. *dumuzi* = *Tammuz*, and
or *n*, and especially in gutturals.
erhaps the most important addition to
nowledge of cuneiform is contained in
econd appendix, where an Assyrian
sion (*nin sumsu*), commonly rendered
ptures" or "precious metals," is shown
an "everything whatever it may be."
ual documents have furnished the key
problem. It would be easy to cite
corrected translations here for the first
proposed by M. Lenormant. But, for
ke of those who are not students of
an, I will now point out a few inci-
notices which bear on other depart-
of study.
example, the Hebrew *ish* (*insh*),
" is connected by M. Lenormant
) with the Assyrian *nis*, "spirit,"
breath;" comp. our use of "souls"
persons." He derives *nis* from the
nown root meaning weakness. The
study in which this occurs is ex-
y interesting. On p. 11 the curious
v word *elilim*, "vain gods," "idols,"
strated by the Assyrian *ululu* "a
m." On p. 117, &c., a very useful
given of Assyrian and Babylonian
and the countries which supplied
On p. 109, an important note on the
ance of a name among the Accadians, as
constituting personality (cf. Lev. xxiv.
). On p. 171, the Assyrian title *bel*
(Smith's *Assurbanipal*, p. 199) is
ed as *magister largitionum*. May we
npare Jeremiah li. 59, where Seraiah,
ng to the Septuagint, was not "a
rince" (!) nor yet a "quartermaster-
," but "in command over the gifts"?
e "magister largitionum" appears to
een an official known as well to the
as to the Assyrian Court. The Acca-
d Assyrian glossaries form an import-
lition to the usefulness of the volume.

The work is dedicated to Mr. Sayce of Oxford, whose pioneering labours in Accadian philology are constantly referred to with high praise by the author. It is, indeed, a special pleasure in reading all M. Lenormant's works to notice his full and generous recognition of other men's labours. It cannot be surpassed, and hardly I think equalled by any living author.

T. K. CHEYNE.

SCIENCE NOTES.

GEOLOGY.

THERE are clearly two ways in which solid matter may be removed from the land and carried ultimately to the sea, through the agency of running water. One of these is the mechanical disintegration of the rocks, and removal of the solid detritus by suspension in water; the other is by the less obvious process of chemical solution, by which the soluble constituents are washed out of the rocks, and carried off by running streams, not in a state of mechanical suspension discernible by the eye, but in the invisible condition of chemical solution. While the amount of sediment borne seaward by rivers has been the subject of investigation by Mr. A. Tylor, Prof. Ramsay, Prof. Geikie, and some other authorities, the second process, although not altogether neglected, has received much less attention from geologists. We are, therefore, glad to find that the subject has been studied by Mr. Mellard Reade, of Liverpool, who recently took occasion to bring it before the local Geological Society in his Presidential Address.

Mr. Reade's main aim has been to estimate the total quantity of solid matter annually removed from the surface of England and Wales by the solvent action of rain. Taking the mean rainfall of the country at 32 inches, and the area at 58,300 square miles, it is calculated that not less than 68,450,936,960 tons of water would directly or indirectly run off the surface in the course of a year; this is equivalent to 18·3 inches of rain spread over the country, the remaining quantity of the rainfall (13·7 inches) being lost by evaporation. By comparing the large number of analyses in Dr. Frankland's Report to the Rivers Pollution Commission, it is further calculated that the total quantity of solids in solution in this water would amount to 8,370,630 tons; and estimating them at 15 feet to the ton, it is found that the amount of this denudation is equal to ·0077 of a foot in a century; in other words, it would take 12,978 years to lower the level of our country by one foot. It is a noteworthy fact, brought out by these calculations, that the quantity of solid matter thus removed in solution is pretty equally distributed throughout the land. The southern and eastern parts of the country are composed, it is true, of rocks, which, as a rule, are younger, softer, and more soluble than those of the north and the west; but then it must be remembered that the amount of rain which falls in these soluble areas is much less than that which drenches the older, harder, and less soluble rocks of the western and northern districts. From the limited area of England and Wales, Mr. Reade advances to the Continent of Europe, and then growing still bolder attempts a rough estimate of the amount of matter removed in solution from the entire surface of the earth. Such estimates, being necessarily based on very insufficient data, are, of course, only extremely rude approximations; but they are nevertheless of some value, provided that we take care to avoid placing too much reliance upon them. Without following the author's laborious calculations, we may remark that he feels himself justified in making the provisional assumption that about 100 tons of rocky matter will be dissolved per annum by means of rain from off every English square mile on the earth's surface. The erosive action by which solid matter is thus removed in solution by rain is termed by Mr. Reade "soluble denudation;" for our own part we should prefer to call it "Chemical denudation," as distinguished from "Mechanical denudation."

AMONG the geologists of this country who have used the microscope with excellent effect as a means of deciphering the obscure structure of some of our rocks, Mr. J. A. Phillips deserves special recognition, since he has always taken care to associate his minute mineralogical analysis with an exact chemical examination of the same specimen. His attention has recently been directed to some of the eruptive rocks of North Wales, more especially those which occur at Penmaenmawr, near Conway, in Carnarvonshire, where they are extensively worked as paving and building materials. The crystalline felspathic rock of Penmaenmawr presents several varieties, all more or less fine-grained in texture and dark-greenish in colour. By cutting sections of these varieties, and analysing portions of the same specimens, the author has sought to trace the chemical and mineralogical changes which the original rock has suffered, and by which the differences exhibited by the various specimens have been produced. The details of this investigation, too technical for reproduction here, have been submitted to the Geological Society. Attention is directed in the same paper to the changes which have gone on in the curious rock known as *Uralite porphyry*. This rock, which is found near Dolgelly, and occurs also at Predazzo, in Tyrol, contains crystals of uralite, or augite converted into hornblende. The uralite in the Welsh rock has been chemically attacked around the margin of the crystals, and this alteration has in some cases extended so far inwards that the crystals have gradually been converted into a mere nebulous mass.

LAST autumn Prof. Von Lasaulx, of Breslau, visited this country, and after studying the Loan Collection at South Kensington, examined the geology of parts of Ireland and the south of Scotland. In the last number of the *Neues Jahrbuch* he gives the preliminary results of his investigation. Among the most interesting of these is his discovery of tridymite in the quartz-rhyolites associated with the basalts of co. Antrim, where the mineral occurs to such an extent that some specimens of the rhyolite may be called tridymite-rock. To the same journal Prof. F. Roemer, who accompanied Von Lasaulx, contributes a long and interesting sketch of the geology of Ireland, and does not fail to record his admiration of the Earl of Enniskillen's collection of fossil fishes, which he had an opportunity of inspecting at Florence Court.

PALAEONTOLOGISTS will find in the February number of the *Geological Magazine* descriptions and figures of several new species of fossils, both vertebrate and invertebrate. Sir Philip Egerton describes some new pycnodonts, including a species from the Folkestone Gault, which he refers to Heckel's genus *Coelodus* and distinguishes as *C. ellipticus*; a new species from the greensand of Pinney Bay, near Lyme Regis, which he names *C. gyrodoides*, in allusion to the resemblance which the specimen offers to the teeth of *Gyrodus*; and a species obtained some years ago by Dr. Bowerbank from the London Clay of Sheppey, and now termed *Pycnodus Bowerbankii*.

MR. H. WOODWARD, the able editor of the *Geological Magazine*, contributes to the same number a note on the crustacean genus *Anthrapalaemon*, from the Coal Measures. This note is introductory to an article by Principal Dawson on some palaeozoic crustaceans from Nova Scotia. The earliest known example of a fossil crustacean belonging to the long-tailed ten-legged group was obtained many years ago by Prof. Prestwich from the Pennystone ironstone which occurs in the coal-measures of Coalbrookdale. This was originally termed *Apus dubius*, but the generic name was subsequently altered by Mr. Salter to *Palaeocarabus*. Previously to suggesting this change,

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however, Salter had described a Scotch specimen from the Lanarkshire coal-field under the generic designation of *Anthrapalaemon*. Mr. Woodward now maintains that there are no valid grounds for distinguishing two distinct genera of these crustacean remains, and consequently suggests the retention of only one name, *Anthrapalaemon*, which has priority over *Palaeocarabus*. Dr. Dawson's new species was obtained from the South Joggins coal-field in Nova Scotia, and is named after its discoverer *A. Hilliana*. The other crustacean described by Dr. Dawson is a species of trilobite, *Homalonotus Dawsoni*, from the upper part of the Arisaig series of Nova Scotia, equivalent to the Ludlow rocks of this country.

American palaeontology, so far at least as relates to the fossil invertebrata, has suffered a severe loss by the death of Prof. F. B. Meek. This distinguished palaeontologist was born in Madison, in the State of Indiana, on December 10, 1817, and died at the Smithsonian Institution in Washington, on December 21, 1876; he was, therefore, about fifty-nine years of age. Assistant first to Dr. Owen, afterwards to Prof. James Hall, and then for some years to Prof. Hayden, he had spent the greater part of his life in the service of the various surveys of the States, and had proved himself equally competent in the field and in the cabinet. His industry, not less than his ability, is sufficiently attested by the numerous papers which he contributed to the scientific journals of America, by his publications in the official reports of the surveys with which he was connected, and, above all else, by his magnificent volume on *The Invertebrate Cretaceous and Tertiary Fossils of the Upper Missouri Country*. This last volume, which was published by the Geological Survey of the Territories and was the crowning work of his life, received notice in the Academy a few months before the author's death.

Several reports of American surveys have recently reached this country. An imposing volume has been issued as the Geological Report on the Surveys west of the 100th meridian, in charge of Lieut. G. M. Wheeler, after whom the mineral *Wheelerite* has recently been named. The full scientific reports of this survey run to six volumes, of which the geological forms only one. It contains details of work carried on up to the close of the field-season of 1873. The geological information is spread over a very wide field, extending through six different States and territories, and greatly increasing our geological knowledge of the territorial domain west of the Mississippi River. Dr. Loew contributes some mineralogical and agricultural observations on portions of Colorado, New Mexico, and Arizona. A Report of Progress of the Second Geological Survey of Pennsylvania, by Mr. Stevenson, has also been lately published. It is devoted to a description of the Greene and Washington districts of the bituminous coal-field of Western Pennsylvania.

METEOROLOGY.

Report on the Meteorological Office.—The Report of the Treasury Committee, which sat during seven months of last year, has at last appeared, with Evidence and Appendices. The principal changes in the office recommended in this Report are as follows:—Ocean meteorology to be transferred to the Admiralty, it being assumed that the Lords of the Admiralty consent, and will make the Hydrographical Department adequate for the purpose, and that the advancement of science, so far as the ocean is concerned, will be no less an object with the Hydrographical Department than it has hitherto been with the Meteorological Committee. Moreover, the observations taken at sea are to be so made and digested as to be available for scientific purposes in connexion with those made on land. As to land meteorology, the office to be placed under a council appointed by the Royal Society. This body to be paid, and a sum of 1,000*l.* to be allocated for the purpose. The number of stations supplementary to the existing self-recording observatories, should all of these be continued, to be largely augmented, especially in Ireland. The council to be at liberty to appropriate a portion of their annual grant to the purposes of any special researches which they may think important. The expense of the scheme is estimated at 14,500*l.*, being an increase of 4,500*l.* on the present grant, but of this sum 1,500*l.* will be handed over to the Admiralty, should that department undertake ocean meteorology. Of course the elaboration of the details of the scheme is to be left to the council. With reference to the Scottish Meteorological Society, the representations of which had been specially referred for consideration, the recommendations are:—Only such payments to be made to the society by the council as are necessary for obtaining observations at stations required for the purposes of the council; for securing the proper inspection of such stations, and for compiling and checking the registers; or for special researches conducted by the society with the approval of the council; but no grants are to be made to ordinary observers, or for any general purposes of the society which lie beyond the scope of the operations to be placed under the council. The same principle to be applied to all similar local bodies interested in the study of meteorology. In conclusion, the committee "feel bound to express their sense of the great value of the disinterested services which, at the cost of much time and labour, have been rendered during so many years by the committee appointed by the Royal Society." Eighteen witnesses in all were examined, and the Appendices to the Report contain, *inter alia*, a summary of the Reports of the Meteorological Office since 1867; a Report from the Royal Society on the scientific value of the work of the office; and a Digest of information relating to the meteorological organisations in foreign countries, which was received in reply to a circular issued by the Treasury Committee.

The Meteorology of the Equatorial Region of the Atlantic.—The Meteorological Office has just published the results of its work on this subject in the form of an atlas of seventy-six plates and charts, and a volume of remarks of 568 pp. in 4to.* The region investigated extends in latitude from 10° S. to 20° N., and in longitude from 10° to 40° W., and it is divided into three belts, each of ten degrees of latitude. For each of these belts we have two monthly charts, one for instrumental, the other for non-instrumental observations, while the remarks contain copious extracts from the logs, relating to any matters of interest, meteorological or otherwise, which may have been noted by the captains. These remarks are classified according to one-degree squares and to date, while the results in the charts are given for areas of 2° of latitude and 5° of longitude. The twenty-four charts for each of the three belts make up seventy-two, and the remaining four charts give (1) the isobars and prevailing winds; (2) the isotherms of air; and (3) the isotherms of sea-surface temperature and the prevailing currents, thus showing the prevailing characteristics of the meteorology of the district. The remarks conclude with observations on the best routes across the equator in each month. In an appendix we have a discussion of the two years' observations made at Ascension by the late Lieutenant Rokeby, R.M., with the results as to the diurnal march of the different phenomena. The entire publication affords a storehouse of information as to the meteorology of a very important region, such as has never before been presented to the public, and which is calculated to be of the greatest value as well to the practical seaman as to the scientific man.

Standard Barometers.—The question of the possible adoption of individual barometers and thermometers as the absolute standards for all meteorological investigations having been introduced into the programme for the coming Congress at Rome, Prof. Wild has published in the *Bulletin* of the Russian Academy for November 28, 1876, a paper in which he endeavours to prove that his own standard barometer, described in the *Repertorium für Meteorologie*, Bd. iii., is, as he has repeatedly asserted, the only instrument which gives by direct reading an absolutely accurate measurement of pressure. He criticises particularly the Kew standard, to the principle of which he raises several objections, and concludes with remarks on the measures which should be taken to secure a satisfactory comparison of the standard barometers of Europe by means of travelling barometers. He recommends that two instruments be always taken, one of Fortin's pattern, the other a syphon barometer, and expects an accuracy of ± 0·001 in. to be attainable. In an appendix Prof. Wild criticises sharply Prof. Moritz's report on the comparison of barometers at the stations in the Caucasus, which appeared in the *Bulletin International* last autumn.

Hygrometrical Observations in India.—Mr. Blanford has given in the *Journal* of the Asiatic Society of Bengal (vol. xlv. part 2) a very interesting paper on the results of experiments made by him in various parts of India under circumstances of extreme dryness, for the purpose of comparison of the results obtained by the use of Regnault's hygrometer, and by the wet and dry bulb hygrometer, the observations being treated by different formulae. The conclusion derived from the mean of all the observations is that, under an open shed, August's formula accords with the indications of Regnault's hygrometer very well, even down to a depression of the dew-point of more than 40° below the temperature of the air. Both Apjohn's formula and Glaisher's factors appear to give too high a result. The paper concludes with some remarks on the precautions required in the use of Regnault's hygrometer.

The Theory of Anemometers.—In the *Bulletin* of the Russian Academy for Dec. 12, Prof. Wild deals with the present condition of anemometry, which he holds to be eminently unsatisfactory, whether we attempt to record pressure or velocity. He criticizes particularly, as the most generally adopted form of instrument, Robinson's anemometer, with its well-known principle of the relation of three to one between the velocity of the wind and of the cups. Our readers may remember that some years ago MM. Dohrandt and Thiesen made a series of experiments at St. Petersburg on various Robinson's anemometers by means of a rotation apparatus, which led them to conclude that this relation was not quite exact. Dr. Robinson replied in a paper in the *Proceedings* of the Royal Irish Academy for January, 1876, and has since obtained funds from the Government grant with which he has instituted a series of experiments on the influence of friction, &c., on the action of the instrument. He is understood to be at present occupied with the discussion of his results.

Meteorology in Japan.—We have received a non-official paper by Mr. Henry B. Joyner, who is at the head of the Meteorological Observatory at Tokei, dealing with the importance of the creation of a regular meteorological organisation for Japan. At present the only regular stations in the kingdom, besides Mr. Joyner's own, are that of Dr. Geerts at Kioto, and one belonging to the Imperial Mining Office at Nagatamachi, Tokei, under Mr. Godfrey, who has recently issued a volume containing some mean results for the years 1873–5 in the graphical form.

The Rainfall of Germany.—The number of the *Austrian Journal* for February 1 contains a review of von Bebber's work on the geographical and seasonal distribution of rain in Germany, a subject which has been hardly touched since the appearance

* *Charts of Meteorological Data for Nine Ten-Degree Squares of the Atlantic, &c., with Accompanying Remarks.* (Stanford.)

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of Dove's *Klimatologische Beiträge* in 1857. The work is illustrated by nine charts. At the close we have an important Appendix on the influence of forests on rainfall, based to a certain extent on the observations of Ebermayer in Bavaria.

The Theory of Atmospherical Motion.—Those of our readers who may not be able to gain access to the work by Profs. Guldberg and Mohn which was recently noticed in these pages, may be glad to learn that the authors have commenced the publication of an abstract of their results in the *Austrian Journal*, the first part, which appeared February 15, being devoted to the consideration of the motion of horizontal currents.

Prof. Jelinek.—The same number of the *Journal* contains a very carefully prepared obituary notice of Dr. Jelinek, from the pen of his colleague in the editorship, Dr. Hann. The list of his papers, &c., is forty-six, of which all but six are meteorological.

PHILOLOGY.

IN the *Zeitschrift der deutschen morgenländischen Gesellschaft* E. Haas has a valuable paper on the origin of Indian Medicine. D. H. Müller continues his Himyaritic studies with descriptions and engravings of four unpublished inscriptions from the British Museum; eight (of which seven are forgeries) from Colonel Miles of Muskat; and the Rehatsek inscriptions in the Bombay Museum; and adds some interesting notes on Himyaritic phonology and on the syntax of the numerals. Alex. Kohut contributes an essay on the numerous attacks upon Parseism and Hormuzd-worship to be found in the writings of the Second Isaiah. C. Sandreczki has a curious article on Maltese, with specimens of Maltese Volkslieder; and Dr. Otto Blau continues his papers on Phoenician inscriptions.

THE second number (pp. 81–176) of the *Beiträge zur Kunde der indogermanischen Sprachen*, edited by Bezzenberger, begins with an instructive paper, by Gustav Meyer, on the transition of an *ει* into the simple vowel *ι* in Greek, in which he proves this phonetic change, which is among the chief sources of the so-called *itacism* of the modern Greeks, to have begun very early, and to throw light upon a certain number of phenomena in Greek etymology which would be otherwise inexplicable. The most important paper of the number is one by W. Deecke, who transcribes and discusses nineteen Etruscan inscriptions which have never been published before, and have, in part, been quite recently discovered by Dr. Körte on a journey through Etruria. R. Pischel endeavours to show that the dative was originally used in Sanskrit, and hence in the Indo-European languages in general, not in order to express an indirect object, as was supposed by some, but as answer to the question, whither? and adduces a host of examples from the Prâkrit and Pâli languages in support of his argument. Fick's disquisitions on the Greek nouns which are formed without a suffix are continued in this number by him and Führer, and Leo Meyer treats of some permutations of vowels in Latin. There are some minor papers besides, by Fr. Müller, R. Roth, and others.

MEETINGS OF SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, February* 12.)

THE introductory lecture on "Scientific Geography" was delivered by Lieut.-General Strachey, R.E., F.R.S.

NUMISMATIC SOCIETY.—(*Thursday, February* 15.)

JOHN EVANS, ESQ., F.R.S., President, in the Chair. Mr. Madden communicated the first of a series of papers on the coins of Constantine and his successors, with especial reference to the times and places of appearance of distinctively Christian symbols on them. This subject has not before been satisfactorily treated; but the labours of Count De Salis have very much smoothed the way for its investigation. Mr. C. F. Keary read a paper treating of the rise of the coinage of the various barbarian nations which established themselves on the ruins of the Roman Empire. In this paper only the fifth century A.D. was discussed. The writer contended that while cattle composed the chief wealth of the Teutonic barbarians, they had likewise some preparation for the use of a coinage in the use of the precious metals for personal adornment in the form of rings and chains which could be used in currency. The earliest coinage of the Teutons consisted of mere barbarous imitations of the Roman Imperial gold coins; but while these were accumulated by the conquerors the conquered still used Roman and Byzantine silver for the purposes of trade and production.

PHYSICAL SOCIETY.—(*Saturday, February* 17.)

PROF. W. G. ADAMS, Vice-President, in the Chair. Prof. Guthrie exhibited, for Mr. C. J. Woodward, an apparatus he has devised for showing to an audience the interference of transverse-waves. A light frame, capable of moving in a vertical plane, carries a horizontal strip of tin, about two feet in length, cut in the form of the ordinary sine-wave, and which supports, by means of a roller, a light wooden block carrying an ink recorder in front of a sheet of paper. This block slides in a vertical slot in a piece of wood which can be moved horizontally, supported by a roller on another similar strip of tin fixed parallel to the first and vertically below it. The moveable frame rests on a castor attached to this block. If the relative positions of the waves be now varied, and the blocks moved along them, the path traced by the ink recorder will represent the wave due to their combination.—Mr. S. P. Thompson exhibited some galvanometers in the form of magic-lantern slides which he has arranged for exhibiting their indications to an audience. —Mr. Wilson then showed an arrangement for exhibiting convection currents in heated water. It consists of a small glass cell with parallel sides. In the base of the wood dividing the sides is cut a slight depression to expose a brass tube which traverses it horizontally, and is open at one end, while the other is bent at right angles, and connected with a flask containing water. The brass tube where it is exposed in the cell is surrounded with a jelly formed of gelatine containing rose aniline, and the cell is filled with water and projected on the screen. When the tube is heated by boiling the water in the flask, the jelly is liquefied, and the liberated colouring matter rises in the water, showing the direction of the heated current. —Prof. Guthrie exhibited an arrangement he has been using with a view to determine the vapour tension of water, and explained the difficulties to which such a determination is liable, and the manner in which his apparatus has so far failed. It was shown that a crystal of alum or a saturated solution of salt, when introduced into the Torricellian vacuum, depresses the mercurial column less than pure water, whereas a solution of size, gum arabic, or any colloid, depresses it to precisely the same extent. It thus appears that water in its different states of combination has different vapour densities, and their determination requires an arrangement in which the several substances can be easily introduced into the Torricellian vacuum, and very slight changes of the level of the mercurial column can be ascertained. Prof. Guthrie then showed the manner in which electricity is distributed on non-conductors, such as the plate of an electrophorus, by placing it for a given time beneath a point connected with a charged Leyden jar, and subsequently sprinkling a mixture of sulphur and litharge over it. It was shown that the diameter of the circle formed below the point after the superfluous powder had been removed was not purely a function of the distance between the point and the plate, but is mainly influenced by the conductivity of the material; and further that, if the point be directed obliquely towards the plate, the circle formed is very slightly elliptical, but the ellipticity is in no degree proportionate to the obliquity of the point; and finally, he showed that if the non-conducting plate of an electrophorus be written upon with a metal, and sprinkled with the above mixture of sulphur and litharge, the former or latter adheres according to the nature of the metal used.

ZOOLOGICAL SOCIETY.—(*Tuesday, February* 20.)

PROF. FLOWER, F.R.S., V.P., in the Chair. Mr. Osbert Salvin exhibited a series of drawings taken during Hunter's voyage to Australia in 1788–92, wherein Duke of York Island, as it then existed, was depicted, together with various objects of natural history.—A communication was read from Prof. Owen, containing an account of some additional evidence recently obtained of the former existence of extinct birds allied to the genus *Dromornis* in Australia.—Mr. Sclater read a paper on the birds collected by the Rev. George Brown on Duke of York Island and on the adjoining parts of New Ireland and New Britain. Eleven species were described as new to science, among which were a new kingfisher proposed to be called *Tanysiptera nigriceps*, and a new pigeon to which the name *Macropygia Browni* was assigned.—Dr. G. E. Dobson read a paper on a collection of bats collected by the Rev. George Brown in Duke of York Island and the adjacent parts of New Ireland and New Britain. Among these four were considered to belong to undescribed species, and one of these to a new genus of the Frugivorous Bats, proposed to be called *Melonycteris*. — Mr. E. R. Alston read a paper on the Rodents and Marsupials collected by the Rev. George Brown in Duke of York Island, New Britain and New Ireland. The species, six in number, were either identical with New Guinea forms or nearly allied. For the three new species the names of *Mus Browni*, *Uromys rufescens* and *Macropus lugens* were proposed.—Messrs. O. Salvin and F. Du Cane Godman read the descriptions of a collection of Lepidoptera made by the Rev. George Brown on Duke of York Island and its neighbourhood. The series of butterflies contained twenty-six genera and forty species, while in that of the moths eleven genera were represented by fourteen species.—Mr. E. J. Miers read a description of the Crustacea collected by the Rev. George Brown on Duke of York Island. The collection, with one exception (*Lysiosquilla arenaria*), belonged to the Decapoda, and contained in all forty-four specimens representing sixteen species. Although none of the species were new to science several were interesting and little-known forms.—Dr. A. Günther read a paper on a collection of reptiles and fishes made by the Rev. George Brown on Duke of York Island, New Ireland and New Britain. Of nine lizards represented in the collection one was described as new, and of eleven snakes three were considered to be hitherto unknown. Among the latter was a new genus and species of Erycidae, proposed to be called *Erebophis asper*.—Mr. H. W. Bates read a paper on the Coleoptera collected by the Rev. George Brown on Duke of York Island, New Ireland and New Britain. The collection comprised forty-four species, and contained some of the finest species of the New Guinea fauna. Among these were many examples of a new Longicorn, proposed to be called *Batocera Browni* after its discoverer.

METEOROLOGICAL SOCIETY.—(*Wednesday, February* 21.)

H. S. EATON, Esq., M.A., President, in the Chair. The President gave an inaugural address. After referring to the various theories advanced to account for changes of climate, he observed that, in drawing deductions from a long series of observations of the temperature of the air, it is important to ascertain whether the conditions of the surrounding districts have altered. Otherwise changes in reality due to local causes may be erroneously assigned to secular variation. The climate of London has thus been modified by the consumption of fuel and the vast population. He estimated that the heat developed from the present annual consumption of 5,000,000 tons of coals on the Metropolitan registration area of 118 square miles, and from all other artificial sources, would suffice to raise the temperature of a stratum of air 100 ft. in depth resting on that area, 2°·5 every hour. The effect of the growth of the population of London from 900,000 at the commencement of the century to 3,500,000 at the present time, and of the still greater increase in the comparative consumption of coal, was manifested by the rise in the average temperature of the air at the Royal Observatory, Greenwich, which place was year by year becoming more surrounded by a net-work of houses and population. For this reason Greenwich was not a suitable place for a meteorological observatory of the first order. Mr. Eaton subsequently referred to some of the practical difficulties experienced

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in pursuing the study of dynamical meteorology.—The following papers were then read: "Barometrical and Thermometrical Clocks for Registering mean Atmospheric Pressure and Temperature," by William F. Stanley; "Solar Thermo-Radiometer," and "On an Improvement in Minimum Thermometers for Terrestrial Radiation," by James J. Hicks. Several instruments were also exhibited.

Society of Antiquaries.—(*Thursday, February* 22.)

F. Ouvry, Esq., President, in the Chair. Mr. Freshfield gave an account of a pamphlet published during the Commonwealth period, which contains an amusing list of fictitious titles of books referring to the politics and scandals of the time. Mr. Franks exhibited the rubbings of brasses in the county of Essex which he has presented to the society. The county contains in all 319 brasses, of which he has rubbings of 198. Of those representing ecclesiastics, the most important is that at Chigwell, on the tomb of Samuel Harsnett, Archbishop of York, who died in 1631. The figure is of full length, attired in mitre and cope, and bearing the crosier of a bishop, not the cross of an archbishop. The metal is of uncommon thickness, and fastened to the stone in accordance with the will of the deceased prelate. At Stifford there are brasses of Ralph Pechy, rector of the church in 1375, and of another clergyman of a later date, enveloped in a shroud. Great Bromley possesses the brass of William Bishopton, priest, dated 1432. Of military effigies, the earliest is the brass on the tomb of one of the Fitz Ralph family, at Pebmarsh, and the next that of Sir John de Walton with his wife, at Wisbeach. The date of the latter is 1347. The same church contains a badly-executed example of Flemish work to the memory of Ralph de Newington, dated 1370. At Bowers Giffard is another fourteenth-century brass, that of Sir John Giffard, who bears a shield *semé* with fleurs-de-lis. There are several specimens of the fifteenth century. At Chrishall—Sir John de la Pole and Joan Cobham his wife, whose daughter married Sir John Oldcastle for her fifth husband. At Halsted—Bartholomew, third Baron Bouchier and his two wives. At Little Hawksley—Sir Robert Swinburne and his son Thomas, Mayor of Bordeaux, are represented side by side on the same brass, but there is a great difference in the style of the armour of the two figures. The effigies of Henry Bourchier, first Earl of Essex, and his wife, at Little Easton, are partly of brass and partly of copper, the latter metal being more suitable as a foundation for enamelling and gilding, with which the monument was decorated. A tomb at Little Hawksley is remarkable for giving the figures of a lady and her two husbands, the second being Lord Marney, who died 1549. William Lord Beaumont, who was imprisoned during the Wars of the Roses and died insane, is buried at Wivenhoe with his wife, who afterwards married the Earl of Oxford. Their brass possesses a very elaborate canopy. As examples of legal costumes the most interesting specimens are the brass of Thomas Rolfe, serjeant-at-law, in Gosfield Church, and that of Sir Thomas Urswick, recorder of London, at Dagenham. Both these belong to the fifteenth century, the former being the earlier.

Royal Society.—(*Thursday, February* 22.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read:—"On Crookes's Force," by G. J. Stoney and R. J. Moss; "On the Structure of Magelona," by Dr. W. C. M'Intosh; "On a New Form of Tangential Equation," by Prof. Casey; "Addition to the Bicircular Quartic," by Prof. Cayley; "On the Influence of Height in the Atmosphere on the Diurnal Variation of the Earth's Magnetic Force," by J. A. Broun; "On Heat as a Germicide when discontinuously applied," by Dr. Tyndall.

FINE ART.

HENRI MONNIER.

You heard of the death of Henri Monnier, who was at once a draughtsman, an actor, and a literary man. To have been an actor is the same as having been a bird. *Visa est triduo et placuit* . . . . . was the epitaph of an actress of ancient times. Henri Monnier first trod the boards in the year 1831. He excelled in what in the studios is called *faire des charges*. When with a select company of friends, Monnier would step for a moment behind a screen and reappear in the character of a postilion, a portress, an old marquis, or a young man from the country, adopting the distinctive voice and accent of each, and carrying on in their persons the most life-like conversations. He made his *début* at the Vaudeville in *La famille improvisée*, in which he appeared in five different characters. He did not produce as much effect in public as in a small company. In the parts he subsequently played his comedy was generally voted cold; as actors say, "il jouait en dedans." His single, his undoubted triumph was *La grandeur et décadence de M. Joseph Prudhomme*, a five-act comedy produced at the Odéon in 1852. The piece was sufficiently full of matter for the attention of the public to be well sustained throughout; Monnier himself sufficed to fill it; his conception of the stupid and pretentious *bourgeois*, who believes in every absurdity that flatters his monstrous self-conceit, and sacrifices his daughter's happiness to his own boundless ambition, was marvellous, bordering even here and there on the tragic. And yet the piece could never be revived. The French *bourgeoisie* who had been so cruelly mystified by the Empire, could never bear to have the type of all their shortcomings and littlenesses brought before them again.

Monnier's literary reputation is likely to be little more enduring than his theatrical. He is lacking in the general qualities which make a work popular—that is to say, intelligible to all by reason of the loftiness of its good sense or the brilliancy of its satire. His reproduction of the talk of the small *bourgeoisie* is too faithful, his irony and *sous-entendus* too unceasing. He remains, nevertheless, a very accurate dictionary of common speech, and abounds in traits copied from nature, and genuinely comic or cruel. Vaudevillists and novelists will long continue to read, consult, and pillage him. Monnier was ignorant of what is termed "action." But the gift of observation of type he possessed to a degree very rarely met with in our literature.

This brings me to Monnier's third incarnation, the draughtsman. As such his work is sure to be collected and handed down to a very remote posterity. He studied under Guérin and Gros, but belonged to the group which had succeeded under the Restoration in escaping the classic revival: such were Bonington, Delacroix, Scheffer, Lami, Roqueplan, &c. He had a heavy touch, and his transverse shadows looked like the hacks of a sword on a wooden mannikin. But this kind of drawing was wonderfully expressive, as expressive as, though more brutal than, Leech's. He used the lithographic pencil a great deal for his album series: the figures were merely outlined and then coloured in outline like your Rowlandson's, for instance. About the year 1824, he paid a visit to England with Eugène Lami, and they picked up a great many very picturesque and characteristic subjects in the streets of London and in the country. Your soldiers and sailors, your bare-armed servant girls, your policemen, and your carriages, as well as your public-house and chapel interiors, your aristocratic drawing-rooms, and the rooms of your hotels revealed to the French dresses, gestures and customs which were most assuredly quite as unknown to them as was Japan ten years ago. But these were not his greatest triumphs. His particular talent lay in the clever and minute portraiture of the smug ridiculous homes of the small French *bourgeoisie* and the personages he peopled them with: of the public offices, the self-important principals and their lazy subordinates. With relentless hatred he pursued the rich grocer whose highest ambition is a grade in the National Guard that he may be received *au Château*; men who annihilate the artists they condescend to invite to their table with their ignorant questions and remarks; the whole class of wealthy upstarts who suddenly took the lead in French politics and were to find the formula of their aspirations in the famous *mot* of a Minister, *Enrichissez-vous*. Monnier was pitiless, and he was right. All the delicacy, all the chivalry of France must have perished had not Romanticism come to the rescue. He never, it may be noticed, ridicules the young. When young men and girls are his subjects, his pencil becomes supple and draws them with a certain elegance and imparts to them a touching grace.

I knew Monnier, of late years, very well. He was an old man of a nice and refined exterior. He had the hooked nose, the projecting chin and the drooping cheeks of the Roman Emperors of the Decline and Fall, and the ironical mouth and the eyes, sparkling behind his spectacles with malice, of M. Thiers, for whom the cockneys sometimes mistook him, which led to the most amusing scenes, for it is needless to say that, as a comedian and a satirist, he was, when the occasion served, a capital hand at mystification. He ate to excess, like the old men of the *ancien régime*; afterwards took a nap by the fireside; then, if he had a sympathetic audience, would begin almost in his sleep and between the puffs of his pipe, which was always going out and always having to be relit, telling stories that lasted sometimes for hours and excited the wildest laughter, and also, I may add, the keenest admiration. It was a sort of spoken photography. They should have been taken down in shorthand, those wonderful stories, to which the nasal and hoarse tone of the narrator gave additional grotesqueness and effect. No matter what class he took off, he knew all its ridiculous features, all its vices, its secret thoughts and motives. In those brief moments, moments to which none but his contemporaries and his friends can bear witness, Henri Monnier was a genius. Ph. Burty.

ART SALES.

On the 21st ultimo Messrs. Sotheby, Wilkinson and Hodge sold a few coins, &c., being the collections of the late Rev. Charles Dupuis and others. The specimens, on the whole, were of no great rarity; and chiefly worth mention are the following:—Crown, half-crown, and shilling of Cromwell, 1658, 5*l.* 5*s.*; a Charles II. crown, 2*l.* 15*s.*; pattern crown, George IV., by Whiteaves, 3*l.* 1*s.*; ditto, William IV., by Wyon, very fine and rare, 14*l.*; Victoria, pattern half-shilling, probably unique, 7*l.*; a set of Maundy money, Anne to George III., 1*l.* 18*s.*; Elizabeth, Pound Sovereign, 3*l.* 10*s.*; Henry V. or VI., Noble and Angel, 2*l.* 12*s.*; Genoese Republic, Lire 96, 1798, and Lire 12, 1794, 4*l.* 6*s.*; a Coronation Medal of George I., 4*l.* 2*s.*; ditto of George IV., by Pistrucci, 5*l.*; Polish medal of Stanislaus Augustus, 7*l.* 5*s.*; Edward VI., half-sovereign, 2*l.* 9*s.*; Mary, sovereign, 3*l.* 8*s.*; Charles I. (Oxford Mint), Treble Unit, 1644, 4*l.* 8*s.*; Oliver Cromwell, his Broad, 1656, 6*l.* 2*s.* 6*d.*; Oxford Pound Piece of Charles I., 1642, 7*l.*; Charles I., Briots, 3*l.* 3*s.*; Maximilian, Emperor of Mexico, "20 Pesos," 1866, 4*l.* 1*s.*; John V. of Portugal, 1724, "30,000 piece," 6*l.* 14*s.*

On the 21st ult. Messrs. Christie, Manson and Woods sold the gorgeous furniture of the late Hon. Mrs. Maberley. Among the pictures were three Bouchers, a portrait of Madame Dubarry as Venus attired by the Graces, which sold for 148*l.* 1*s.*; portrait of Madame de Pompadour, full length, 71*l.* 8*s.*, and two children with flowers, 100 gs. On the 22nd a pair of Oriental jars, ruby colour, with flowers in medallions, sold for 175 gs.; an octagonal jar, with medallions of birds and flowers, 119 gs.; a bronze door-knocker, Neptune and two sea-horses, 18*l.*; a Louis XIV. hanging clock and barometer, in black boule case, 490*l.*

On the 23rd ult. was sold a most valuable collection of old Oriental porcelain, which fetched extraordinary prices. A pair of kylins, 15½ in. high, richly enamelled in green, 240*l.*; a pair of

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old Japan jars and covers, painted with flowers in medallions, 100*l.*; a small-necked jar, 19 in. high, rare black ground, enamelled with horsemen in a landscape, in brilliant green, 185*l.*; a pair of celadon ewers, with Louis XIV. ormoulu mountings, 201 gs.; a pair of sea-green crackle vases, 17 in. high, mounted with chased ormoulu feet and handles, 500 gs.; a set of three cylindrical jars, 22½ in., with equestrian figures and ornaments in green, 135 gs.; a pair of jars and covers, with medallions of flowers and butterflies, 140 gs.; a tall square-shaped vase, 25 in. high, with lotus leaves and flowers in green and white, on a black ground, 425 gs.; a triple gourd-shaped bottle, 27 in. high, with flowers in brilliant colours on white ground, 106 gs.; a pair of fine jars and covers, 23 in. high, richly enamelled ground with medallions of birds and flowers, 115 gs.; a similar pair, with figures in medallions, 180*l.*; a pair of jars, 33 in. high, with baskets of flowers and fruit, the tops surmounted by kylins, 205 gs.; another pair, with birds, trees, and flowers, the covers surmounted by birds, 385 gs. The sale of 125 lots realised 4,893*l.*

No prices of very great note were realised at Messrs. Christie, Manson and Woods' on Saturday, when the water-colour drawings that had belonged to the late Mr. Poole, the fashionable tailor, were dispersed. There were also some pictures by David Roberts, T. S. Cooper, G. Cole, W. C. T. Dobson, J. F. Herring, sen., W. J. Webb, E. H. Corbould, &c. Among Mr. Poole's water-colours, the highest prices were obtained by *Bay of Naples: Midday Rest*, a fine example of T. M. Richardson, 152 gs.; and *Interior of the Hôtel de Ville, Bruges*, by Louis Haghe, 150 gs. Among the pictures, which came, we believe, from various private collections, we remark *Windsor Castle, from the Thames*, by G. Cole—a landscape with cattle and ferry-boat, in summer afternoon light—130 gs.; *Children's Children*, by Mr. Dobson, 320 gs.; *The Temple of Neptune at Paestum*, a fair example of David Roberts, 155 gs.; a Scotch moor scene, with keeper, game, and dogs, by Ansdell, 250 gs. Sir William Fielden's pictures are to be sold to-day, and Mr. Stone Ellis's collection of the drawings of David Cox on Friday.

NOTES ON ART AND ARCHAEOLOGY.

The statue of the late Sir William Fairbairn, executed by Mr. Geflowski for the Manchester Town Hall, has been on view recently at the sculptor's studio, 21 Camden Road. It is a strictly portrait-like statue; a photograph from the model was published a few months ago in the *Art Monthly Review*.

The enormous collection of prints formed during many years by the Rev. Burleigh James, a country clergyman, is not yet, we believe, on view; but its portly illustrated catalogue, of which the briefest mention was made in last week's Academy, has come under notice, and it, perhaps, quite as much as the collection it represents, deserves remark; its price is five shillings. The illustrations, by the process of *photo-gravure*, present us with the reproductions of a few rare, and of several pleasing, subjects; but it is difficult to understand the principle on which they have been selected, and a survey of them *en masse* may probably lead to the conclusion that the recent innovation of publishing illustrated catalogues is hardly to the advantage of the collector and the amateur. It has the effect, of course, of bringing into prominence, and of emphasising, so to speak, those pieces in the collection which are chosen for illustration, whether these are really the rarest and finest things in the cabinet to be offered for sale, or whether they are not. Even in a book the question of illustrations always presents difficulties. Flameng, in illustrating Charles Blanc's *Rembrandt*, no doubt consulted the real interest of the collector, in choosing for reproduction, not the most beautiful, but generally the rarest things in the master's work—the things the collector could least of all hope to obtain. But as it is inevitable that these should often be not the most attractive of aspect, and often also not the specimens most readily lending themselves to the process of reproduction, it follows that in sale catalogues choice is often made of what the expert in old prints knows to be minor examples, which are thus lifted, in the eyes of the less informed, into an eminence not rightly theirs, and all this of course without the slightest desire to mislead, but through a necessity of the case. Thus, in the Burleigh James catalogue we find the reproduction of a pretty Bartolozzi after Sir Joshua, of no great mark; of Hoppner's *Cecilia*, and of *Miss Peel* after Lawrence—both, we believe, sufficiently easy of acquisition. The *Miss Cholmondely* after Sir Joshua, and some others, are on the other hand confessedly rare; but the knowledge of the beginner is by no means added to by mixing the two classes. In giving the title "Prince and Princess of Wales" to the portrait-group after Largillière, a mistake is surely made. A Prince and Princess of Wales must obviously be husband and wife, while we fancy the title rightly describing these would be found, on the original print, to be "Prince de Galles *et sa sœur*." This is one out of many portraits, some of which possess much interest. The sale begins on March 19; the Rembrandts will not be sold until May.

The Exhibition of the Royal Scottish Academy, which opened to the public last week, is much above the average: it is, indeed, on the whole, a very worthy and interesting exhibition, both as regards the pictures painted specially for Edinburgh and those which have previously been seen at Burlington House. Of the latter, there are specially noticeable Mr. Fildes's *Widower* and Mr. Millais's *Sir Isumbras at the Ford*. Mr. Orchardson and Mr. Pettie likewise exhibit. A fine though slight and seemingly late Corot, *Early Morning*, is lent to the exhibition. One of the most impressive Scottish landscapes is *Wet Ground, towards Evening*—the winding of field and field path, under brown-grey skies broken at the horizon. It is by Mr. George Ackman, and is of the highest order. Mr. John Smart, a newly-elected Scottish Academician, sends several Highland scenes of his usual skill. Mr. Paul Chalmers, a portrait-painter of remarkable veracity, contributes, besides his portraits, two landscapes, *Early Snow* and *On the Callander Road*. Mr. Sam Bough, an erratic artist of many gifts, is this year less fortunate than usual. Mr. Waller Paton is laborious and chilly. Mr. George Reid sends a small portrait, very vigorous and characteristic, of Edward, the Banff naturalist. It was done, we believe, expressly that M. Rajon might etch it for Mr. Smiles's popular book. A little group of painters, who are friends—Mr. Noble, Mr. John Reid, and Mr. White—contribute interesting studies of the treatment of figures in open-air light. One of the group, indeed—Mr. John Reid—sends a much more ambitious picture; many figures in an orchard at a "rustic spelling-bee." Here this young artist essays the presentation of character and humour, as well as the difficult technical matter of light-in-shade. Two figure-subjects demand attention for their exquisite skill. One of them is Mr. Thomas Graham's picture, *A-Milking*, in which a sturdy damsel, free and healthy of look and of gesture, strides down the grass-field: her colours an admirable harmony of reds, from reddish-brown of the very clear eyes to audacious red of the hair, and carnations of cheeks glowing with wind and the open weather. The design is charming, the whole bearing of the figure, and even its permanent lines of robust grace being in perfect accord with the facial expression. Nor is there, in the obtaining of this pictorial though sturdy beauty, the slightest departure from truth to nature in the type selected. Mr. Keeley Halswelle, known now long as a vivid colourist, and successful in the broad and effective representation of scenes that touch the realm of melodrama, makes a great mark in the present exhibition by a work of comedy, so to say, of finished humour and keen observation, recalling much more Gérôme and Meissonier than the work generally associated with Mr. Halswelle's name. Its subject recalls in particular, as the Edinburgh *Daily Review* has already pointed out, a picture of Gérôme's contributed to the Salon of a couple of years ago—*Son Eminence Grise*: a great ecclesiastic descending the stair amid obeisance from those on whom his eye can rest, and mockery from those who are out of his sight. But Mr. Keeley Halswelle, in his *Antonelli*, has not insisted on the contrast. Calling his picture after a dignitary who was living when he painted it, it would have been too execrable taste to have done so. But the comedy is none the less apparent in the very various bows of the body and expressions of the face by which courtier and lackey reveal their characters to the artist who watches them as Antonelli passes.

The death occurred, a little time since, at Canonbury, of Mr. W. B. Tiffin, a man with whose name and figure the elder London collector is familiar. His name, standing with others at the foot of the title-page of Wilson's Rembrandt Catalogue, published more than forty years ago, is of itself a sufficient indication of the length of time during which he exercised an influence on the tastes of picture-buyers, only less perhaps than that of his more eminent fellow-tradesman, Mr. William Smith, whose bequests of English work to the Kensington Museum and to the National Gallery of Dublin were altogether exceptional, and will doubtless prove to be quite what they were designed to be—educational to many. Mr. Tiffin himself belonged to a class of art-dealer now rarer than in former days. He was not chiefly a speculator; but was a judge of many fine things.

An exhibition of works of modern art has been opened this month at Nice under the auspices of the Prince Hirbey and the Comte d'Aspremont. It is rendered interesting by the fact that Meissonier and several other distinguished artists have sent pictures to it.

A fine bas-relief in marble, entitled *Les Adieux*, executed by the late distinguished sculptor M. Perraud, and considered by him to be one of his principal works, will be exhibited in the next Salon. It was modelled in clay, it seems, by Perraud nearly thirty years ago, but it was only recently, at the desire of Charles Blanc, who offered the marble for the purpose, that Perraud undertook it in the more lasting material. He did not, however, live to finish it. This has been done by M. Thomas of the Institute, with what success will be seen at the Salon.

Some interesting particulars were given lately by M. L. Courajod in *Le Français* concerning the celebrated fountain of Diana, formerly at Fontainebleau, but which is at present being set up under the direction of M. Barbet de Jouy in the Louvre. The vicissitudes to which this fine work of the French Renaissance has been submitted are certainly curious, but it is still more curious that the original cast which Henri IV. had taken from the marble figure of Diana should have been lost from the time of the French Revolution until the present day, when it has been found at Malmaison by M. Barbet de Jouy. The name of the artist who executed this bronze cast has never been known, but the figure discovered at Malmaison reveals the name of Barthélemy Prieur—a sculptor of note of the time of Henri IV.—and the date 1602; so that there seems little doubt that we have here the original bronze executed by order of that monarch, and that the statue which passes for original at Fontainebleau is really only a later copy, substituted for the original at the time of its restoration to Fontainebleau after the French Revolution.

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The fine collection of pictures belonging to the Duc d'Aumale, which was recently removed from the Duke's residence at Twickenham to his castle at Chantilly is now, it is stated, admirably displayed in a special gallery fitted up for the purpose in the castle. The nucleus of the D'Aumale collection was formed by the Prince of Salerne, the father-in-law of its present possessor, but the Duc d'Aumale himself during a period of five-and-twenty years of collecting, has added to it very considerably, and at present it contains as many as 3,952 pictures, besides a goodly number of engravings. It has been stated that the Duke purposes to exhibit his whole collection to the public at his hotel in the faubourg Saint Honoré next month, but this seems rather curious considering that it has only just been established at Chantilly. Probably it is only a certain number of the best pictures which will be shown in Paris, or, as the *Chronique des Arts* surmises, it may be simply the magnificent series of portraits bought by the Duc d'Aumale in London last year from the Lenoir collection.

The American Government have not yet replied officially to the invitation to take part in the Exhibition of 1878, but it is supposed, in spite of the little *contretemps* that arose out of the Philadelphia Exhibition, that they will do so, though probably, like other nations, they are beginning to experience "the tyranny of exhibitions." England seems about the only country that has responded heartily to the French invitation. The refusal of Germany is still a sore subject.

A statue of George Sand by Clésinger has just been purchased by the French Minister of Fine Arts from M. Emile de Girardin, who has parted with it in order that it may be set up in the public *salon* of the Théâtre Français.

The annual exhibitions of the Cercle Artistique et Littéraire (Rue St. Arnaud) and the Cercle de l'Union Artistique (Place Vendôme) are now open. In the latter two paintings by Meissonier are attracting attention. Two pictures by M. de Nittis, also, in which he has depicted Trafalgar Square with its fountains, Nelson column, blackened architecture, and busy life, excite great interest, especially among English visitors. These pictures are unusually large, but it is said that the artist has somewhat marred their artistic effect by attempting too much detail.

In the last two numbers of the *Belfry* (October, 1876, and January, 1877), Mr. Lewis André discusses the iconography of angels, as exemplified in English art, and describes a number of representations of them, both pictorial and architectural, beginning with the Saxon period. His careful classification of the costume of the figures, and of the symbols which accompany them, will be of great use in interpreting the mediaeval paintings which are so often discovered on the walls even of the smaller parish churches, when the whitewash of Puritans and churchwardens is removed.

The *Reliquary* occupies a very useful position among archaeological journals, not merely on account of the value of the articles, but because considerable space is given to the publication of original records. The numbers for October 1876 and January 1877 contain extracts from the registers and churchwardens' accounts at Winchester, Stretford, and other parishes, as well as memoranda about the church bells of Derbyshire and Cornwall. There is so much that is valuable in our parish records, and they are in most cases so liable to injury that any systematic attempt at printing them, on however small a scale, is a general benefit to the community.

THE STAGE.

THE COMEDY AT THE STRAND.

The comedy called *Babes in the Wood*, by Mr. Tom Taylor, was brought out first at the Haymarket in 1860, and so long a time had passed since its performance that the revival of it at the Strand on Saturday should have had much of the interest of a first night. But the revival was for the most part unwisely ordered, unless, indeed, it was wise to rely chiefly on the attractions of one grotesque actor, Mr. John S. Clarke; and, moreover, quite apart from insufficiency in the cast, it appeared likely that what was originally the more or less serious interest of the piece had been somewhat rudely tampered with. If not, then Mr. Tom Taylor's errors of judgment are liable to be more important than our experience proves them, and he is not only content at times to treat a grave situation—skilfully worked up to—with words of quite conventional sorrow, theatrical pathos, stagey and laboured precision, as we know him sometimes to be, but is also capable of thrusting upon us what is meant to be pathetic before we have had any chance of so far believing in his characters as to be able to care for them. The one fault is visible in a good deal of his work: the other not, to our knowledge, in any of it: whence we derive the conclusion either that the dialogue must at the Strand Theatre have been grossly maltreated, so that merely the skeleton of a serious interest was left—a skeleton that wanted clothing—or else that the undue insistance upon the almost farcical elements dear to Mr. Clarke, and the undue suppression of anything like deliberate art and action among those with whom the main interest should lie, combined to make incredible such adventures as are generally the theme of serious comedy.

Be this as it may, it was a hopeless task on Saturday to grieve sympathetically with those who grieved upon the stage. The respectable elderly nobleman who had been mistaken for a thief, and who broke into childish tears on confiding to a lodging-house keeper whom he saw for the first time that he was father to the impecunious young married woman he had come to relieve, failed to convince anyone of due occasion for weeping. He left the stage without his intended effect. And the worthy young married woman who, in the space of about three minutes, underwent all the emotions proper to one who is unjustly suspected of infidelity, and who in a trice is admitted to have been but erroneously subjected to such an every-day accusation, succeeded no better in persuading us that critical moments had been reached, and that the attention of the audience was seriously besought and expected. Pecuniary ruin, too, which, at an earlier moment in the play, had seemed to threaten the young runaway married couple, was clearly not an affair of any importance, since those on whom it pressed could carry on an affectionate and lightsome, not to say humorous, dialogue over the small change of the last five-pound note, and could cheerily discuss their favourite dishes when apparently within forty-eight hours of accepting workhouse fare.

It is true, indeed, that they had other resources. The young woman was a musical composer, in amateur days, and now that a profession seemed necessary, her manuscripts could be bandied about from publisher to publisher, each publisher politely approving of them for possessing precisely the qualities which would prevent their sale, and accordingly returning them with thanks and the regret that they were on a higher level than the music that would pay. The young man, too, was an amateur landscape-painter, and now that money was wanted, he might at least be allowed the inexpensive luxury of posing as an artist of repute by the simple process of putting a high price on his drawings. But these resources were found to be of small practical use, and it is no doubt the wholesome moral of the piece that the young couple must needs pretty soon fall back on the more substantial aid of the family fortune. We cannot say that the art of Mr. W. H. Vernon and of Miss Lottie Venn brought the moral very much home.

It is not for these performers that the piece was revived, steadily painstaking as is Mr. Vernon, agreeable as is Miss Lottie Venn. It was revived for Mr. John S. Clarke, the popular and eccentric comic actor, who assumed the part of Beetles, played originally by Mr. Buckstone. Beetles was, in days before those treated of in the comedy, a lower middle-class idler who, in common with a fashionable bankrupt, might be described as "of no occupation;" but when we see him in the play he is at first the long-suffering, then the resisting, and last the reconciled, husband of the lodging-house keeper with whom Mr. and Lady Blanche Rushton are constrained to live. He serves as a typical illustration of the brow-beaten and the henpecked, urged nevertheless at times to revolt. And Mr. Clarke in this time-worn character manages to be exceedingly funny. He is not a comedian for the display of whose talent there is needed a supply of brilliant dialogue, but a comic actor who must be suffered to provide himself duly with "stage business," and to revel in broadly expressive pantomime and grimace. Excelling in his own not very elevated field, he has won the praise of crowds of playgoers, and the success of his contortions, his gesticulations, his exaggerated but still skilful expressions of fear or defiance, is a fact which will have to be registered by all chroniclers of the contemporary stage, impartially, though not indeed with any special heartiness of approval.

MR. JOHN OXENFORD.

A writer of much mark in the theatrical world, Mr. John Oxenford, who for about thirty years acted generally as the dramatic critic of the *Times*, died on Wednesday in last week. Mr. Oxenford was born at Camberwell so long ago as 1812, and, like many men who have eventually pursued the profession of journalism, he was originally meant for the law. The papers that have spoken already about his death or his career have done so in a kindly rather than a critical way, and this is no doubt well, Mr. Oxenford's own kindliness having never been open to question. Besides, our younger playgoers and writers, whatever they may have chanced to see of the man, can never have seen his work at its best: we speak of course of his critical work; other good literary work, such as his very graceful and sympathetic translation of Eckermann's *Conversations with Goethe*, remains to all of us. But of his later critical work little could be said in unqualified praise, if it were one's business to apply to the efforts of age and satiety the standard of a man's prime. Possessed not only of sound and various learning, but of an immense experience, Mr. Oxenford, in these latter days, the work of which alone can be accurately tested, sometimes failed to bring these invaluable qualities into just and equal play. Everything that he saw upon the stage seemed to his kindness very good, and the poorest things were good enough to command such easy-humoured commendation as took away much of the force from praise bestowed at times upon plays and players of exceptional merit. Mr. Oxenford was no doubt a man of the world, writing, as a man of the world should, for the large public whose common sense has at least as good a claim to be regarded as the crotchets and subtle ingenuities of a very special student. But the worst of it was that his tolerance went so far as to reduce the expression of opinion too much to a dead level of eulogy, which had weight at last simply because it had the good fortune to appear in a newspaper which can even afford to be eccentric when it chooses, and not because there was special justification for that eulogy in Mr. Oxenford's critical discernment going far deeper than the gaze of his brethren. With Jules Janin—the great power in French dramatic criticism during the major part of Mr. Oxenford's life—Mr. Oxenford most favourably contrasts, at least in every quality but that of style; for the English critic did habitually with thought and pains discuss his subject, while the French

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even before those last days of seclusion ssy, did little but write pretty things os of it. With M. Sarcey—the great power nch dramatic criticism of our own day—xenford contrasts not so favourably; the n writer possessing, in addition to the desir-ndliness and to the capacity for enthusiasm for dealing even justly with good subjects al talents, the not less necessary power to the right interest of the large public, things ay seem harsh to the persons whose work horship or acting has to be deprived of

FREDERICK WEDMORE.

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rt of writing a successful piece for the Theatre just now reduces itself to the art iding something that can be made amusing Toole, and, judged by that easy standard, rnand has probably succeeded, even though done little more than adapt into English c fancy of Labiche and a collaborator at dais Royal. Three acts are not very y filled by the presentation of such adven-s befall Mr. Rumford in Mr. Burnand's *Cards*; but the devices and the hair-'scapes that are illustrated by the acting Toole are such as it has long been the cus-applaud on the stage, and Mr. Toole's and escapes are accomplished with a com-n of comical ingenuity and comically stupid y such as the popular comedian has often given us. For his peculiar range of ex-n in face and voice the part of Mr. Rum-s unquestionably suited — Rumford, the rished and prodigal recipient of the not too bounties of his rich wife—Rumford, who, married man of conventional stability uct, yet envies his nephew the freedom elorhood—Rumford, who with the light-carelessness characteristic of the heroes e-act farces, especially when they are from the French, deceives his wife y small matters as long as deception ble, and when deception is no longer is smitten with fear and penitence, and due time rewarded by forgiveness. The is by no means the first occasion on which f this kind have been told on the English fore audiences who have had to try hard ade themselves that they were witty. The s an old one, and the hearty welcome Mr. ts as he successively develops his many comic business is itself due not to any n the actor, but rather to the gradual re-of this or that long-familiar and long-thing. The tricks of Mr. Toole's voice s gesture, and of his facial expression—honesty and slow and ponderous good-—have amused the idle hours, not only of ees, but of many who do not accept his ent as quite the best manifestation of the omedy. Mrs. Leigh, Mr. Alfred Bishop, tland, Mr. De Belleville, and Mr. Robin-up a cast of painstaking and sufficiently-erformers.

ER piece of Mr. Burnand's—more frankly mately wild than that noticed above—performed at the Aquarium Theatre cumstances worthy of remark. *Black san* has been performed, not nightly, but the example of daily performances is ore long to be followed in other places, system of morning playgoing to be as d a thing as that of morning concert-The system, which began so tentatively formances once a day, will have its s and disadvantages, and some effects not generally expected now by those who in its youth. Morning audiences have ffered, and they must continue to differ, ng audiences. They are far less mixed -a-day London element being wholly e house being divided between Lon-no occupation and holiday people from the provinces. Except where the performance itself is of so good a kind as to attract only the more cultivated playgoers, the house is not so pleasant to act before as is an every-night mixed audience. It is not so quick to perceive and understand, and often when the performance *is* of the highest class, the house consists in an unwonted measure of curiosity-seekers with no knowledge—unsuspected people drawn from one knows not what strange burrows, by a great name as fascinating as was the Pied Piper's music. But so-called "morning performances," if they are to be given daily, must invite a larger class, and include the habitual playgoer. That will probably come to pass at last by a change in the hour of performance. It has now to be two o'clock—an hour, that is, much too early for the convenience of the many—because the actors must play again in the evening. But an actor who can play both morning and evening once a week will hardly be able to do it every day: daily morning, or really afternoon, performances argue the abandonment of evening performances at the same theatre; and the thing will very likely end, at least in one playhouse, by the institution of theatricals from four to seven o'clock—that is theatricals before dinner, but after work is over. Quite other audiences than the present limited ones will then be gained. Moreover, such a development of the system of daily representations might not be without effect on the stage as a profession. The habitual idling in the early hours of the day, when other men work, and the habitual toiling in late hours of the evening, when other men rest, tell upon not a few who might, under changed conditions, regard the stage as a profession more open to their choice.

THE revival at the Folly Theatre of the little comedy, *Nine Points of the Law*, has been welcomed by those who are glad to see more than one good actor there engaged again in a good part. Miss Lydia Thompson herself appears as Mrs. Smylie, with some not undeserved success.

MR. AND MRS. KENDAL give three morning performances at the Gaiety Theatre.

THE French plays in London, for which Mr. Hollingshead has prepared, will be of rather special interest this season. Mdme. Judic—much the cleverest actress of her own class—is coming; so is Mdme. Chaumont, who is likewise in her own way without an equal; while we are also to have the last successful piece of the Théâtre Français —*L'Ami Fritz*, not indeed with Mdlle. Reichemberg, but with M. Febvre in his original part.

THE Duke's Theatre, Holborn, will open on March 31, with an original sensational drama called *The Two Mothers*. The theatre will be under the management of Mr. M. L. Mayer.

M. BALLANDE, the enterprising director of the "Troisième Théâtre Français," is still unlucky in his choice of pieces among those submitted to him by little esteemed authors. An ambitious five-act drama, the *Patriotes*, is his last production. It is condemned as "stillborn"—"un ramassis de lieux communs, un pot-pourri de situations qui ont trainé partout." M. Ballande's actors are worth more than the pieces in which they must submit to appear. He trains the younger ones carefully, as M. Montigny has been accustomed to do at the Gymnase; and from one young man, M. Lambert, much is expected.

AN adaptation of *The School for Scandal* has been played in Paris, at the *Matinées caractéristiques* of Mdme. Marie Dumas.

DECOURCELLES and Jules Claretie have produced *Le Père* at the Gymnase; a new piece fairly successful.

MUSIC.

MR. WALTER BACHE'S CONCERT.

WE have on more than one occasion spoken of the energy and enthusiasm of Mr. Walter Bache, as shown in his persistent endeavours to popularise in this country the music of his friend and master, Franz Liszt; and if we mention it again now, it is because such an instance of self-sacrificing devotion to any cause is so seldom to be met with that from its very rarity it produces the more forcible impression. How many of our resident professors would give year after year an orchestral concert at which a heavy pecuniary loss is a foregone conclusion, simply from a desire to further the acquaintance of the public with the works of one particular composer? Mr. Bache might easily present programmes far more attractive to the general public than those which he offers; but he sets before him one aim, which he follows without swerving; no concession is made to public taste; no *ad captandum* pieces are introduced at his concerts; his sole mission is to promote the knowledge of new German music, and to that object he devotes his whole energies. Whatever be the result, whether the music please or not, it would be most unjust not to recognise the truly artistic spirit shown in such a course, and the unselfishness with which, entirely regardless of any considerations of gain, Mr. Bache constitutes himself the apostle of Liszt. It is pleasing to add that he certainly is not entirely without reward. Though some of the works he has brought forward have been coldly, and even unfavourably, received, there are others which have indisputably made their mark; and unprejudiced musicians are learning that Liszt, in spite of many eccentricities and much diffuseness, is not a man to be put aside with a sneer, but an artist of genuine power, in whom a spark of the divine fire burns, though it be at times obscured with smoke and ashes.

For his concert last Tuesday Mr. Bache had engaged a magnificent orchestra of about ninety performers, led by Mr. Deichmann; he had also secured the invaluable services of Mr. Manns as conductor for the evening. The very interesting programme was as follows:—

Chopin—2nd Concerto in F minor, Op. 21, for piano and orchestra (Re-scored by Carl Klindworth).
Liszt—"Mazeppa" (Symphonic Poem).
" "Loreley" (Sung by Mrs. Osgood).
" 2nd Concerto in A, for piano and orchestra.
" "Les Préludes" (Symphonic Poem).

The first item of the programme, Chopin's concerto, raises once more the important question, so often discussed, of the right of one man to alter the work of another. At the beginning of the programme of the concert was printed an able and elaborate defence by Mr. Dannreuther of this procedure, which, however interesting, was perhaps almost superfluous. Such things have been done in times past, and probably will continue to be done in the future. Bach arranged the violin concertos of Vivaldi for the organ; Mozart arranged Bach's fugues for string quartett; Dussek published a violin concerto by Viotti as a piano sonata; and many similar examples might be named. So long as the fact of the arrangement is declared, no possible injury can be done either to the memory of the composer or to art; for if it be bad it will not live; and, in any case, those who prefer the work in its original shape need not listen to the arrangement. If an arrangement or an orchestral transcription is passed off as an original work, such a deception is most reprehensible; but, if the fact of arrangement is announced, it stands or falls upon its own merits, and the outcry about "respecting the composer's intentions" is mere nonsense, because it is perfectly well understood that the piece is not given in its original form. Chopin's concerto is a case in point. Every musician knows that the composer was most ineffective as a writer for the orchestra; his accompaniments mostly obscure, instead of bringing into relief the soloists.

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I followed the performance on Tuesday evening with Chopin's original score before me, and am therefore in a position to speak with some confidence as to Herr Klindworth's arrangement. In one word, it is most masterly. The changes are most important in the first and last movement; in the *larghetto* but little is altered. Herr Klindworth has done nothing more than take Chopin's own ideas and present them in a much clearer light than was done by the composer himself. Sometimes a passage is doubled in the octave, at others a melody given by Chopin to the piano only is reinforced by the orchestra; or, again, a passage allotted by Chopin to one instrument is assigned to others, that it may stand out more prominently —as, for example, with the bassoon solo, near the end of the slow movement, which Herr Klindworth has given to the violoncellos, vastly to the improvement of the effect. In such a case as this, the success of the arrangement is its complete justification; and, for myself, I hope that when next I hear this concerto it may be in its new form rather than in its original shape. No possible injury is done to Chopin by this new version; on the contrary, his ideas are much more effectively presented than they were by himself. I have often heard the work, and certainly never enjoyed it so much before. With the aid of a really magnificent performance, by Mr. Bache, of the solo part, all its beauty and romance were brought out in the clearest light; and to many who were present it must have come as a complete revelation.

Liszt's second concerto, in A major, is as a whole less enjoyable. It contains some ideas of rare beauty; but side by side with these are many passages which I can only call positively ugly. I heard the work on Tuesday for the third time, and it is impossible honestly to say that it grows upon one with closer acquaintance. Far otherwise is it with the two symphonic poems, "Mazeppa," and "Les Préludes." The former was briefly noticed in these columns on its performance a few months ago at the Crystal Palace. A second hearing more than confirms the favourable opinion then expressed. The first movement suffers somewhat from diffuseness, but there is true power as well as real poetry about the whole work; and the impression made by the superb playing of the orchestra under Mr. Manns and by the music itself was unmistakeable. "Les Préludes" has been several times previously heard in London; it is even superior to "Mazeppa." It is strictly "programme music," being suggested by a passage in Lamartine's *Méditations poétiques*, and the beauty of the ideas, combined with the masterly way in which Liszt has followed musically the train of thought of the author, renders it a most interesting composition. There are few, if any, of its author's works more calculated than this to gain popular favour.

The "Loreley" song, charmingly rendered by Mrs. Osgood, is full of poetical and original thought; but it is so elaborate in structure that it is impossible after one hearing to pronounce a final opinion upon it. It is, however, no more than just to Liszt to say that a German friend who was present, and who is more familiar than myself with the original poem, told me that it was one of the most impressive settings of words to music that he ever heard.

The concert, as a whole, was most enjoyable; and Mr. Bache must be congratulated, both as performer and concert-giver, on a brilliant success.

Ebenezer Prout.

The first appearance in London during the present season of Mdme. Clara Schumann was the special attraction at the last Saturday Popular Concert, at St. James's Hall. On the occasion of the lady's return to us last year, after a prolonged illness, we spoke of her playing in some detail (Academy, March 25, 1876). We have nothing to add, and nothing to change, in what was said on that occasion; the great pianist is just as superb an artist as she has always been, nor does her playing show the slightest falling off, as compared with that of a year, or indeed of ten or fifteen years ago. No finer rendering than that which she gave of Mendelssohn's "Variations Sérieuses" can be either wished or imagined; while the performance of Beethoven's great trio in B flat, in which she was joined by Herr Straus and Signor Piatti, was from the first bar to the last perfection itself. The concert commenced with Mozart's beautiful quartett in D, No. 7, and also included a Romance for violoncello with piano accompaniment, composed and played by Signor Piatti, the playing being more interesting than the music. The vocalist of the afternoon was Mr. Barton McGuckin, a singer who is rapidly and deservedly rising in his profession. He is not only gifted by nature with a tenor voice of most charming and sympathetic quality, but he uses it like a genuine artist. Nothing more satisfactory could be desired than his singing of two old Italian songs by Salvator Rosa and Buononcini, and "On wings of music" by Mendelssohn.

At the Crystal Palace Concert last Saturday the programme included Benedict's interesting overture to *The Enchanted Forest* (given for the first time at Sydenham on this occasion), the overture to *Tannhäuser*, Mozart's symphony in G minor, Spohr's ninth violin concerto, played by Herr Joachim, short violin solos by Leclair and Brahms (Hungarian dances), and vocal music by Mrs. Osgood and Miss Mary Cummings. Of the latter lady, who made her first appearance at this concert, we must take another opportunity of speaking.

At the Royal Academy Students' Concert on Saturday evening, a new cantata for female voices, *The Fishermaidens*, by Mr. Henry Smart, was performed for the first time. The little work, which occupies about half an hour in performance, is full of pleasing melody, and contains some very excellent effects for a double chorus of soprani and alti. The work was excellently given by the female students of the Academy, under the direction of Mr. Walter Macfarren, the principal solo parts being sung by Misses Kate Brand, Mary Davies, and Reimar. The miscellaneous portion of the concert was excellent, and although the semi-private performances of students are from their nature, exempt from criticism, yet the admirable singing of Miss Annie Butterworth, and the playing of Miss Margaret Bucknall (piano) and Mr. Corke (organ) should not pass without a word of recognition. At the next orchestral concert, in St. James's Hall on the 24th inst., a great treat will be afforded to musicians in the performance of Schubert's magnificent Mass in E flat.

The prospectus of the New Philharmonic Concerts for the present season has been issued. Five concerts will be given on Saturday afternoons during the months of April, May, and June. Among the special novelties announced are Goldmark's "Ländliche Hochzeit" symphony; Joachim Raff's "Ode to Spring," for piano and orchestra, and "Traumkönig und sein Lieb," for voice and orchestra; Vincenz Lachner's "Die Klage der Kolma;" and Liszt's "Jeanne d'Arc au bûcher," a *scena* for mezzosoprano and orchestra. Special attention will be paid to the works of Wagner, of which the following are promised:—the "Ritt der Walküren," the Funeral March from *Götterdämmerung*, the Prelude to the *Meistersinger*, Siegmund's "Liebeslied" from *Die Walküre*, the Philadelphia March, the "Huldigungsmarsch," and the overtures to *Rienzi* and *Der Fliegende Holländer*.

Miss Florence May gave her first recital, at Langham Hall, on Thursday afternoon, with an excellent selection, including Beethoven's "Waldstein" sonata, Schumann's "Etudes Symphoniques," and smaller pieces by Rameau, Chopin, Mendelssohn, Bach, Handel, and Brahms.

One of the most important musical events of the year will take place on Thursday next at Cambridge, when the degree of Doctor of Music will be conferred on Herr Joachim. In the evening the Cambridge University Musical Society will give their 150th concert in the Guildhall, at which Brahms's new symphony in C minor will be produced for the first time in England. The programme will also include Bennett's overture *Die Waldnymphe*; Beethoven's violin concerto, played by Herr Joachim; Brahms's *Schicksalslied*, a violin solo, and a new MS. overture composed by Herr Joachim expressly for the occasion.

Among the essays published last year on the Bayreuth Festival, there were few which attracted more attention in Germany than that by Dr. Friedrich Nietzsche, entitled "Richard Wagner in Bayreuth," which forms the fourth part of his *Unzeitgemässe Betrachtungen*. The publisher (Ernst Schmeitzner, of Schloss-Chemnitz) has just issued a French translation of the work, a copy of which has been forwarded to us; and those of our readers who may be unfamiliar with the German language will probably be glad to make acquaintance, through the medium of the French version, with one of the most thoughtful treatises which have been written on the subject. We have compared the translation with the original, and can speak in high terms of its fidelity.

A series of musical evenings at the Ladbroke Hall, Notting Hill, was brought to a close last Saturday, when a miscellaneous programme of very good quality was performed. The artists engaged were Miss Marion Severn, Herr Hermann Franke, Herr Sprenger, Mr. J. B. Jefferys, and the London Vocal Union, under the direction of Mr. Fred. Walker. The entire arrangements for the series have been under the management of Mr. Henry Hart.

Berlioz's *Damnation de Faust* has been revived in Paris at the Concerts du Châtelet, under M. Colonne, and at the Concerts Populaires, under M. Pasdeloup; the work, which had not been heard in its entirety for some thirty years, met with great success at both performances.

M. Camille Saint-Saens' opera *Le Timbre d'Argent* has just been produced at the Théâtre Lyrique, Paris: it is said by the critic of the *Revue et Gazette Musicale* to be an unequal work, the first and third acts being the best.

Mdme. Marie Roze is singing at the theatre of Besançon, and has met with great success in *Mignon*, *Faust*, and Flotow's *L'Ombre*.

The death is announced from Vienna of the German Salomon Hermann von poet Mosenthal, the author of the libretti of several modern operas, including works by Rubinstein, Nicolai, Goldmark, Kretschmer, Brüll, &c. He was born at Cassel in 1821, and had resided in Vienna for many years.

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SATURDAY, MARCH 10, 1877.
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LITERATURE.

Mythology among the Hebrews, and its Historical Development. By Ignaz Goldziher, Ph.D., Member of the Hungarian Academy of Sciences. Translated from the German, with Additions by the Author, by Russell Martineau, M.A., of the British Museum. (London: Longmans, 1877.)

(*First Notice.*)

AN extraordinary work, which unites the most various and conflicting qualities. Full of brilliant ideas, controlled by scientific method, studded with evidences of Oriental learning, and vivified by an enthusiasm for the Hebrew race, which shows itself even down to the choice of literary references. The author, an earnest and still youthful Israelite, trained in the school of the best Arabist of Germany (Dr. Fleischer), familiar doubtless with the letter of the Old Testament from his childhood, but with a comprehensive sympathy for Western culture. A book at which many will shake their heads, as destructive of the historical bases of religion, but which itself claims to elevate spiritual religion to a higher pedestal than before, and to restore a fresh and virgin charm to the venerable records of ancient Palestine. A book, however, of which it is easy to say almost as much evil as good; which promises much more than it performs, and, though well worth reading, only to be read with caution.

The interests of the author are purely scientific. But as under the guise of science opinions may easily be conveyed hostile to theistic religion, he is careful to state his position at the outset. He holds that it is possible to keep the essence of religion, while submitting the historical forms in which religion has appeared to the most unreserved criticism. His "highest ideal of religion" is a pure monotheism, "which is independent of legends and traditions of race, and has its centre, its exclusive element of life . . . . in aspiration after the single living source of all truth and morality" (p. xxx.). This in the main is, or at any rate was, the point of view of his master and brother Israelite, H. Steinthal, who has developed it in the most charming manner in a short tract, which can be had for a shilling, entitled *Mythos und Religion* (Berlin: Lüderitz, 1870).

Dr. Goldziher writes on Hebrew mythology. But had the Hebrews, had any of the Semites, a mythology? M. Renan (*Histoire générale des langues sémitiques*, 4th ed., 1863, p. 7) formerly replied in the negative. But his generalisation, so soothing to prejudices both of religion and (see the context) of race, was found to be inaccurate. He regarded Semitism too much from the point of view of Israelitish religion, and of this, too, in its latest form, and it was accordingly easy (and in these days of *assured* Assyrian discovery it has become still easier) to refute him on historical grounds. Two other weapons remain, each sufficient to discomfit the brilliant Frenchman—psychology and philology. The argument from psychology has been chiefly pressed by the school of Steinthal. It is urged that as men of all races, under certain recurring conditions, perform the same physiological functions, so, under the stimulus of the same natural phenomena, all races produce similar myths, however climate, manners, and language may modify the forms of mythical expression. This is shown in some detail in two essays by Dr. Steinthal on Prometheus and on Samson, which are given in a translation at the end of this volume. It is not too much to say that these essays founded the study of Hebrew mythology. They may worthily be placed at the side of the illustrious Herder's *Spirit of Hebrew Poetry*, and are, it may be hoped, destined to exercise a no less beneficent influence.

But the argument applied most systematically in the present work is that from philology, and it is on this domain that I now propose to enter. I cannot, of course, mention all the points on which kindred studies, pursued from a partly similar point of view, have led me sometimes to agreement, sometimes to disagreement, with the author. It is, however, only just to him to say that the fullness of illustration in his book will give it a permanent value, even if many of its results should have to be rejected. He enters on his task in a rather optimistic spirit. I doubt if he quite realises the necessity for caution arising from the lateness of the Hebrew records, their composite character, and the monotheistic tendency of their authors. I doubt if he does not credit the Israelites with a greater mythopoeic capacity than any of the Semites possessed. The Assyrians, it is true, had a brilliantly varied mythology, but its brilliance and variety was mainly owing to their non-Semitic predecessors. The Canaanites, into whose mythical possessions the Israelites probably entered, were themselves Semites, and as poor in imaginative gifts compared with the Turanians and Aryans as the Assyrians. And, above all, the Israelites had no Sargon I. to fuse the native and the alien in one compact mass. Dr. Goldziher reckons six sources of Hebrew mythology, and with five of them no fault can well be found. That the books of Genesis and Judges contain mythical stories—stories which seem historical, but really describe (or in the main describe) events and operations of nature—is plain at the first glance to anyone who is familiar with Aryan and Polynesian mythologies. The forms of Abram and Samson, at any rate, are so transparently mythical that the description of the books in which they occur as mythological authorities is amply justified. The third source is the narratives of the other so-called "historical books," in which mythical characteristics have sometimes attached themselves to historical persons and actions, and historical facts to mythical persons. This, too, is not only possible in the abstract, but has been proved, though on a small scale, by Steinthal in the two remarkable essays already referred to. Fourthly, we have an important source in mythological proper names. Sometimes these can be explained at sight from Biblical Hebrew; at other times a cautious comparison of the cognate languages reveals their meaning, and this enlarges our acquaintance with the language of the Israelites. Fifthly, we find mythical expressions used in a figurative sense by later writers, especially by the authors of Job and the exile-portions of Isaiah. This was long ago proved by Steinthal, and the recent discovery of the Assyrian Storm-dragon has placed it beyond the reach of contradiction. Sixth and last of the sources of Hebrew mythology, according to our author, is the Jewish Agada, which, he says, "contains many a treasure of as high an antiquity as the mythological sources within the canon." It is no longer necessary to explain what the Agada is; this, at least, has been done to perfection by the lamented Mr. Deutsch. And I am quite willing to admit that an Agadic story may suggest a probable interpretation of a traditional name—as, for instance, in the case of Balaam, originally, perhaps, a name of the monster which devours the sun. The "Devourer" of the sun may have become a devourer of the Hebrew people, just as the Sun-hero (Samson) became the Hebrew national hero, and just as (I may add) in the book of Jonah the sun devoured by the monster gives place to a symbolical representation of the Jewish people. But as an authority for ancient myths, I for one altogether repudiate the Agada. So far as I can judge from the specimens of it given, *e.g.*, in Grätz's *Monatsschrift*, and in Beer's *Leben Abraham's* (how can Dr. Goldziher call this a "valuation" of the Agadic stories?), the Agadic statements are either baseless fabrications or late intruders from foreign cycles of mythology. It is possible, no doubt, that instinct led the Agadists right in some of their additions to the Biblical accounts, but we have no sure means of detecting such cases, unless, indeed, as in the case of Nimrod, the Old Testament itself confirms the view of the Agadists. It seems necessary to make this emphatic repudiation, as no less a scholar than Liebrecht (who is followed by Mr. Baring-Gould) has been led into error by this too fascinating Delilah. But, though admitting five out of the author's six sources, I think he is very incautious in some of his statements respecting them. The Samson-story is, no doubt, a solar myth, but it clearly forms a section by itself, and to assume that a work of such heterogeneous elements (see Ewald's *History*, i. 151) as the Book of Judges is throughout mythical is contrary to the tradition of German thoroughness. Still worse is the example adduced of the linguistic results of mythological enquiry. The familiar verb *hishkim*, "to rise early," is here (p. 25, cf. p. 124) derived from *sh'kem* — not in the well-attested sense of "neck," but

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in the supposed meaning of "dawn," because it fits in with Dr. Goldziher's hypothetical interpretation of Gen. xxxiv. Unfortunately, the Hebrews were in no want of words for "dawn," and sometimes attach the phrase "in the morning," or "when the dawn went up," to this very verb *hishkîm*. The chapter on Method contains some valuable hints from psychology, which I pass over with regret, and also a specimen of the mode of analysing the Hebrew narratives, so as to discover the hidden mythic "motive." It is the celebrated story of the sacrifice of Isaac in Gen. xxii. No notice, I am sorry to see, is taken of the light thrown on part of the narrative from the Accadian.

The fourth chapter is quite a little dissertation on the mythical characteristics of the nomadic and the agricultural stages—very interesting, though much of it superfluous here. Among the "survivals" of the nomadic stage are mentioned national appellations such as the Pelishtim (Philistines), or "wanderers," and, Dr. Goldziher adds, the Ibhrim, or Hebrews, explaining the word, in a rather novel way, as "roamers." (Why not, also, the Hagrim, or Hagarenes, from their eponym Hagar, whom the author has certainly not succeeded in resolving into a solar myth?) Also lunar chronology, and lunar religion; and, above all, the preference for a rainy, and especially a night, sky, as being cool for journeys and favourable to pasturage. This latter point is certainly one of the most striking in Dr. Goldziher's book, and, if not absolutely original, he has made it his own by the tact with which he has applied it in the explanation of Hebrew myths.

But the most brilliant chapter in the volume is undoubtedly the fifth, in which the author's principles of interpretation are put to the test. I will allow myself to divide the proper names here dealt with into three groups, the first containing those which have been made out with all but absolute certainty, the second those of which plausible explanations have been offered, and the third those which ought to be at once rejected. In the first of these I would include Abram, Isaac, Jephthah, Levi, Ephraim, Naphtali, Perez, Zerah, Sarah, Milcah; in the second, Edom, Laban, Shem, Lot, Zebulun, Joseph, Rachel, Ham; in the third, Abel, Jabal, Japheth, Hagar, Enoch, Dan, Judah, Esau, Tamar, Asher and Asherah, Cherubim. Let me state at once why I cannot give a more complete adhesion to the first class of Dr. Goldziher's explanations. It is that in order to make his demonstration scientific, he ought to have established a connexion between the names of the patriarchs and heroes and those of known Semitic deities. Between the earliest *naïve* mythical stage and the *quasi*-historical there is admitted to have been a stage when the mythical names or epithets belonged to divinities. It is not scientific to leap from the first stage to the third by speculations, however ingenious. Now, the close connexion which the Book of Genesis itself asserts between the ancestors of Israel and Chaldaea warrants us in expecting that the light, if it comes at all, will come from Chaldaea. And from Chaldaea it has already begun to dawn, and it was Dr. Goldziher's duty to make himself a master of all that can be known at present of Chaldaean religion. It is futile to suppose that a few casual references to books on Assyrian of various dates and values will suffice for this purpose. How mechanically and superficially he has studied (if the word may be used) Assyrian matters, is clearly shown by a singular mistake he has fallen into on page 124, where he refers to Norris's Assyrian Dictionary (i., 248) for the statement that *Dn* in Assyrian expresses the idea of going. Mr. Norris says nothing of the kind, and Dr. Goldziher has shown himself ignorant of the fundamental law of Assyrian writing. With regard to the names of the patriarchs and heroes, one may lay it down as a canon that wherever a name is not at once transparent, we should forbear to speculate until all possible points of contact with Babylonian and Assyrian mythology have been tried. (Esau may be admitted as an exception.) Of course, it will take years before even the names of the Mesopotamian deities can be ascertained with an approach to completeness. Perhaps I ought in strictness to postpone the date for speculation on obscure Hebrew mythic names till something more is known of Phoenician; at any rate, till the eagerly expected *Corpus* of Phoenician inscriptions, which the French Academy has undertaken, has seen the light. As yet, however, the prospects of help from Phoenicia do not seem very great. We are still too much confined to the confused and doubtful statements of Philo of Byblus and Damascius. One of Dr. Goldziher's most brilliant interpretations, that of Jephthah (Yiftâch) and his daughter, is confirmed (he remarks it himself) from this source; I may add a reference to the name of the place Yiftach-el (Josh. xix., 27)—names of places being so often based on myths. Jephthah, it is here all but conclusively shown, is derived from a solar-mythical expression, the sun being called the Opener, like the Phoenician Chrysor, and the Egyptian cosmogonic deity Ptah. "Originally nothing else can have been understood by the Opener than the firstborn brother (cf. Gen. xxx., 22) of the pair, Sun and Night," and to Jephthah the Opener corresponds, according to our author, Jacob (Yaakobh) the Follower—*i.e.*, the Night—"just as in the Rig Veda (ii., 38, 6) the Night follows on the heel of Sâvitri." But who is Jephthah's daughter? She is at once the morning-glow and the evening-glow, which, as Dr. Goldziher makes probable from the Arabic, were undistinguished in Semitic mythology (see p. 43). "In the evening the sunset-sky is born from the lap of the sun; and in the morning, when in place of the red sunrise . . . . the hot midday sun comes forth, Jephthah has killed his own daughter, and she is gone" (p. 104). This interpretation, if correct, greatly corroborates the view of the mythical basis of Gen. xxii. All that is wanting to make the two stories perfectly analogous is the completion of the sacrifice of Isaac, and the mourning for his death. But it is probable that in the original form of the story both these features appeared (cf. the phrase "mourning for [the] only-begotten"). It even seems likely that the use of *yâkhîd*, "only-begotten," for "darling" in Hebrew was partly due to associations connected with the myth of the dead Sun-god. Another example of the battle between Day and Night is found in the story of Cain and Abel. Neither name, however, seems adequately treated. Cain must have been originally, not the Sun-god, but the heavenly smith—the Fire-god, like Ilmarinnen in the Finnish Kalevala, who beat out the vault of heaven on his anvil. Abel, according to Dr. Goldziher, is "a breath of wind"=the dark sky, an arbitrary association of ideas. There is no reasonable doubt that Abel (Hebel) is from *abil* or *habil*, the "construct form of *ablu* or *hablu*, Assyrian for 'son'" (as M. Oppert first pointed out). May there not be some confusion in Gen. iv. with the story of Tammuz (= *dumuzi*, "the descendant"), who is called in the legend of the descent of Ishtar "the son (*abal*) without his like, who before the term of his days was snatched away" (I follow M. Lenormant)? It is not irrational to conjecture that Gen. iv. is by a different author from Gen. ii., iii., with which it is plainly inconsistent (see Gen. ii., 16). Gen. ii. and iii. seem to have closer Babylonian affinities than Gen. iv. If so, the latter chapter may perhaps present a mixture of two cycles of tradition, both of which contained a solar hero.

Of course Jabal, in ver. 20, is only another form of Abel, but merely in the sense of son; this part of the genealogy seems fictitious, and has no mythical basis. I suspect myself that Enoch, too, will one day be found to have a Babylonian origin; Ewald's "inaugurator," adopted by our author, is extremely doubtful. Jacob (who has hitherto puzzled all critics) supplies, under our author's treatment, a rich fund of mythic material. This is another of the names of the cloudy or nightly sky. Jacob, we are told, grasped the heel of Esau at their birth. This is taken to mean "Night follows close upon Day, driving him from his place." Esau, on the other hand, is a solar hero. He is a hunter, like Nimrod, whose identity with Bel-Merodach, originally the Sun-god (established by Mr. Sayce) is not, however, mentioned by Dr. Goldziher; he is "a hairy man," another solar-mythical feature. Edom and Laban, too, are solar heroes, which gives occasion for an almost too-elaborate disquisition on the names of colours, into which I cannot now follow him. Sarah is, of course, "the princess of heaven," *i.e.* of the "night-sky." Rather, in accordance with Assyrian usage, "the queen of heaven. So is Milcah. Rachel, "the sheep," is the rain-cloud; she is the Niobe of the Hebrews. The author even sees a mythic phrase in Jer. xxxi., 15, "Rachel weeping for her children," which is not so far-fetched as it may seem. It has, indeed, been anticipated by the judicious Preller when speaking of Niobe. Joseph, again, is the rainy sky, and the story of the rainbow originally belonged to that of Joseph, not to the deluge-story. Dr. Goldziher of course quotes "the bow of Kuzah" (a storm-deity), with whom he might have compared the Edomitish deity Κοζέ (Josephus, *Ant.* xv., 7, 9), wrongly explained by Schrader, and thus have brought the myth nearer home.

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These are some of the principal mythic interpretations which this important fifth chapter contains. There are still a few more striking novelties which must be at least briefly considered before any general opinion can be offered as to the merits of this part of the work. Dr. Goldziher's researches have an important bearing on the history of the development of Israel's literature and religion. This part of the subject I hope also to touch upon in my second notice. T. K. CHEYNE.

The Life of a Scottish Probationer. By the Rev. J. Brown. (Glasgow: Maclehose, 1877.)

The Life of a Scottish Probationer is a book which has already had a success on the north side of the Tweed, and which ought to have no less interest for English readers. Scotchman know what a "probationer" is, though they may have met with few like Thomas Davidson, whose history is allowed to tell itself in the letters and poems collected in this little volume. Southrons may need to be told that a "probationer" is not unlike a man in deacon's orders. He is a member of one or other of the Scotch sects, who has got the licence to preach, but has not yet been chosen to be a "placed minister" of any congregation. Thomas Davidson never was lucky enough to please his Presbyterian critics. He was still a probationer when he died, at the age of thirty-three, in 1870. Nor was he successful in literature, for prose he did not write, except in letters, and his poetry had a charm which was not felt by that perplexed and persecuted being, the magazine editor. Thus Davidson did nothing, but was a most interesting character, whose life no man can read without being the better for the spectacle of courage, affection, gentleness, humour, and true culture. To English readers, also, the book opens a vista into a new world of unknown experience, and they may be surprised at the perfect delicacy which is shown to exist in every relation of life, among people of the rank of peasants. That a peasant may be, in the best sense of the word, a gentleman, is no new discovery. But it may be news that he can provide his family with an education in which hostile criticism could find no good thing lacking.

Thomas Davidson was the son of a Northumbrian shepherd, settled at Oxnam Row, in Roxburghshire. He was born in a land of streams, as Ale, Ettrick, Yarrow, Tweed, Teviot, Jed—all dear to the trout-fisher and lover of nature—but it was the little Oxnam, which you can cross at a stride in summer, that sang his cradle-song. His earliest education was to follow his father on his rounds among the hills.

"If the way proved too long for the little feet, his father would leave him by the side of some whin-bush, with strict charge not to stir from it till he returned to fetch him. There he would sit for hours hearing

'The hum of bees in heather bells,
And bleatings from the distant fells.'

Only on one occasion does his father remember to have found him crying on his return."

One thinks of the other child who lay on the grass in the same borderland, crying, "Bonny, bonny," as he watched the flashes of the lightning. Davidson went to a little wayside school when he was five; he mastered "Blind Harry," self-taught, and all the ballads of the country. In later years he used to sing these folk-songs to their ancient airs. There were frequent changes of home, but you can find no nook in these hills not informed with "pastoral melancholy" and the magic of romance. At a small school near Jedburgh he learnt some Greek, enough to understand Homer. In 1855 he became a "student of arts" at Edinburgh, living a very frugal life, and making many friendships. He read in a promiscuous way, did not add very much to his Latin and Greek under, we presume, Profs. Pillans and Blackie, but did better work in Aytoun's lecture on Literature. "Ariadne in Naxos" was set as a subject for a prize poem, and Davidson was "placed," with a composition in the style of Aytoun's *Oenone*. Some one sent the verses to Mr. Thackeray, then editor of the *Cornhill*, and they were accepted, and even honoured with an illustration. Probably Mr. Thackeray remembered another *Ariadne in Naxos*, by Arthur Pendennis, and atoned for the harsh criticism of Warrington, by giving the heroine a home in the *Cornhill*. In 1859 the student of Arts became a student of Theology, in the "Hall" of the United Presbyterian Church. "Chokeful of Church history and the doctrine of levers," he passed his examinations, and became a "licentiate." The practice of his order is to officiate for a very moderate fee, wherever there is an opening, and Davidson preached, prayed, and wrote humorous letters in Ireland, the Orkneys, the west hill country, and at Aldershot. He was not an intensely religious man – that is to say, a kindly stoicism helped him through life at least as much as any theological belief. So one gathers, at least, from letters in which very probably the more sacred portions have been suppressed. In 1860 we find him declaring that a "revival" at Findhorn is "the most remarkable event in the history of Christianity since Pentecost." In 1866, he found "Clackmannan, of all places, thoroughly in the hands of revivalists. . . . I hope I have the Evangel, but I don't care about *these* Evangelists." Nor did the patrons of these Evangelists care for him. His sermons did not please any parish that had a "vawcancy," as he calls it, and, after many walks through storms and tough heather, and on roads that it was dangerous to leave and impossible to follow, his health gave way. In April, 1870, he died of consumption, in his father's house near Jedburgh.

All this sounds like an often-told tale of promise and disappointment. But whoever reads Davidson's letters will find the difference between him and the pseudo-Sterlings of the time, in the perfect courage and healthy mental habit, which met poverty, neglect, illness, pain, and a very sad fortune in another sort, with unblenching patience and humour. Nature was always his best friend among many friends. When he could no longer "assemble himself together" in the kirk, on Sundays, he would crawl to a certain height, the gate at Williescrook, whence he could look all down Teviotdale. "His companions were the Bible, *Keble's Christian Year*, and the Prayer-Book of the Church of England, and by the help of these, and of the sweet influences of the 'green-leaved earth' around him, he would hold communion of spirit with 'the Holy Catholic Church.'"

It is difficult, in limited space, to give an idea of the humour which plays through Davidson's admirable letters. They are a series of pictures of the adventurous life of the wandering preacher, who saw, without despising, the humorous side of the quaint flocks whom he guided. Here is a sketch of Otterburn kirk:—

"The collies (sheep-dogs) mustered pretty strong on Sunday, and as the day was hot, and the doors had to be thrown open, they enjoyed themselves greatly, walking up and down the passage to take the air, and occasionally going out for a minute to lift up their voice against any passing Sabbath-breaker, who, they wisely thought, ought to have been worshipping in the kirk with decent folk."

We recommend *The Scottish Probationer* as an unaffected picture of culture and εὐφυΐα, animating a hard yet picturesque life. Of Davidson's poetry it would be difficult to speak in terms which people who knew the man and the country would think satisfactory. There are some to whom the mere names of the border-streams make all verse that is musical with them dear. To quite unbiassed readers the poem "On the Cheviots" (p. 77) may be recommended. If Mr. Matthew Arnold had chanced to be, not "the shy student of the Thames," but of the Tweed, he might have written something like these lines. But Davidson was a sufferer from what he calls constitutional fatigue. He had not, he says, "the stuff to make a volume." The literary gift was his, but he did not huckster it about the ways dusty and stony, and his talent did not win for him ten more talents in coin of the realm. It is buried with him, but not wasted.

"I've been happy above ground;
I can ne'er be happy under,
Out of gentle Teviot's sound—
Part us not, then, far asunder.

Lay me here where I may see
Teviot round his meadows flowing,
And around and over me
Winds and clouds for ever going."

This confession of his happiness above ground makes the distinction of Davidson among the myriads of "feeble and restless youths, born to inglorious days." The book is admirably edited, and is quite free from the *lues Boswelliana*. A. LANG.

Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII., preserved in the Public Record Office, the British Museum, and elsewhere in England. Arranged and Catalogued by J. S. Brewer, M.A. Rolls Series. Vol. IV. Part III., 1529–1530. With a General Index. (London: Longmans & Co., 1876.)

WE have already reviewed the Introduction to this volume, which preceded it by some months. But, brilliant as is that Introduction to the interesting period comprised in the seven years between 1524 and 1530 in-

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clusive, it was evident that many most valuable documents could only be very cursorily, if at all, alluded to in it. And we purpose to give such account as we may be able of some of those which are not distinctly alluded to by Mr. Brewer, confining our attention to the recently published third part of the volume, which contains the papers of 1529 and 1530 complete.

Of course the divorce is prominent. It was the absorbing topic of interest at the English Court, and these two were above all others the critical years of the suit. The last chance, slight as that was, of Wolsey being able to extricate the King from his difficulties was gone, and we part with the great Cardinal of York, not without a sigh, as we think that we shall find no successor in Church or State that can lay any claim to comparison with him. It is useless to speculate on the course which he would have pursued had his life been prolonged. Of one thing we may be quite sure, that he would never have condescended to play the iniquitous part enacted by his contemptible successor in the conduct of the divorce case at Dunstable. That degradation was reserved for Sir Thomas Boleyn's chaplain, and is the natural sequel to the perjury which placed Cranmer on the throne of Canterbury.

That story will have to be told in a future volume, and when that is published it will no longer be possible for either reader or writer to escape from the stern facts of history. And we shall then have all the world agreeing in a contemptuous condemnation of Cranmer, while one part of that world will be reiterating the undeniable truth that the Reformation must not be judged of by the characters of the principal agents concerned in it.

It is an earlier stage of the transactions with which we have to do at present, and we shall, with few exceptions, notice only what is new or recently brought to light. The diary of Campeggio, which first appeared in Theiner's *Monumenta Vaticana*, poured considerable light upon the few months that preceded the trial in the legatine court in the summer of 1529. Much of what appeared in that diary has since been confirmed from a somewhat unexpected source—viz., the archives at Venice. The Venetian ambassador in England gave the Venetian authorities most trustworthy accounts of all the proceedings so far as they were public, and at the same time supplied them with the current opinions of the people as well as the conversations at Court. But in the present volume we have condensed into one the information that is derived from all the sources in existence.

After the severe disappointment which the King and Anne Boleyn had experienced by the sudden prorogation of the legatine court, Henry of course was not in the best of tempers. Nevertheless, we should scarcely have expected the insolent letter of October 22, 1529, which appears in print now for the first time from the Record Office. It purports to be the King's answer to Campeggio's remonstrance about his luggage having been searched upon his leaving the country to return to Rome. The King, seemingly forgetful of the courtesy that was due to a legate specially sent at his own request by the Pope, reminds him that as Bishop of Salisbury he is his own subject, and wonders that he should so have disobeyed the laws of the country as to speak of himself as a legate, his functions having ceased with the termination of the cause. Campeggio's letter is not in existence apparently, so it is impossible to say what terms he used in describing himself; but, though the cause had been really ended by the Pope's avocation of it to Rome, the legate was certainly entitled to the King's protection till he should have quitted his dominion. There can be little doubt that the search was made, not by accident, as the King represented the matter, but by his express orders, and that for the purpose of discovering the missing love-letters of Henry to Anne Boleyn. As they were not found, we may suppose they found their way to Rome by some other channel, for there they are, and will remain an eternal memorial of the purity of life of the King and his paramour, and his singleness of purpose in wishing for the divorce from his lawful wife. There is an interesting letter from the Emperor to his brother Ferdinand, written about three months later, which shows that Charles had already become aware of the intention of the King of England to make his mistress his wife, with the Papal sanction if it was to be had, or without it if it could not, and that he also fully understood Clement's fears of losing the obedience of England to the Apostolic See.

Soon afterwards Clement issued a Bull forbidding people to write against the marriage of the King and Queen of England, under pain of excommunication, notwithstanding which the doctors of Paris had been induced to give a decision contrary to what many of them had before decreed, against the dispensing power of the Pope. The writer of the letter from Paris of April 9 to the Emperor is very vehement in denouncing the bribery and cajolery which had been practised, not without the connivance of the French king, to procure the divorce. While we are on the subject of the proceedings in the University of Paris, we regret to have to chronicle two letters from Reginald Pole, which show—what there is no appearance of in Pole's own assertions as contained in his works—that he was working diligently and heartily for the King in May and June, 1530. It is an undeniable blot on a very noble character, for the contents of the letters show that he was not only collecting opinions, but that he was throwing himself entirely into the King's side of the matter. On May 13 he says there is some delay, owing to the absence of some doctors, "chief of your grace's parte," who are expected to return in five days; and on July 7 he informs the King that the conclusion in his "great matter was achieved according to the King's purpose on Saturday last"—*i.e.*, July 2. We need not repeat the story of the trickery with which the matter was managed, as it may be read in Le Grand. Pole's statement that the adverse party use every means to "embecyll" the whole determination, falls in with Le Grand's account quite as much as could be expected from one who was at that time as thorough a partisan as he afterwards became a decided opponent of the King's. Soon after this, on July 31, we come upon one of the most tantalising letters in the whole series. It is from George Boleyn to Dr. Benet, and contains twenty-two lines of cipher, to which no key has been discovered. It may have contained some allusion to the decree of the University of Paris, but more probably referred to some more secret matters concerning his sister. The Emperor's ambassador at Rome was kept fully informed as to what was taking place at Paris, and on August 4 writes to say that he has received the names of the lawyers who voted against the Queen, but thinks their conclusion will do no harm, because they speak of the Pope's want of power of dispensing "for a reasonable cause." As the expression does not occur in the decree, we must suppose that Mai's information was somewhat imperfect.

We must take leave of the divorce case for the present, with a notice of the last new document in the volume which relates to the subject—one of the most interesting that have come to light of late years. It is the account of the Secret Consistory of Cardinals held December 23. It is taken from "The official Diary of the Consistories and Congregations of the Cardinals in the year 1530, kept by Antonio San Severino, Cardinal of St. Apollinarius, Camerarius of the Sacred College for the year 1530." The transcript was made at the command of King Phillip II., in the Papal Archives, and forms a part of the "Libros de Berzosa."

The debate began concerning the King's letter dated the 7th of the current month. This is a mistake in the transcript, for no letter was written on that day, but it evidently refers to the letter printed in Burnet, vi. 41, and also in Theiner, p. 594, dated from Hampton Court, December 6, in which the King had protested against the cause being decided at Rome, as Clement was showing by his acts before all the world that he was wholly devoted to the Emperor's will, and that he ordains, prorogues, and alters things to serve the times; and in which, moreover, he had accused the Papal orator at the French Court of telling an *impudent lie* in his own and the Pope's name, to the effect that Henry had no right on his side. It is curious that the words about lying are altered, in the actual letter as sent, into *rash assertion*. Nothing, however, was concluded on this subject at that time, and no votes were taken, as the Pope declared that the business ought to be discussed at length, and required more consideration than had yet been given to it. But, though no discussion of the letter was allowed, a report on the subject of the trial of the case for the divorce was put to the vote, and, finally, Breves were granted assenting to the Queen's request that the Archbishop of Canterbury and prelates in England should be specially forbidden to take cognisance of the case, if they should be applied to, on the ground that it had been reserved for the decision of the Sacred College of Cardinals. And so notorious had the intercourse between Henry and Anne Boleyn become that the Pope decreed a Breve to be written, forbidding the King of England while the lawsuit was pending to cohabit or to contract marriage with any

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· woman, especially a certain Lady Anne, forbidding the said Lady Anne and all en in general to contract marriage with King of England.

e Breve itself will appear in Mr. er's next volume, for it is dated ary 5, 1531; and it is remarkable that ent forebore at this time to allude to candalous connexion of the King with Boleyn, and omitted the specification r name in forbidding him to marry any woman *pendente lite*. It was only in , when the matter was palpable to all world, that Clement called upon the to dismiss his mistress and restore arine to her conjugal rights.

to the exact nature of the connexion een Henry and Anne in 1530, no light rown upon the subject, which remains decided according to the fancy or pre- e of each reader of history. How long ield out against the King, or whether emained constant to her original pur- till she became Queen, is of little im- nce. The character of so vile a person not suffer much if the worst interpret- be placed upon her conduct, while if remained formally chaste we shall be to assign her a higher rank in the scale aft and cunning. Accordingly we notice cument in the Appendix which refers r, rather for the curious nature of its culars than with any view of helping eader to an estimate of the character e lady. It is a warrant to Lord sor, dated May 27 an. 22—*i.e.* 1530— eliver the following parcels to the use lady Anne Rochforde." In the items ncluded

rench saddle with a pillow of down covered velvet, fringed with silk and gold, the head per and gilt, graven with antyke works; one ool, covered with velvet fringed with silk old; one saddle hose of velvet, lined with am; one harness of velvet, both fringed with nd gold, with buttons pear-fashion, and of silk and gold; one great tuft of silk and po n the crupper, with buckles and pendants per and gilt; one slophouse of leather, lined cotton; two girths of white twine; and two ith two pair of gilt bosses."

was for the horse she rode when npanying the King from one palace to er. The rest of the warrant, which is ng to quote, provides for the furniture e two mules which were intended to "the said Lady Anne's litter."

cannot part from this interesting e without noticing one other docu- and that is a letter from Sir Thomas to his wife. It is so little known, h it appears in Stapleton's *Vita Mori*, ve take this opportunity of pointing it readers who may like to know what is that will interest them in the book. beautiful specimen of resignation to ill of God and of goodwill to men. It written upon occasion of the loss by fire barns and some of his neighbours' also. horts her, not only to be content, but f God's visitation, and tells her to find hat his poor neighbours had lost, "and em take no thought therefore, for if I l not leave myself a spoon there shall r neighbour of mine bear no loss by nance happened in my house." Bishop of Rochester and Sir Thomas More are surely as splendid specimens of piety and virtue in ecclesiastic and layman as are to be met with in modern history.

NICHOLAS POCOCK.

Through Persia by Caravan. By Arthur Arnold. Two Volumes. (London: Tinsley Brothers, 1877.)

THE title of this work does not adequately represent all that it contains, one-half of the first volume being devoted to the affairs of Russia, and part of the second volume to those of Turkey; the subject-matter in each case is interesting as conveying the impressions of an intelligent observer, but it has no reference to Persia. We venture, indeed, to think that if the "Caravan Journey through Persia" had been compressed into a single volume, the work would have gained considerably in unity and finish. The topics handled by the author are certainly many and various, and when, for instance, he urges the necessity of a Factory Act for the protection of the workers in the recently-established cotton-mills of India, he speaks, as we know, *avec connaissance de cause*; but several other wide and important subjects are cursorily raised rather than fairly grappled with, and a work may, perhaps, be lengthened in this way without gaining value in proportion. Mr. Arnold has the pen of a ready—in fact, of a very ready—writer, but much playing with words, in sentences like, "In the twinkling of an eye—to say a moment would be an exaggeration—their horses were in motion," &c., lengthens a book indefinitely. And we must give our author the option whether in the following sentence he will abide by his construction or his geography:—"We know that Assyria was a country of renown 2,000 years before that birth occurred at Bethlehem, in the lower lands of those wonderful valleys of the Tigris and the Euphrates, from which all Europe, except Turkey, reckons the beginning of time."

Mr. Arnold's journey lay from Warsaw, across Kosciusko's "lovely plains" (which in common prose are "flat sandy lands, equally destitute of charms and of high cultivation") to St. Petersburg, and thence *viâ* Moscow and Nijni Novgorod to the Caspian. His strong feeling against Turkey does not blind him to the defects of her great enemy. He tells us how the absence of liberty, and the prohibition to discuss or to meddle with questions of internal politics, drive the more active spirits among the upper classes to busy themselves with the foreign policy of their country, which tends thereby to acquire an aggressive tone. More dangerous, perhaps, in a political system not remarkable for its purity, is the practice of "rewarding distinguished citizens and successful traders who are loyal and respected, by making them free of all taxation"! He describes, too, her barbarous treatment of criminals, whom he saw caged promiscuously like wild beasts, and the oppression of her Mohammedan subjects, many of whom are driven to emigrate into Turkey. At the fair of Nijni Novgorod he sees the fruits of her narrow and exclusive commercial policy, which hampers the producer as well as the consumer, and adds to the difficulties of the struggle against the American wheat-grower. He considers the agricultural wealth of the country to be exaggerated, and says that all along his route the soil consisted only of a white sand; but the *tchernoziôm*, the "black country" of Russia, a fertile belt of dark alluvial soil of vast extent, lies mainly to the south and west of Mr. Arnold's route, and much wheat is also grown to the eastward, in the district watered by the Samara.

Philologists will, we think, be surprised to learn from Mr. Arnold that the language of the Russian Tartars is an "Arabic *patois*," and also that the name "Kitai-Gorod" ("Chinese town") is applied to the central quarter of Moscow from "Kitai being Chinese for centre." The origin of the name of the Kitai-Gorod is a subject of dispute among Russian antiquarians; but Mr. Arnold should know that "Kitai" (Cathay) is merely the name by which China has been known to her landward neighbours for centuries past, though the name is, we believe, unknown in China. His suggestion that our word "balcony" may be derived from the Persian *balakhana*, the raised chamber on the top of the flat roof, is not, as he supposes, a new one. It justifies, by the way, our older pronunciation of the word, which placed the accent on the penultimate.

We venture to demur, as a matter of taste, to Mr. Arnold's analysis of the character and qualifications of our Minister at Teheran, from whom he seems to have received much attention; but the gist of his charge against Mr. Thomson lies in a too intimate familiarity with Persian ways and ideas, which, at least, is a fault on the right side. Like other travellers in Persia, our author found the credit of the British name everywhere well maintained by the officials of the Telegraph Department, and by the gallant missionary Mr. Bruce, whose services during the late famine are well known.

Mr. Arnold describes minutely the requirements of a journey in Persia, which, as the resting-places supply nothing but the most primitive shelter, depend much on the traveller's tastes. Our author cannot dispense with bed and bedding *à l'anglaise*. The "Orientalism" of Russia in this respect is an offence to him; accordingly, at the frontier of Persia "innumerable yards of cotton for sheets and other purposes" are bought, and under whatever difficulties, it is a point of honour to turn in between the sheets every night. They have a capital native servant, whose resources as a cook never fail; but the filth and discomfort of their lodging in the public *chapar-khana* or post-house is often extreme. Mrs. Arnold travelled in a *takht-rawan*—a sort of sedan-chair carried by mules instead of by men. We should imagine that to a lady the drawbacks of travelling in such a country must greatly exceed the pleasure. The journey was performed in mid-winter, and the cold on the mountain passes and exposed plains was intense — though when Mr. Arnold says that the temperature in their room at night hardly mounted up to "zero," we conclude he means "freezing point." And we gather from the faithful chronicle of the incidents of the journey that on the whole it was unpleasantly monotonous, though re-

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lieved by the grand and open scenery which is the glory of Persia, and by occasional points of historic interest. A modern Persian town has little in it worth seeing, and Mr. Arnold's description of street scenery in Teheran will probably serve for all. After riding, sometimes for miles, over wide dusty spaces broken by fragments of mud walls, the ruins of former houses, you

"come to something that had in the uniformity of its width the aspect of a street; but, like all the other ways of Teheran, bounded by apparently interminable walls of mud, broken only at about every twenty or thirty yards by an iron-bound door, the single sign that this erection was the outer wall of habitation."

Seen from without, the aspect of the town is rendered even more insignificant by the vastness of the surrounding landscape. "Were it not for the plane-trees, one might overlook Teheran as one would a sleeping crocodile on the banks of the Nile. . . . If the Persians were African savages, the general aspect of their chief town could hardly be more barbarous and wretched." This recals El Kaswini's account, written in the thirteenth century, which describes the people of Teheran as living in Troglodyte fashion below the level of the plain. Travellers do not, however, always bring away quite so unfavourable an impression of the great cities of Persia. Teheran is probably to the Persian very much what Madrid is to the Spaniard, but even the Seville of Persia, the ancient and famous Ispahan, only recals to Mr. Arnold the view of a street scene in Coomassie! He gauges the condition of the country by the fact that no wheeled vehicles are seen, and, indeed, that many of the streets would be too narrow to admit them. As regards the country, the test is a fair one, but narrow streets are not necessarily incompatible with fine architecture and civilisation. Very different from the aspect of the modern Persian towns must have been that of Persepolis, whose ruins still crown the vast platform which raised it forty-five feet above the level of the plain. There is so little now left standing that the general effect is not, Mr. Arnold thinks, equal to that of Baalbec, Athens, or Paestum. He bears testimony to the wonderful insight shown by Mr. Fergusson in his reconstruction of the buildings without having visited the spot; and further study and examination might still yield results of vast importance both to history and to art, and richly reward the labours of a Layard, a Smith, or a Schliemann. The barren desolation of the plain on which these ruins stand shows the rapid decadence of the country even within comparatively recent times. Chardin, two hundred years ago, enlarges on the wealth and fertility of this district; and the Dutch traveller Le Bruyn describes a long array of towns and villages on the plain and surrounding mountain-slopes, the homes of a numerous and thriving population. Now all is desert; and Mr. Arnold, in common with every modern traveller in Persia, testifies to the universal appearance of ruin over the whole face of the country. Population and trade are declining; even Ispahan and Shiraz are mainly dependent for their intercourse with the outer world on the narrow and dangerous path across the mountains to Bushire. Mr. Arnold does not believe, from what he saw of the internal traffic of the country, that it would support railways; but his route from Teheran to the sea, crossing the various mountain ranges at right angles, is naturally not the most favourable line for commerce. The travellers were much struck by the rapid descent from Shiraz, and consequent change in three hours from winter to a genial spring climate. A change occurs, too, in the population, who are here chiefly nomads, of an independent and unruly character. The nomad tribes have always been the most active element in the population of Persia, and it is they chiefly who have recruited the armies in the many wars which have devastated the country. In the north they are mainly of Turk, and in the south and west of Arab or Persian, descent: a division which recals the old traditional enmity of Iran and Turan, and to a certain extent actually represents it, for even in the last century, after the death of Nadir Shah, the contest which lasted for so many years lay mainly between a popular Persian dynasty, with its headquarters at Ispahan and Shiraz, and the ancestors of the present Kajar family, a Turk race, who finally established their capital in the more congenial latitude of Teheran.

We cannot discuss at any length Mr. Arnold's vehement attack upon Islam and its founder. When an eminent statesman lately denounced the Turkish race as "anti-human," the accusation was considered to be rather sweeping; but Mr. Arnold carries the same terrible, if somewhat indefinite, charge much farther, and applies it to Mohammedanism all over the world. We do not know how he would describe the various creeds which at different times it has supplanted, partly, of course, by "the sword," but also, certainly, in part by the power of a higher morality — creeds which include the Buddhism and Fire Worship of Asia, and the Christianity of North Africa. He draws, it is true, a favourable contrast between the solemn, decorous worship of the mosque, and the "mean mummeries of the altars of Seville, or the farthing tapers and picture-kissings of Moscow;" but he denies that the one is Islam, or the other Christianity—a proposition which will not bear looking into as an argument. His charge against Mr. Bosworth Smith, of ignoring the practical effects of Mohammedan teaching, is fair enough; we sympathise, too, with his eloquent vindication of the vastly superior fitness of Christianity, as he understands it, to the needs and aspirations of mankind; but of other creeds he must admit that the merits are, at all events, comparative, and instances might be quoted where the introduction of Islam has led to great moral and material improvement. We think he overstates the inherent incompatibility of Islam with political progress; the votaries of an infallible creed can always accept a *fait accompli* in defiance of logic; and in saying that the Sultan of Turkey could, *proprio motu*, "add a new Sura to the Koran," Mr. Arnold conveys an erroneous and quite exaggerated idea of his spiritual authority. He himself, indeed, elsewhere refutes his own view, and shows how limited this authority is, for he asserts that the reforms promised by the Sultan in 1856, not being provided for in the Koran, were without force, *because* they "had not the *fetwa* of the Sheikh-el-Islam and the general assent of the clergy." On the other hand, his belief that, from the nature of the case, such assent never could be given, is refuted by the fact that it has—with whatever intention—been fully and solemnly given, within the last few weeks, to certain Constitutional proposals.

The last fifty pages of Mr. Arnold's second volume are copied almost *verbatim*, and without acknowledgment, from his article on "Turkey" in the July number of the *Contemporary Review*, and whole pages are taken in the same way from his article on "Persia." This may be fair enough, but the reader who has a confused recollection of "having read something very like this before" may naturally resent it. Coutts Trotter.

NEW NOVELS.

Aldyth. By Jessie Fothergill. In Two Volumes. (London: Henry S. King & Co., 1877.)

She Reigns Alone. By Beatrice Yorke. In Three Volumes. (London: Samuel Tinsley, 1877.)

Life out of Death. A Romance. In Three Volumes. (London: Samuel Tinsley, 1877.)

Her Plighted Troth. By Mrs. Alexander Fraser. In Three Volumes. (London: Hurst & Blackett, 1877.)

Jelf's Talisman. By J. B. Cowan (Haldon). (London: Elliot Stock, 1876.)

There is much that is original and well-conceived in the outline of the story of *Aldyth*; but the author has gone out of her way to make the details unpleasant. Aldyth Sweynson is a young girl who, from a sense of duty, resists the temptation of accompanying her betrothed, John Ferriers, to Australia, but stays behind, in Cumberland, to manage her brother Harold's household, and to take charge of her younger brothers and sisters. This duty she discharges for many years, till at last John comes back for her. At first all goes well; but soon the unstable John begins to prefer the younger sister, Caroline, to his older love, Aldyth, and eventually he elopes with his new love before he is "off with the old." The story is told by Philip Darwin, a conceited cripple, who is always bringing forward his infirmities, and who, with his elder brother, was the nearest neighbour of the Sweynsons. These two gentlemen entertain ideas of religion of so dubious a character that it is no wonder that they were looked upon with suspicion by society; but their views find an unexpected echo in the breasts of Esther Sweynson (aged seventeen) and her middle-aged governess. Esther subsequently marries Lifton Darwin, and they develop their "views" together to their hearts' content. It is this "religious" part of the book which is so disagreeable; there is sneering at everyone who is merely a simple-minded Christian and goes to Church regularly; and even Aldyth, who is of this humble type, is almost apologised for by the atheistical little prig who tells the story. A more repulsive description than that of a service on Easter Day, where the characters

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laugh at each other over their prayer-books, and glory in not being able to find their places, we have seldom read. It should be mentioned that Aldyth's home difficulties are increased by Harold's marriage with a pretty governess, whom she had previously dismissed for teaching her sisters bad Latin. It was rash of the author to make that a test of capacity, for the Latin of the governess was no worse than that of the author, and it may be doubted whether the children were much benefited by the change, considering that the pretty governess was replaced by the middle-aged one of the views aforesaid.

Again in *She Reigns Alone* there is a good idea of a young man about thirty, perfectly manly and accomplished in all respects, and yet so accustomed to render obedience to an old tyrant of a father that, when he goes out shooting, he humbly takes an old muzzle-loader and confines himself to ground game, while his father knocks about the pheasants with the newest breech-loader. But several good ideas could not make this a good book. The characters are far too many, and the book itself oh! so very much too long. We have three pairs of lovers, who seem to wander about pretty much as they will, for the most part perfectly untrammelled by chaperons. We are told what they did, and thought, and said, morning, noon and night, day after day, till the effect is intolerably wearisome. It would be hopeless in the space at our disposal even to enumerate the principal characters, and, if our readers feel any curiosity on the subject, we must refer them to the book itself, which is perfectly harmless, and written in a ladylike spirit.

Life out of Death flies at very high things indeed—in fact, so many conversations are couched in such incomprehensible language as to raise a strong suspicion of insanity in all the characters. However, on turning to the end, we discovered that only two of them were intended to be mad. The hero is Lord Roslyn, a voluminous poet, a successful dramatist, and an orator; having lived the wildest of lives in every part of Europe, he is nevertheless able, after smoking a cigar and conversing about his love-affairs with a friend, to make a speech in the House which overturns the Ministry, and himself steps into one of the vacant Cabinet seats. He is the idol of all women, especially of the three heroines of the book. He is engaged to the first, who finds that he does not love her and dies; he marries the second, who goes mad and drowns herself on their wedding-night; he marries the third, who brings him to a sense of his errors and makes him work for the good of his country. A wonderful man no doubt, but the author should have let us take him upon trust and not given us a specimen of his poetry: the lines which occupy several pages of vol. iii. do not inspire us with a proper respect for his genius. Even such as it is, the book requires revision: misprints abound, and as early as page 4 is a hopelessly ungrammatical sentence.

Mrs. Fraser knows enough about novel-writing to appreciate the advantage of keeping her characters few, and of making their individualities distinct. In *Her Plighted Troth* there are not a dozen actors altogether, and the story may be told in a few words. The Countess of Ellerton, a widow with two daughters, Helena and Clarice, is married to Mr. Meynall, a banker. He has a partner in the person of his nephew, Sir Guy Lascelles, the villain of the story. All the efforts of the family are bent on procuring a marriage between Sir Guy and the Lady Clarice, who has had a large fortune bequeathed to her absolutely by an old friend of her father. Clarice, however, is in love with another cousin, Maurice Ferrars, an opera-singer, well known on the Continent as Manrico Ferrari. She plights her troth to him, and he sails to Calcutta to fulfil an engagement. On the voyage he is shipwrecked, and believed to be drowned, but of course turns up again in due time. Meanwhile, Clarice, to avoid persecution, has handed over her fortune to another cousin, Millicent Dashwood, who marries Sir Guy under Clarice's name, and Clarice herself is induced to assume the name of Millicent Dashwood. All this is quite unnecessary, except to confuse and harrow Maurice Ferrars on his return, and when at length all is cleared up, Clarice is in the last stage of consumption, and dies in his arms. It is necessary to note a fault in this book which is becoming increasingly common with novel-writers, and that is the perpetual introduction of French. Silly little French words and phrases are littered up and down every page; there is no escape from it: mother, daughter, banker, hero, heroine, villain, and the very children, are all unable to speak a sentence confining themselves to their native tongue. This is the more remarkable as the only French books alluded to are Paul de Kock's novels, and the works of another writer known to the author as "Balsac," and whose opinions are dimly recognisable under the title of "Balsacian theories." Before adding another to her long list of novels, Mrs. Fraser should learn that F.R.A. are not the letters which Royal Academicians place after their names, and that the china which she introduces to us as *carpo de monti* is more usually spelt "capo di monte."

Jelf's Talisman is a book for boys and girls, and will no doubt interest many of them. It is a mistake, however, to make Jelf's crucial struggle a refusal to fight a duel at Cambridge. Such a thing is an anachronism. It is true we are told that "at the time we are writing of, such things were not uncommon," but there is plenty of internal evidence to show that the book deals with very modern times indeed.

F. M. Alleyne.

CURRENT LITERATURE.

Currency. Considered with special Reference to the Fall in the Value of Silver and its Consequences to India. By J. Hector. (Blackwood and Sons.) The knowledge of monetary principles shown in this pamphlet makes it the more surprising that the author should conclude with such a suggestion as "to have a Government currency based upon land." "A commodity," the author says, "would then be valued at, say so many feet of land, or one foot, or the fraction of a foot." But a currency evidently ought to vary in quantity with the number and value of the exchanges in the country, while the number of square feet of land contained in its territory is invariable. Land, too, instead of possessing the qualification which gold and silver both have, for monetary purposes, of homogeneousness and uniformity in intrinsic value, varies almost infinitely in quality and value in different soils and situations. Consequently, the valuation of commodities at so many square feet of land would no more indicate their actual market values than if they were estimated as worth so many pints of wine, without reference to the description and quality of the wine. Mr. Hector remarks on his own proposal:—"But does not a scheme of this nature presuppose State ownership of the land? If so, then the time has not yet come for such a change." Whether land be held by the State or in private ownership, the time will never come when its quantity and quality will conform to the conditions essential to make it a suitable basis for a currency.

An Alphabet in Finance. By Graham McAdam. With Introduction by R. R. Bowker. (Sampson Low.) This is a clear and in general a sound treatise on currency, written in support of "hard" as opposed to "soft" money in the United States, where the point and value of Mr. Bowker's Introduction may probably be better understood and appreciated than in England. Mr. McAdam shows, however, too much confidence in what he calls fundamental generalisations. In logic, as in mechanics, no chain is stronger than its weakest part, and Mr. McAdam weakens his argument by starting with a defective link—namely, that the "amount of labour essentially, at the bottom, constitutes value and determines purchasing power." Labour is only one element in cost of production, and even the entire cost of production is only a condition indirectly affecting value through supply, but by no means accurately determining it. The omission of the capitalist's part in production in Ricardo's theory of value is the corner-stone of modern German socialism, which claims the whole produce of industry for labour as the sole productive power. So far as labour is concerned, it is really quite impossible to compare the work of the ploughman, the navvy, the weaver, the watchmaker, the chemist, the lawyer; and so far is competition from nicely adjusting, as Ricardo supposed, their remuneration to the quantity and quality of their exertions, that it was proved before a famous Parliamentary committee that even in the same town, and in closely cognate branches of trade, working-men often do not know each others' wages. Moreover, in most countries money is an imported commodity, and even the followers of Ricardo do not venture to affirm that international values depend on cost of production. Mr. McAdam has a good chapter on the "Balance of Trade," but he omits the element of freight, which plays a great part in determining the ratio of imports to exports. The great carrying trade of the United Kingdom is one of the chief causes of the excess of its imports, which must pay for the capital and labour engaged in carrying both its exports and imports.

An Enquiry into some of the Causes of Fluctuation in Trade. By Charles Gairdner, Manager of the Union Bank of Scotland. (Glasgow: Maclehose.) Mr. Gairdner traces the fluctuations in trade in recent years mainly to wars, loans to insolvent and improvident States, the too rapid conversion of circulating into fixed capital, and strikes. His observations on the three first of these causes are worth attention. But his lecture is loaded with old and questionable generalisations. He begins by "reminding" his audience that "all wages come from capital." Whoever has the faintest conception of the immense amount of wages paid out of income, not capital, to servants and labourers, indoor and outdoor, in this country, must smile at this proposition. The great employers of labour in the Middle Ages, such as the famous Earl of Warwick, were not capitalists. In not a few English establishments at this day

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a hundred servants are kept. And it is mere confusion to talk of "the rate of wages" determined by the proportion of capital to labour seeking employment. There is no "rate of wages." There are different rates in different trades and different localities; and the conditions determining the particular rate in a particular place and employment are often in a great degree special.

Everyone who has used the Bonn edition of the Byzantine historians must have felt that, great as was the advance which it made on the previous editions, yet the able editors of the various works took but slight interest in their subject, and that, consequently, little trouble was taken to form an accurate text by the collation of manuscripts, or to investigate the authority the writers had for their statements, though the need of the latter process was the greater because many of these works were compendious, and therefore were of necessity compiled from borrowed materials. Ferdinand Hirsch, in his *Byzantinische Studien* (Leipzig: Hirzel), has furnished a valuable contribution towards a more accurate treatment of this subject, by pointing out both what needs to be done, and what may be done, towards its elucidation. With this object in view, he has subjected to a close scrutiny the authorities for the Byzantine history of the ninth and the first half of the tenth centuries, and has discussed what parts of each work were original and the work of writers contemporary with the events, and what, on the other hand, were borrowed; when clear evidence of borrowing exists, whether one writer has merely borrowed from another, or whether he has also added information from sources of his own; the relative trustworthiness of contemporary writers; and when evidence of close correspondence in words is found in particular passages of two or more authors, which of them has borrowed from the other. To enable the reader to form an opinion for himself on the last point, he has frequently printed the passages in parallel columns for purposes of comparison. Again, he has occasionally compared different manuscripts of the same work, showing in particular in the case of Georgius Monachus that the work must have been recast, so as to appear in two different forms, one longer and one shorter. It will easily be understood that these questions involve others preliminary to them — of date, authorship, &c. — so that the investigation has been a very thorough one; and at the same time opportunity has been found for correcting numerous statements of modern writers on Byzantine history, and of elucidating the history itself, and especially the chronology.

Annus Amoris. By J. W. Inchbold. (Henry S. King and Co.) Mr. Inchbold's volume is a riddle which we are far from having solved. We take as certain that there is a story underlying the sonnets which form the larger part of this volume, as one underlies Shakspere's sonnets. Whether the riddle is equally worth reading in the two cases, we are not able to say; but considering each of these sonnets by itself, and apart from the others, the volume is interesting. The Sonnet is a form of verse which is especially studied just now, and Mr. Inchbold is a careful student. The following is a fair specimen of his workmanship:—

LOVE'S AUTUMN BUDS.

"Although the yellow leaves are on the tree,
And summer's ruins thickly strew the ground,
And no bright flowers are in the sea-girt lea,
And birds have almost ceased their music's round:
Though all along the land, across the sea,
And o'er the sky, the stealthy grey mists creep,
Though many months have sever'd thee from me,
Yet still is memory too bright to weep,
For near the autumn leaves buds long to bloom,
And summer comes again with lengthening days,
And Hope on earth has never built a tomb,
But shines with brightness yet of gentle rays:
So Love itself can never pass away,
But has clear dawn or cloudy every day."

The Odes of Horace in English Verse. By W. E. H. Forsyth. (Longmans.) Another translation of the Odes of Horace, and by no means a good one. The metres very seldom represent in any degree the original. The metre, for instance, of "Jam satis terris," and that of "Quid fles, Asterie?" are represented by precisely the same measure. The translation is by no means close, of which fault a typical instance may be found in the first line of the book, "O thou to ancient kings *allied*," representing "Maecenas, atavis *edite* regibus." Ideas are introduced which are not in the original, as—

"If surly porters cause delay
And hinder her, come quick away,"

where the words in italics are entirely superfluous. In those instances—and they are not few—in which Horace rises from trivial and sportive beginnings to a very high flight of poetry, Mr. Forsyth's diction and powers never rise correspondingly. Where there is a difficulty he never attempts to elucidate it; and how prosy he can make a really great passage of his original may be seen in the following specimen:—

"On one side the fray
Stood Vulcan keen, here took the field
Juno, and he who ne'er will lay
His bow aside, whose flowing locks
Are laved in Castaly's pure flood,
Who haunts his native Lycia's rocks,
Of Delos fair and Patara god."

Rays from the Southern Cross. By Georgiana Peacocke. (Henry S. King and Co.) We presume that Miss Peacocke has mainly written and that the Rev. Philip Walsh has mainly illustrated these poems for the sake of friends, who will be glad to have them as memories of scenes under the Southern Cross. Looked at from this point of view, the book is no doubt worth publishing; but judged by a severe literary or artistic standard it could not receive a favourable verdict. One exception, however, must be made. It is very often found that those who are not good original verse writers are excellent translators, and we are glad to be able to give very high praise to Miss Peacocke's translation of the *Stabat Mater*.

NOTES AND NEWS.

Mr. Austin Dobson has a new volume in the press, entitled *Proverbs in Porcelain, and other Poems.* It will be published by Messrs. Henry S. King and Co.

Dr. von Holtzendorff is about to publish a work entitled *Sketches, Social and Political, of English Rural Life.* Some specimens of this work, including an interesting account of a visit paid by him to Hardwicke Court Reformatory and to the county prison at Gloucester, have appeared in the *Allgemeine Zeitung.*

Mr. Skeat's new volume of *Selections from Chaucer*, for the Clarendon Press School Series, is nearly ready. It will contain the Tales of "The Man of Law," "The Pardoner," "The Second Nun," and "The Canon's Yeoman." In the notes will be found several fresh explanations and remarks that Mr. Skeat hopes will throw new light on the poet's text.

Prof. Dowden is revising his *Poems* for a second edition.

The forthcoming Part of the New Shakspere Society's *Transactions* will contain a print of the sources of Brutus's and Antony's speeches over Caesar's dead body, lately discovered by Prof. G. Guizot. It will also contain condensed reprints of the late Prof. Wilson's analysis of the double or long and short times of the action of *Othello* and *Macbeth*; of the late Mr. Halpin's like analysis of the *Merchant of Venice*; of Mr. Grant White's proof of the odd confusion in the time of the action of *The Merry Wives*, and Shakspere's devices to conceal it. To the same Part Mr. Franz Thimm will contribute a *Shakspereana* for 1874–5, and Dr. R. Genée a collation of the first edition of Marlowe's *Edward II.*, 1594, with its fresh line, lately discovered by him.

The new Catalogue of the Bodleian Library is now complete to *Riz-*; and *S* to *Siz-* is bound. All the rest of *R* and *S* is written out and ready for laying down in the Catalogue volumes. The officials expect to finish their task in two years, and hope to be before the British Museum men.

We are requested to state that Mr. W. A. Dalziel, of 9 Milner Street, N., the Honorary Secretary of the Early English Text Society, has taken the Honorary Secretaryships of the Chaucer and Ballad Societies, which Mr. Arthur G. Snelgrove has just resigned. Mr. Snelgrove continues to be Honorary Secretary of the New Shakspere Society.

The Rev. Dr. R. Morris has selected for the Early English Text Society the best MS. in London of the Yorkshire William of Nassington's *Mirrour of Life*, englished from John of Waldby's *Speculum Vitae*; and Mr. Sidney J. Herrtage, B.A., Trinity College, Dublin, has undertaken to edit it. For the same society Mr. Henry Crunie, B.A., Trinity College, Dublin, the compiler of the Chaucer Rhyme-Index, has promised to edit the fine Troy Book in the Bodleian, the Laud MS. 595, in four-measure lines of the fourteenth century.

Mr. Frederic D. Matthew, of the New Shakspere Society's Committee, has nearly ready for press an edition of all the English works of Wyclif still remaining in MS. Most of these are in the library of Corpus Christi College, Cambridge; a few in that of Trinity College, Dublin; and one nice little volume at Lambeth. Mr. Matthew, who is an old Wyclif-student, will write a full preface to his volume, clearing Wyclif's sermons and tracts for the people from some unjust accusations often made against them.

Mr. Grote, the late President of University College, bequeathed a sum of 6,000*l.* for the endowment of the Professorship of Philosophy of Mind and Logic, which bequest was to be received by the college on the death of Mrs. Grote. That lady, however, desiring that the endowment should be made available immediately, has handed over to the council of the college a cheque for 6,000*l.*

The first volume of the second edition of Aufrecht's text of the *Rigveda*, in Roman type, containing Maṇḍalas 1–6, is just out (Bonn, 1877); the second volume, containing the remaining four Maṇḍalas, is in the press.

Principal Shairp, of the University of St. Andrews, is announced as a candidate for the vacant Professorship of Poetry at Oxford.

The publishing firm of Th. Ackermann, at Munich, has in the press the third and last section of Dr. F. von Bezold's interesting work on the Rise and History of the Husitic Movement in Bohemia. The two first sections, on *König Sigmund und die Reichskriege gegen die Husiten bis zum Ausgang des dritten Kreuzzuges* (Academy, May 8, 1875), and on *Die Jahre* 1423–1428, appeared in 1872 and 1875, and contain much new material both from Bohemian and German sources, being remarkable, besides, for entire freedom from national bias and for clearness and vivacity of style.

Dr. Pischel's new critical edition of the Bengali redaction of *Sacuntala* has already been translated into German. *Sakuntala, metrisch übersetzt von Ludwig Fritze* (Schloss-Chemnitz; London: F. Wohlauer) is a faithful rendering of the original, in blank verse throughout, and reads very well. The author states in his Preface that his intention had been, at first, to lay a translation of the Devanagari redaction before the public, and that he had already completed it, when, on becoming acquainted with the Bengali redaction, he was so struck with its superior beauty as to reconsider his plan, and to prepare, with the help of Prof. Pischel, the present work.

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BESIDES the Goethe papers referred to in our last, Dr. Hirzel has left an important collection of papers relating to Zwingli, the famous Swiss reformer, and Dr. Hirzel's countryman; this collection is to become, under his will, the property of the University Library of Strassburg.

PROF. STEINMEYER, the editor of the *Zeitschrift für deutsches Alterthum*, will exchange, next Easter, his professorship at Strassburg for one at Erlangen, and Dr. Erich Schmidt, of Würzburg, author of *Goethe, Richardson, und Rousseau*, and other works, has been appointed his successor. Prof. Scherer, the well-known critic and author of numerous works bearing on the history of German language and literature, will also leave his present University of Strassburg, in the autumn, and go to Berlin, where he has been invited to fill a Chair of Modern German Literature, founded expressly for him.

MESSRS. SOTHEBY have just sold some rare and valuable old books, among which may be named J. Home's *History of the Rebellion in* 1745, 2 vols., 1802, with about 160 curious portraits, maps, &c., inserted, 55*l.*; Gould's *Birds of Great Britain*, 55*l.*; Boydell's *Impressions of Hogarth*, 10*l.*; *Arte de Labacho*, Triviso, 1478, the first work on arithmetic ever printed, 21*l.*; *Manilii Astronomicon*, first edition, 9*l.* 9*s.*; Viscount Kingsborough's *Antiquities of Mexico*, 18*l.* 5*s.*; *Biblia Sacra Latina*, an Italian MS. on 523 leaves, of the thirteenth century, 20*l.* 10*s.*; Lucretius, first edition, 1486, 7*l.* 15*s.*; Eutropius, first edition, 1471, 8*l.* 15*s.*; Thoroton's *Nottinghamshire*, 1677, 10*l.* 14*s.*; Drake's *Eboracum*, 1736, 9*l.*

MESSRS. RIVINGTON expect to publish immediately the concluding volume of the Rev. J. F. Bright's *English History*, comprising the history of Constitutional Monarchy from William and Mary to William IV., 1689–1837.

THE January number of the *American Library Journal* contains two important papers by Mr. Dewey and Mr. Cutter. The Philadelphia Conference having manifested a strong feeling in favour of preparing printed book-titles by some joint agency and distributing them to the separate libraries, Mr. Dewey presents a set of rules for such "Co-operative Cataloguing" which several librarians have submitted to the American Library Association. Mr. Cutter's paper "On the Use of Capitals" deals in a judiciously conservative spirit with Mr. Fiske's rules for their employment in cataloguing. Among other matter of interest, the number contains the Reports of committees appointed by the Conference to settle the new notation for indicating sizes of books, and to consider a plan for continuing Poole's *Index to Periodical Literature*—which, we are happy to hear, will be carried down to the present time.

THE fifth number of *La Academia* contains a chapter, "Caprichos de un Tirano," from an unpublished historical romance by Emilio Castelar entitled "El Ocaso de la Libertad." The scene is laid in the reign of Tiberius. In the eighth number begins a series of articles on the "Celtiberian Inscriptions." The present article is by Sr. Velasco y Santos. The editor promises, for a subsequent number, a paper by Mr. A. H. Sayce, of Oxford, containing a sketch of the alphabet, and a translation of the celebrated Castellon inscription. The value of these articles is greatly enhanced by facsimile engravings of the inscriptions themselves. Three of these are here given. A dramatic sketch, by the veteran Hartzenbusch, lends an additional interest to the same number.

M. CERQUAND is preparing for the press the third series of *Légendes et Récits Populaires du Pays Basque*. This will contain the Tartaro Legends. It will be followed by a fourth part, which will complete the series of 101 tales.

MR. F. WOHLAUER, St. Paul's Buildings, Paternoster Row, is the London agent for both the French and German editions of Nietzsche's essay on *Richard Wagner at Bayreuth*, mentioned in our last number. We understand that an English translation is now in progress.

MR. SAYCE has left Oxford for a visit to the South of Spain, and will not return to England for some weeks.

THE annual meeting of the Chetham Society was held in the audit room, Chetham Hospital, Manchester, on the 1st inst. The following volumes are, it was announced, in preparation:—*The Visitation of Lancashire and a part of Cheshire, made in the twenty-fourth year of the reign of King Henry VIII.*, A.D. 1533, edited by William Langton, second and concluding part; *Collectanea Anglo-Poetica*, part 8, edited from the MSS. of the late Rev. T. Corser, by the President of the Chetham Society; *Biographical Collections Regarding Humphrey Chetham and his Family*, by Canon Raines; *Worthington's Diary*, vol. ii., part 2, edited by the President of the Chetham Society; *History of the Parish of Garstang*, by Lieutenant-Colonel Fishwick; *Minutes of the Proceedings*, 1646–60, *of the First (Presbyterian) Classis in the County Palatine of Lancaster*, containing the Parishes of Manchester, Prestwich, Oldham, Flixton, Eccles, Ashton-under-Lyne, &c., edited by J. E. Bailey, in two volumes; *Correspondence of Nathan Walworth and Peter Seddon of Outwood, and other Documents and Papers in relation to the building of Ringley Chapel*, edited by John S. Fletcher; *Chetham Miscellanies*, vol. vi.; &c.

MESSRS. BICKERS AND SON are about to add to their "English Gentleman's Library" new editions of Forster's *Life of Goldsmith* and of Lane's *Arabian Nights*.

A SECOND edition is in the press of *A Day of my Life at Eton*. We are assured that there is no reason to doubt that this little work is, as it purports to be, by a present Eton boy.

THE literature of Bulgaria has lost one of its best representatives and exponents in the person of Xenophont Ivanovich Jinsifof, who died at Moscow on February 27. He was born in Macedonia in the year 1838, his father being a man of considerable culture, who had been educated at Athens and Vienna. The young Jinsifof spent some time as a schoolmaster in Macedonia, but he subsequently went to Russia, and took his degree in the University of Moscow in 1864. In Moscow he spent the rest of his short life, occupying for some time an official position in the Lyceum of the Tsesarevich Nicholas. His first literary productions appeared in a journal edited by Bulgarian students at Moscow, entitled *Bratsky Trud*, or "Brotherly Work." In 1863 he edited a *Novo-bolgarsky Sbornik*, or "New Bulgarian Collection," in which were contained, among other things, translations of the Russian poem about Igor's Expedition and the Czekh "Queen's-Court Manuscript." In 1867 he published in the Bulgarian journal *Vremya*, "Time" or "Age," an essay on the relations of the Byzantine Emperors with Bulgaria during the reign of the last-but-one king of Bulgaria. And in 1870 appeared at Brailof his poem called "The Blood-Stained Shirt," in which a Bulgarian peasant-woman relates how the Turks put her son to death, and entreats her hearers to revenge his death.

NOTES OF TRAVEL.

THE fiftieth supplementary number of *Petermann's Mittheilungen* is occupied with the first portion of a monograph on the late M. Eugène de Pruyssenaere's journeys and explorations in the region of the White and Blue Niles, compiled from his journals by Herr K. Zoeppritz. De Pruyssenaere was a native of Ypres in Belgium, born in 1826. A well-trained naturalist and linguist, and possessed of abundant means, he sought to utilise and extend his knowledge by exploration, and from 1857 till 1865, when he died near Karkóg on the Blue Nile, he was almost continuously at work in exploring and collecting in North-Eastern Africa. Though reference is frequently made to his scientific work by contemporary travellers his name is but little known, since he never published anything during his travels, and after his decease his papers were apparently lost. These might have remained unknown altogether, had not Herr Zoeppritz after long search succeeded, in 1873, in finding his manuscripts in Ghent in possession of some of his relatives, to whom they had been sent from Africa, but who had no idea of their value. They proved to contain a rich store of fresh information, not only on the topography, but also on the geology, zoology, botany, and ethnology, of all the country extending south from Khartum to the Bahr-el-Ghazal and Sobat. In this first portion De Pruyssenaere's journals along the Bahr-el-Abiad to the Atwot country west of the Upper Nile (6° 30′ N.) and along the Sobat have been put into shape, and are given along with a full description of the Denka people, who inhabit the country on each side of the latter river. Herr Zoeppritz merits the thanks of all geographers for the pains he has taken in bringing to light and industriously editing these most valuable records.

WE have received a pamphlet entitled *A Statement of Facts, proving the Right of the Crown of Portugal to the Territories situated on the Western Coast of Africa, lying between the Fifth Degree and Twelve Minutes, and the Eighth Degree of South Latitude: consequently to the Territories of Molembo, Cabinda, and Ambriz*, translated from the Portuguese of Viscount de Santarem, and presented by the translator to the British public. From 1846 onward, the sovereignty of Portugal over that portion of the West African Coast which extends between 5° 12′ and 8° S., embracing the lands on each side of the estuary of the river Congo, has been a subject of frequent discussion between the British and Portuguese Governments, and the question came again into prominence owing to the action of the naval force under the command of Commander Hewitt in 1875, in attacking and punishing the Mossorongo negroes who had sacked and burned the British schooner *Geraldine*, in the Lower Congo, assassinating four of her crew. This act was held by the Portuguese to be a violation of the right reserved in the conventions between the two countries. Portugal bases its rights to the territory under discussion on the fact of priority of discovery, of actual possession begun—though this was never completed—and on treaties signed with Britain previous to 1817; and the case for that country is here set out with great ability. Apart from its chief purpose, the historical account of the Portuguese discoveries on this coast gathered from all authorities, from 1471 onward, by the Viscount de Santarem, has a high geographical interest.

A TELEGRAM has been received in Paris announcing that the Marquis de Compiègne has been killed in a duel at Cairo. De Compiègne, who was only thirty years of age, was known chiefly through his important journey made with M. Marche in 1873–74 along the Ogowé river in West Africa, in which he was so far successful as to attain the then highest known point on the main branch of that river, a point which has only been reached again, and not surpassed, as far as we yet know, by the expedition of MM. Marche and Brazza now on foot in that region. An attack on his party by the Osyebo tribe compelled him to retreat, but he brought back a great variety of information, which he has given from time to time in a great number of papers contributed to the *Bulletins* of the Paris Geographical Society and other journals, and in his two volumes on *L'Afrique Equatoriale*, published in Paris in 1875; and for his discoveries he was made Laureate of the Geographical Society of Paris. On the formation of the Egyptian semi-official Geographical Society of Cairo, under the presidency of Dr. Schweinfurth, in 1875, he became its secretary, a post which he held at the time of his reported death.

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On the completion of the publication of the scientific results of the Austrian "*Novara* Expedition," the Commission of the Royal Academy of Science, at Vienna, appointed to superintend this work, has newly issued an index of the whole series of volumes, and a short review of their labours in the form of a letter to the Emperor of Austria. This scientific voyage round the world was carried out, it may be remembered, between April 1857 and August 1859, the route chosen having been very nearly the same as part of that followed in later years by the *Challenger*. The scientific commission of the *Novara*, besides the officers under command of Commodore von Wüllerstorf-Urbair, consisted of Dr. Karl Scherzer for ethnography, Dr. F. Hochstetter for geology, Dr. E. Schwarz (died 1862) and J. Jelinek for botany, Georg Frauenfeld (died 1873) and Johann Zelebor (died 1869) for zoology, and the artist Joseph Selleny (died 1875). It was not till 1863 that it was decided that the scientific material should be worked out at Government expense; this is now complete in a magnificent series of twenty-two volumes.

The lately formed Geographical Society of Madrid has already begun to do good work. In the fourth part of the *Boletin* of the society Sr. D. Claudio Montero gives the first of a series of essays on the Philippine Islands, to be carried on by a special group of the Fellows who have long resided in or have made a particular study of these islands. This one treats chiefly of the discovery and bibliography of the group, passing on thence to consider the actual condition of the islands and their inhabitants.

REVIEWS AND MAGAZINES.

The Nineteenth Century has achieved a famous launch, albeit "in this roaring moon of daffodil and crocus" of which the Laureate sings so seasonably at the outset; and Mr. Gladstone gracefully revives the sweet savour of a great rival's name, and seeks to enhance the fame of a good book, by the inclusion of a certain powerful and operative conception of Christianity in the same "influence of Authority in matters of opinion" as the established truths of other sciences. Politicians and divines follow suit with articles on their special topics. Sir John Lubbock considers the Imperial Policy of Great Britain, and Mr. Grant Duff finds in recent Russian literature justification for the wave of sympathy towards the Russian people just now passing over England. The Bishop of Gloucester and Bristol draws hopeful auguries for the Church of England from the deepening attachment of its members, and from the times being unusually out of joint for Disestablishment; Mr. Baldwin Brown shews under what provisions "the Pulpit" need not "lose its power," and Cardinal Manning offers us "The True Story of the Vatican Council." To the general reader, however, we recommend as especially pleasant reading Mr. Ralston's article on "Turkish Story-Books," and Mr. Matthew Arnold's "Falkland." The antecedents of the former writer make him at home in Turkish as well as in Russian folk-lore, and here he has given us a repast of Turkish military romance of the fifteenth century, of Turkish domestic poetry, elevated in its moral tone; of Turkish jest-books, such as that which records the absurdities of the Hodja (a teacher and preacher of the Joe Miller type, to whom, by the way, it is only fair to say that "Aunt Judy" introduced us first in 1874), and such tales and romances as the "Parrot-Book" and "The Tales of the Forty Viziers." Out of the evidence of this varied sample of popular literature Mr. Ralston satisfactorily makes out a very fair case for the "unspeakable" Turk, who is good while poor, but gets bad as soon as he finds himself a beggar mounted. Matthew Arnold's championism of Falkland, as against two recent depreciatory reviews, is just and excellent, and succeeds in presenting the man to us in his soul of honour, independence, and loyalty, and in "the indefinable charm of one, like the Master of Ravenswood, in the grasp of fatality." Seldom, indeed, has rehabilitation, if it were called for, been more fully or ably administered to a name of history than in this bold handling of the contrasted careers of Falkland and Hampden; and seldom has there been more successful maintenance of the cause for which the former fell, as that of "truths assured of ultimate triumph." Prof. Croom Robertson's account of "How we came by our Knowledge" confines itself to the uniformities of cognition, and aims at bringing out the co-operation of social influences, acting through the forms of thought fixed in traditional language, as a third factor in the process co-ordinate with the effects of individual experience and the determining force of inherited tendencies. Thus, for example, the child gets into the way of conceiving all events as depending on causes, not only because the order of its own experience suggests the law of causation, and not only because it has inherited along with its nervous organism an innate tendency to think of events in this relation, but also because the whole stress of surrounding social ideas as expressed in language acts in this direction. The essayist accuses English psychologists (with the exception of one or two recent ones, as Mr. Lewes) of neglecting this factor in the production of knowledge. This charge is on the whole just, though it might have been observed that in the explanation of the moral ideas of the individual mind weight has commonly been laid by analytical psychologists on the part played by the forms of thought and sentiment existing in the social medium. The relative value assigned to this *ab exteriori* factor by Mr. Robertson seems to be a just one.

In the March *Contemporary* we note Mr. St. John Tyrwhitt's wholesome article on "The Greek Spirit in Modern Literature," taking exception to the modern distinction, in the essays of Mr. J. A. Symonds and, in a less degree, Matthew Arnold, between Hellenism and Hebraism, as if the latter were absolutely identified with Christianity, and the former used against both. After severe strictures on Mr. Symonds, he proceeds to sketch the proper foundation of a *bona fide* "nineteenth century" Hellenism, and leaves us convinced that much wrangling arises from multiplication of catchwords. Mr. Bolles Lee contributes a graphic and friendly sketch of Spinôza, the Jew and Talmudist of Amsterdam, his tenets, his excommunication, his poverty, and his death. He has thrown side-lights upon his early fondness for natural science, and his sometime proficiency in portrait-drawing. It seems possible that in 1664 the so-called atheist, sometimes reputed "the father of modern Pantheism," may have met Rembrandt in Amsterdam. An article on "Social Methods of Roman Catholicism in England" throws the same sort of light on the charities and good works systematically carried on among its working poor as that excellent book, *About my Father's Business*, has done for Protestant communities. Mr. Freeman returns to his subject of "Race and Language," *à propos* of Bulgaria; and Robert Buchanan supports his friend, the editor, by publishing in his pages his mythic poem, "Balder the Beautiful."

As in the above Reviews, so in the *Gentleman's Magazine*, we have this month a poet. Mr. Swinburne introduces a considerable Arthurian poem, and sings of Tristram and Yseult and the "Sailing of the Swallow," with a grace and melody that whet the taste for other than fragmentary strains from one so gifted. Off the mythical sea, where we leave the lovers, we pass with the turn of a page to Mr. R. A. Proctor's article upon as strange sea-marvels, the mermaids, monster cuttle-fish, and sea-serpents, which some regard as "myths" in a different sense, but which the writer weighs according to the forthcoming evidence. Mr. Hepworth Dixon details a great find for his "Holy Sepulchre" researches in M. Clermont-Ganneau's discovery of a rock-hewn sepulchre of the date of 100 B.C. in the grotto opening from the Chapel of the Syrians on the west of the Rotunda; and Mr. Burton Baker contrasts at some length Shakspere and Irving's *Richard III.* with that of Colley Cibber. Too many playgoers forget that "Off with his head! So much for Buckingham!" is Cibber's, and that Irving is true to Shakspere in disowning the sensational assurance after the dream-scene that "Richard's himself again!"

In the *Fortnightly Review* the specially literary articles are few this month. Sir John Lubbock goes in detail into the habits of the thirty species of British ants which he has in confinement, and discusses such of their phenomena as the existence of slavery among them, the amount of their intelligence, affection for friends, and powers of memory. An article in the last number of the *Quarterly* seems to have had the advantage of this paper; but we do not remember to have met before the opinion that if "ants lived longer and could compare their experiences, they would from their immense numbers, even in temperate regions, contend with mankind on no such very unequal terms." Mr. Grant Duff draws attention to the life and maxims of the Spanish Jesuit, Balthasar Gracian, A.D. 1584–1658, and avails himself largely of Schopenhauer's translation of his "Oraculo Manual," of which he has procured the original at Madrid. Mr. Pattison's article on "The Age of Reason," which takes its start from Mr. Leslie Stephen's recent *History of English Thought*, opens with a reference to the conditions which make a history of thought possible. These may be summed up in Mr. Stephen's hypothesis that "all the branches of human activity are allied developments of some few governing thoughts." The extreme expression of this conception of history is the Hegelian notion of absolute law. The extreme denial of it is "Abderitism" or the idea of "fortuitous concurrence." Between these extremes lie all popular conceptions of history. Among these are "the theory of the progress of humanity and the theory of national extinction." The writer proceeds to trace the course of these two ideas. The doctrine of human decline persisted to a late period in modern history, being sustained by the whole influence of the Church. Philosophic optimism and the theory of human perfectibility were the conscious expression of a pre-existing confidence and "desire to live and to enjoy." Among the finest exponents of this consciousness of progress must be named Immanuel Kant. Mr. Pattison then seeks in a very interesting way to test the idea of progress by comparing our present intellectual, moral, and material condition with that of the last century. His attitude, it need hardly be said, is that of a qualified believer in the gain of progress.

PARIS LETTER.

Paris: Feb. 27, 1877.

In spite of the appearance of the *Légende des Siècles*, the great literary event of the day is Charles de Rémusat's *Abélard* (Lévy). That charming writer and subtle critic, that philosopher of unshackled and far-seeing mind, was known to have left several dramatic attempts in manuscript, but no one save the privileged few who had heard them read had any idea of their value. A certain mistrust even was felt of these amateur experiments, which the author himself did not think worthy to be published. The more delightful the surprise caused by the appearance of *Abélard*. Instead of the slight, hurried composition, written at odd moments by way of recreation, which people looked for, they found themselves in presence of a work showing evidence of deep study, vigorous in conception, and executed with consummate care. M. de Rémusat never produced anything more exquisitely finished; I would go further, and say that few works in French literature of the nineteenth century deserve to be ranked above the

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powerful and original composition before us. Abelard's long career is condensed into five pictures—Philosophy, Theology, Love, Politics, and Death. Maitre Pierre Abelard, coming to Paris from Brittany, begins by driving the scholastic pedant, Guillaume de Champeaux, from his pulpit, to inaugurate a new, a more profound, and more living doctrine, which was the first attempt at Kantism. But in the Middle Ages philosophy and dialectic are the same thing; Abelard wishes to attack the loftiest metaphysical problems; he revolutionises the school of Anselm of Laon, and subverts theology by bringing it in subjection to reason. But here, again, his understanding meets with obscurities and mysteries which discourage him; after so many struggles and triumphs he longs for a more human happiness, for softer pleasures than those of the intellect—he wants to live and to love. He meets Heloïse, and a new life, the life of passion, opens before him; his pupils are neglected and he gives himself completely up to love. Debarred by horrible means from happiness just when he seemed to have laid firm hold upon it, he turns for consolation to practical activity. He wishes to found in the Paraclete a new town and school; but the Church hurls her thunderbolts at him, and his efforts to withstand her by exciting the passions of the people are vain. Broken down at last, he retires to the peaceful haven opened to him at Cluny by Peter the Venerable, and there, with doubt on his lips, dies. Rémusat has given his drama a general and human bearing by making Abelard a symbol of Man engaged in the research for truth, a sort of Faust who, failing to find rest and happiness in thought, turns to love, and thence, deceived, to action, and, checked once more by obstacles, finally dies without having attained his dreamed-of ideal; but at the same time the author has endued his personages with wonderful life, and given his drama a strongly-marked and very faithful local colouring. I know no finer picture of the social and moral life of the twelfth century. Students, nobles, and priests are represented with the utmost fidelity. We are made to feel what that first awakening of free human thought in the midst of the arid subtleties of scholasticism must have been, how enthusiastic the dream which took hold of Abelard's and his disciples' imagination. And the love of Abelard and of Heloïse! with what charm it is represented! The mixture of pedantry and passion, of transports of feeling and ideal aspirations, are drawn by M. de Rémusat with a masterly hand. His Faust of the twelfth century deserves to be placed by the side of Goethe's. It has not, to be sure, the same poetic beauty, but is more complete and more profound. M. de Rémusat's son, who with filial piety is about to publish his posthumous works, and is just now engaged on an edition of the *Saint Barthélemy*, is the author of the charming preface with which *Abélard* opens.

M. Renan, also, in his *Origines du Christianisme* has turned his attention to the drama of the mind and soul, and he, too, by the strength of his imagination and his magic style is able to reanimate the bygone ages. His fifth volume, now forthcoming (Lévy), is entitled *La seconde génération chrétienne: les Evangiles.* The two centres from out of which the Gospels sprang are painted with marvellous colours. On the one hand, Palestine, where we find at once Jews in bondage to the law, plunged in minute observances and narrow fanaticism, and Ebionites, those pious and innocent mystics in whom the mind of Christ lives anew; on the other hand, Rome, that strange medley of a world where superstitions of every sort and kind jostle each other—with her Titus, who becomes captivated by the Jews and the Christians; her Domitian, the most hateful tyrant the world has ever seen; and her rigid Antonines, whom solicitude for their political obligations and the welfare of the Empire turns into persecutors. Every one of these portraits is a masterpiece. And with what consummate art M. Renan shows each Gospel in its turn to have been the outcome of one or other of these centres in the last thirty years of the first century: the Gospel of Mark, first written in Rome by the disciple of Peter, without skill, but with a rough simplicity; the Gospel of Matthew, written in Galilee after that of Mark, but with the words of Christ, faithfully recorded in the memories of the primitive Christians of the East, added thereto: the Gospel of Luke, compiled in Rome after that of Mark, and arranged with a certain degree of literary pretension; lastly, the Gospel of John, compiled at Ephesus by John's disciples. With extreme delicacy M. Renan points out how much arranging and combination the Gospel narrations underwent, how much also that was legendary was incorporated in them, pointing out at the same time that had it not been for the historical personage of Christ not one word contained in the Gospels would ever have been written. Christ's person and life illumine the whole. He was the source of all, the creator even of all that legend ascribed to Him. Never has M. Renan's talent appeared to greater perfection than in this volume. The pages on St. Matthew are of exquisite beauty.

Among Alexander's generals were some who like him inclined their heads on their left shoulders. M. Soury is one of those generals. He is wonderfully like M. Renan, and above all his aim is to resemble him. Should we be surprised if the imitation lacks some of the charm of the model? Is it not something, however, to be even an Antipater or a Ptolemy? M. Soury is no ordinary man. He began his studies alone and without means, at an age when others are concluding theirs. In two or three years he had finished his humanities, taken all his degrees, and become one of the most brilliant pupils of the Ecole des Chartes. All those who knew him then hailed in him a future genius, but those expectations seem hardly likely to be fulfilled, for M. Soury diffuses his strength on a thousand subjects, and wears himself out by high-pressure work for periodicals and daily papers instead of concentrating all his energies on one thing. He remains, notwithstanding, a writer of great merit, in proof of which I need no better evidence than is afforded by the collection of articles just published under the name of *Etudes Historiques sur les Religions, les Arts, la Civilisation de l'Asie Antérieure et de la Grèce* (Reinwald). With the great conscientiousness that distinguishes all he does, M. Soury has retouched all these articles, revised and completed them, and made himself conversant with the science before collecting them in one volume. Although no connecting link is apparent between them, the analogy between the subjects of which they treat is sufficiently close for them to furnish, now that they are placed side by side, a general picture of the ancient civilisation of the East. Whether the colours in every case are correct I am not prepared to assert, and M. Soury is too ready to adopt the newest and most daring hypotheses as accepted truths. Neither could I vouch for the outlines of the picture being all clear and true. Often he accumulates traits hastily which are now and then discordant; but is it possible to be clear and definite in treating such obscure and disputed questions? One thing is certain, that his pictures are dazzling in colour, and that his style partakes of the glittering magic of the Oriental world, its morbid and unhealthy hue—its mystic depths and religious sublimities. To these essays of M. Soury's on the Religion of Israel, on Phoenicia, Asia Minor, Egypt, and Arabia, I nevertheless prefer a very careful, very original, and really fine study of his, on Luther as an expounder of the Old and New Testament. M. Soury has well sounded the character of the great Reformer, and the nature of his piety, and accurately defined the extent and limit of his knowledge.

If M. Soury imitates the style of M. Renan and the mystical affectations of his disabused scepticism, in his ideas he comes very near M. Taine, and traces the whole development of peoples and individuals to physiological causes, to climate and race. M. E. Zola also affects to substitute physiology for psychology, and presents his novels to us as so many chapters of Natural History. Now, the naturalist has no right to ignore any one species or another on account of its being ugly and loathsome. And very filthy and vile are the species introduced to us in M. Zola's latest novel, *L'Assommoir* (Charpentier), which owes the prodigious success it has met with to the scandal it has raised. I know very well that he claims to have written a book on morals in action, because he paints vice in the most hideous colours; and a treatise on philology as well, because his whole novel is written in the *argot* of the veriest dregs of the Parisian populace. Philology is decidedly in fashion just now, since it is made the excuse for publishing improper novels! Scientific pedantry takes, in the nineteenth century, the place of moral pedantry in the eighteenth. Then people talked of *la Vertu!* even M. de Sade: to-day they talk of *la Science!* even M. Zola. If it were to come to the communists guillotining their enemies, you may be sure they would do it in the name of *la Science*, as in the last century the Jacobins guillotined theirs in the name of *la Vertu*. But, leaving aside philology and morals in action, let us see what *L'Assommoir* is worth as a work of art. It must be owned that ignoble as is the subject and revolting the style, this work displays unusual power. The characters are all living men and women; the life of dreams, the animal life led by the man at war with implacable material needs, the slow physical and moral deformation brought on by wine and idleness—all this is rendered with a crude realism which does not exclude delicacy. There is a harmony of style and colour in the work which betokens incredible labour and strength of will. The picture M. Zola gives of the Parisian people is overdrawn and unduly dark, but there is a great deal of truth in it, and one or two centuries hence *L'Assommoir* will be valuable as an historical record.

Very droll it is to notice that some democratic papers have long considered themselves bound to extol M. Zola's praises because his philosophical audacity seemed to class him among the men of the advanced party. It is easy to see now that M. Zola is a pure artist, incapable of writing books with a tendency, and who if he has any political desires would welcome a good tyrant able to subdue the human animal, and to guard the peaceable labours of novel-writing philologists.

If, on emerging from the dens of the *faubourgs*, you should feel a longing for fresh air, here is M. Theuriet ready to lead you along the fragrant pathways of the woods of Lorraine, with its wayward and fascinating *Raymonde* (Charpentier), or M. André Lemoyne, a new edition of whose *Poésies complètes* has just been issued by the same firm. They lack the inspiration of the highest geniuses, nor have they the philosophical depth of Sully Prudhomme's verse; but they possess a perfection of form, a purity of imagination and a delicacy of feeling which one is never weary of admiring and enjoying. And read Theuriet's verses *Le Chemin des Bois* (Lemerre) over again; you will feel then that ideal Art likewise has its reality, the only reality that is universal and enduring. The realism that is narrow and coarse paints nothing but the accidents of the moment.

G. MONOD.

OXFORD LETTER.

Queen's College, Oxford: March 5, 1877.

In 1810 there appeared a small pamphlet of 190 pages, entitled *A Reply to the Calumnies of the "Edinburgh Review" against Oxford*, in which the leading organ of Liberalism was taken to task on three different counts. First of all, it had asserted that the study of Aristotle had prevented mathematics or physical science from finding their way into the University; in the second place, that even classical learning was at a low ebb, judging from

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the quality of the books turned out by Oxford, verses being "absurdly" considered the test of a good scholar; and, thirdly, that the ecclesiastical tone of the place crushed anything like freedom of thought or enquiry, and caused sermons at St. Mary's to be put in the place of moral philosophy. The *Edinburgh Review* was pompously controverted on each of these points, and appeal was made to the wider curriculum of the newly-established examination system to prove that the Reviewers were wrong, and that Oxford was, after all, on the path of progress and reform. Leaving the public schools, which it had attacked along with the University, the *Review* confined its attention to the latter, and in the April of 1810 replied to the *Reply* in language considered befitting both author and subject. We have changed a good deal since 1810, no doubt; but the incident is not altogether uninstructive even now.

The Universities Reform Bill has been discussed, patronised, and improved upon in the newspapers till the public must be sick of the whole matter. Once more the Colleges are on the tenterhooks of suspense. This session there really seems to be a prospect of the Bill becoming law, and the commission sitting upon us to do or not to do. But the Eastern Question has taxed our energies too severely to leave much more than a languid interest in the fortunes of the new Bill. Those who are satisfied with the present condition of things, and believe that reform is admirable everywhere except at home, are naturally not inclined to give it very hearty support, while the friends of "research" have discovered that the education of the British Philistine is still incomplete, and that a commission with the best intentions in the world will do but little for their favourite schemes. So both sides are in favour of delay: the one holding that there is nothing to reform, the other that a commission at the present time is likely to reform nothing. Probably the world outside will take a different view, and the very fact that the Colleges are rich and the University poor will be considered a sufficient justification of the Bill and guarantee that the commissioners will do their work. The two new names that have been added to them ought to give unbounded satisfaction. The only wonder is that as yet no one has proposed to appoint them by competitive examination.

The fabric rather than the contents of the Bodleian Library has been occupying our attention of late. The work of repair has been going on actively, and if, as some judges think, it has been of no benefit to the Library, at all events it has been good for trade. The old presses are to be restored, but not the gallery that ran above them, as the floor has been considerably raised.

The Professoriate has gained an important acquisition. Mr. Rhys has been elected first occupant of the Keltic chair, and a worthy first occupant of it he is. The "Lectures on Welsh Philology," which he is in the act of bringing out, is a work of great value and interest. The additions made in them to our knowledge of Keltic philology and Aryan culture are of high importance. Here in Oxford Mr. Capes has been giving a series of lectures on "University Life in ancient Athens," which is announced for almost immediate publication. The audiences they have attracted show how fully they have been appreciated, and the striking resemblance between university life in modern Oxford and university life in ancient Athens—with its colleges, tutors, proctors, boat-races, professors, and examinations—almost provokes a feeling of scepticism. The endowments at Athens, however, do not seem to have been so happy in results as at Alexandria, where some, at least, of the salaried professors were not obliged to give lectures.

The great book of the season has been Dr. Mozley's *Ruling Ideas in Early Ages*, consisting of lectures delivered in Oxford to students of theology. The ethical and social ideas underlying the earlier narratives of the Bible are presented in all their fullness and variety, and analysed with masterly skill. Dr. Mozley's health is, unfortunately, still a cause of much anxiety to his friends. Christ Church, however, has been quite a centre of literary activity this term. Mr. Shute has just published *A Discourse on Truth*, and Mr. Macan has in the press a learned theological work which will be of special interest to students of the Gospels. Further volumes of Mr. Kitchin's ably written *History of France* have appeared, and Prof. Earle has in hand a practical Anglo-Saxon Grammar. *The Fifty-third Chapter of Isaiah according to Jewish Writers*, by Dr. Neubauer and Mr. Driver, has also come out. The various Jewish commentaries on the chapter are given, mostly for the first time, and Dr. Pusey has prefixed a long and erudite preface. Mr. Bywater's volume on Herakleitus, which I have mentioned on a former occasion, is on the eve of making its appearance, and Mr. Cheyne is preparing a *Handbook to the Old Testament*, to be published by Messrs. Henry S. King and Co., which is intended for intelligent readers who wish for help in the study of the Old Testament as a literature. The traditional arrangement of books is discarded in it, and the development of Old Testament literature traced in the same manner as that of Greek or Roman by Bernhardy, only with less detail. The apocryphal writings will also be included to a certain extent; and preliminary questions, such as the present state of Egyptian and Assyrian researches, will be treated briefly, while short notes will be added to each chapter on divergent views. Mr. Cheyne has also in hand an appendix to his volume on *Isaiah*, containing new matter of some importance on critical questions.

Prof. Goldwin Smith's article on "University Reform," in the February number of *Macmillan's Magazine*, is suggestive of many thoughts. The moderation and common-sense displayed in it are very noticeable. As was to be expected, Prof. Goldwin Smith takes the examination system under his protection; but he does not ignore its defects or regard it as the ideally best system possible. But the most ferocious enemy of examinations would probably not wish to see them done away with altogether—at all events, so long as the character of the University remains in any way what it is; and the real question at issue is, whether or not we shall drive all students alike through the same drill, and compel them to pursue "original researches" into the complexities of the examination-statute before they are permitted to receive a degree. It is curious that Prof. Goldwin Smith should fall back on the old argument that unless a man's interests or ambition prompt him to work the Endowment of Research would produce nothing but "an idle fellow;" surely the student who has been provided with the means of carrying on his favourite work in leisure and tranquillity will be the last man in the world to forsake it. It is hard to suppose that anything else except mere love of his subject can have induced him to pursue it in the midst of gainsaying and rebuke; and to devote oneself to the extension of human knowledge is not usually the way to further either one's interests or one's ambition. The man who has gained a sinecure annuity by a few smart answers to examination questions may be interested and ambitious no doubt, but the true servant of science can have neither interest nor ambition for anything except science herself. And science will have no divided service; if great discoveries are to be made and new laws formulated, time, energy, and means must all be at her disposal. Literature, indeed, may be a republic of struggling journalists, but science does not want needy paupers.

A. H. Sayce.

A paper on the geographical results of the recent Arctic Expedition will be read at the Royal Geographical Society's meeting on March 26.

SELECTED BOOKS.

General Literature.

Gautier, E. J. A. La sophistication des vins. Paris: J. B. Baillière. 2 fr. 50 c.
Girardin, E. de. La question d'argent. Paris: Plon. 6 fr.
Hoff, J. F. Adrian Ludwig Richter, Maler u. Radirer. Dresden: Richter. 14 M.
Rabelais, les cinq livres de; publiés, etc., par P. Chéron. Livre IV. Paris: Lib. des Bibliophiles. 10 fr.
Schab, S. v. Die Pfahlbauten im Würmsee. München: Liter.-artistische Anstalt. 20 M.

History.

Arbois de Jubainville, H. d'. Les premiers habitants de l'Europe. Paris: Dumoulin. 7 fr.
Monumenta Germaniae historica. Deutsche Chroniken u. andere Geschichtsbücher d. Mittelalters. 2. Bd. 2. Abth. Hannover: Hahn. 10 M.
Sathas, C. Bibliotheca graeca medii aevi. Vol. VI. Assisae et leges Cypriae et alia. Paris: Maisonneuve. 10 fr.

Physical Science.

Biedermann, W. G. A. Mastodon augustidens Cuv. Berlin: Friedländer. 3 M. 20 Pf.
Bischoff, Th. L. W. Historisch-kritische Bemerkungen zu den neuesten Mittheilungen üb. die erste Entwicklung der Säugethiereier. München: Liter.-artistische Anstalt. 3 M. 35 Pf.
Kloeden, G. A. v. Handbuch der Erdkunde. 3. Bd. Berlin: Weidmann. 15 M.
Kobelt, W. Cataloge lebender Mollusken. 1. Serie. Frankfurt-a.-M.: Alt. 3 M. 60 Pf.
Letourneau, C. La biologie. Paris: Reinwald. 4 fr. 50 c.

Philology.

Kielhorn, F. Kâtyâyana and Patanjali, their Relation to each other and to Panini. Trübner. 3s. 6d.
Thibaut, G. The Sulvasûtras. Trübner. 5s.

CORRESPONDENCE.

SHELLEY'S "VICTOR AND CAZIRE."

London: March 5, 1877.

The notice of this book in the eighth volume of *The Poetical Register* was by no means unknown. Mr. Kirby, of Great Russell Street, has (or certainly had) the volume in his collection of Shelley books, and knew that it contained the notice; Mr. Leicester Warren has both the book and the knowledge; and I have long had both myself; but the knowledge has not yet helped any one of us to find the lost *Original Poetry by Victor and Cazire*. I should not have thought the review worth offering to your readers by itself, and have merely saved it as an item for a Shelley bibliography; but, as your better judgment decides otherwise, I may as well add to the information sent to you by Mr. MacCarthy that in a catalogue of poetical works for 1810–1811, appended to the reviews in the same volume of the *Register*, there are the two following entries:—

"Posthumous Fragments of Margaret Nicholson; being Poems found among the Papers of that noted Female. 8vo."

"A Poetical Essay on the existing State of Things."

Whether the second entry has any weight in establishing the existence of the *Poetical Essay*, I cannot pretend to decide; but, from the fact that the *Margaret Nicholson* volume (a quarto) is catalogued as an octavo, I should doubt whether much weight can be attached either to this record or to the description of the *Victor and Cazire* book.

In *The Poetical Register* for 1803 (the third volume of the publication, issued in 1804), there is the following epigram, signed "P. S.":—

"Whenever God, for his mysterious ends,
Press'd by all evils, destitute of friends,
Presents a Chatterton to human view,
The Devil conjures up a Walpole too!"

As small bibliographical facts are in question, it may be worth while to contribute even such a crumb as that, in *The Brighton Magazine* for May, 1822, there is a review (with extracts) of *The Necessity of Atheism* and the *Declaration of Rights*, headed thus:—

"1. *The Necessity of Atheism.* 12mo. p. 13.
2. *Declaration of Rights.* Foolscap Sheet."

a heading which furnishes us with a note of the size of the pamphlet connected with Shelley's expulsion from Oxford. I do not offer this fact as "hitherto unknown," because, having known

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it a long time myself, I think it likely that others know it also; but I never saw it mentioned anywhere. H. BUXTON FORMAN.

P.S.—Mr. Rossetti also, I understand, has been for years acquainted with the review of *Victor and Cazire*.

"MAR'S WHITE WITCH."

St. Mary's, Kirriemuir, N.B.: Feb. 24, 1877.

In Dr. Littledale's review of Mar's *White Witch*, which appears in to-day's number of the ACADEMY, it is said that the hero and heroine are "copies" of Mr. Black's "Sheila" and "Frank Lavender."

This, as father of the authoress, I beg leave to deny. They *are* "original sketches," written at least *five years ago, before* the appearance of Mr. Black's book. The resemblance, if any, is therefore entirely accidental.

The "doubt" in regard to the validity of the marriage between "Tom Mar" and "Denis Quentin" was, I am informed, intentionally insinuated from an incorrect point of view, as required by the novelist's plan. JAMES J. DOUGLAS.

SPELLING REFORM AND SIMPLIFICATION.

II.

Kensington: March 5, 1877.

The conclusions arrived at in the last letter, as characterising a new or concurrent orthography, were: No change of letters; ease in reading both systems by readers of either; indication of a received pronunciation by a phonetic method.

We may take as conceded:—

1. That all alphabetic writing was, from the first, intended to indicate sounds, and sounds only. Hieroglyphics, of course, indicated sounds and something else; but so far as they formed alphabets they indicated sounds only. It must not, however, be supposed that in any existing alphabet, either in practical or theoretical use, each single sign "represented" one single sound, and, conversely, each single sound was represented by one single sign. After thirty years' study I have arrived at the conclusion that we do not know what "a single sound" *is*, in this sense. It will be probably analogous to Helmholtz's partial tones (*Theiltöne*) in music; but the Helmholtz of speech has not yet made his appearance. Melville Bell has done much; so have many others; but what a simple speech sound, or a simple alphabetic sign may be, I have yet to learn. Original alphabets, and one of the most recent (Cherokee), were syllabaries—that is, each sign represented a syllable. This seems to me the key to the whole situation. One *combination* of sounds should correspond to one *combination* of signs, so that, given the one, the other is determined immediately. This appears to be the only practical solution of the problem. It is also a complete solution, and at the same time removes the difficulty of multiplicity of letters, by allowing of combinations of letters with special significations. The full consideration and development of this "principle of combinations" requires more space than can here be given to it. It involves the whole effect of gliding and generated sounds, in which at present only students and investigators of speech sounds can take interest, but which I mention in passing to show that they have not been neglected.

2. The use of some phonetic system, so far from injuring our knowledge of etymology, is our only possible guide to etymology when we cannot hear the sounds themselves, as all those who have more than the vaguest notions of what etymology means are well aware. But many would prefer Prof. Max Müller's dictum to mine, and it is entirely on my side. The etymological objection is therefore to be dismissed, if only on the ground that, the present spelling not being altered, all the good it can do in that way will continue to be done. We do not want to know the history of a word every time we hear it. We cannot know anything about it, if we do not know its sound. The important consideration is, that the value of our combinations of letters need have no reference to past usages. Hence we are able to recur to present usages without constraint.

3. The system of compound speech sounds, and their methods of combination are different for every language, to such an extent that it is difficult for the native speaker of one to produce the other correctly, even under a state of high cultivation, and after much instruction. Hence our phonetic system should have reference to our own language only, but it should apply to the *whole* of that language—that is, not merely to the received, but to the dialectal and non-received pronunciations (if only to indicate them for avoidance, or in our works of fiction, where they are frequent), and also to such foreign words as are commonly intermixed with English—many of French, some of Italian, others of Indian origin—with the best imitations of their sounds that our organs of speech can produce after proper school-training. Also provision should be made, with especial reference to the reading of history, geography, and the daily newspapers, for the approximate expression of the names of all persons and places there mentioned. We must not be content with a *Graecum est, nōn legitur*, or with Southey's treatment of the Russian admiral:—

"A terrible man with a terrible name;
What it is we all know very well,
No one can speak it and no one can spell."

When I edited the *Phonetic News* in 1849, I hunted the pronunciation of the celebrated name of the Ban of Croatia, *Jellachich*, to the walls of Vienna, and I believe that the readers of my paper were the only readers in England who had a notion how to pronounce it. I do not enter upon the wide question of how to pronounce Latin and Greek—that I have done elsewhere—but we should have a means of writing the sounds to be given to such phrases as the Latin just introduced as an illustration, in either the usual English, or the legitimate ancient method, and, at least for some time, it would be advisable to annex the ancient orthography. It is evident that to embrace all these conditions would require exceedingly careful arrangements of the values of the combinations, and that a scheme for received pronunciation of purely English words would not meet the case.

4. But at the same time the system must not be too complicated. It must consist of a received portion and a non-received portion, with foreign additions; and only the received part should first be taught. It is the inventor of the system, not the learner, who has to be troubled with these minutiae. Also especial care must be taken in the received part not to be too precise, but merely to allow of a power of perfect precision, to be exercised when necessary, as in orthoepical instruction. Thus the following thirteen words contain all the long and the short vowels in the accented syllables of our language: *Peep through all those glass door panes: His bull rushed on that fence.* But every one of them is apt to be variously pronounced by various speakers of received English. Our signs should be as elastic, and represent any one, or either one, of those sounds. The unaccented or weak vowels are, again, slightly different, but may be represented by the signs indicating the accented sounds nearest to them, the distinction being thrown upon their combination with accent or emphasis, or its want—that is, strength or weakness. How far the existence of strength and weakness, and length and shortness, of sounds should be marked from the first is another question. I am inclined not to mark them in the most elementary teaching, but to leave the use of such signs for an advanced stage, and in the most advanced stage of all to omit them altogether, except in words which are not likely to be familiar to all readers, and then to use them sparingly. The signs for this purpose should, however, be very easily introduced when required, and hence should in no case consist of accented letters. The four usually acknowledged diphthongs are found in: *Boys, buy our mules*; but the two middle ones, in *buy* and *our*, are very variously pronounced by the speakers of received English, and so much doubt would be felt in discriminating *you use yews*, mon*u*ment, doc*u*ment, *few*, f*u*tility, that they must be all brought under one sign. At the same time, a systematic method of expressing all varieties (including the very numerous dialectal diphthongs, in order to correct provincial habits) must be furnished. We have also a great variety of diphthongs and triphthongs arising from our singular vocal *r*, as in p*ee*r, p*ai*r, p*ou*r, p*oo*r, combining with a trilled *r* in pe*e*ring, pa*i*ring, pou*r*ing, poorer, which must be treated with the greatest care, to combine simplicity and intelligibility with anything like precision, and yet allow sufficient latitude for general use.

These remarks will serve to indicate the phonetic problem to be solved, which must be combined with the two other conditions. This I have attempted to do by means of my so-called Glossic, and by way of example, not of recommendation, I will give my remaining remarks in the next letter in this orthography, adding a minimum of explanation, and going as little into the minute details by which the system has been adapted for the purposes just mentioned, during several years of trial, as is consistent with intelligibility.

ALEXANDER J. ELLIS.

Queen's College, Oxford: February 28, 1877.

I fully agree with Mr. Phillimore in thinking that if a reform of our present spelling were merely to substitute one stereotyped mode of spelling for another, our gain would be comparatively slight. What is wanted is that, as Mr. Sweet says, "every sound [should] have a distinct symbol, and every symbol one invariable sound." As pronunciation varied, therefore, the spelling of words would vary also, and the philologist would be able to make the same use of printed texts that he now makes of MSS. The variation in educated pronunciation, however, at any given time will not be found to be very great, and the differences in spelling that would result from it would be hardly, if at all, more than the differences now occasioned by the idiosyncrasies of particular printing-presses.

It is our unhappy spelling that makes modern English so relatively useless to the philologist; had such a spelling existed in Gothic or any other of the older languages there would have been no Grimm's Law, no Comparative Philology. The first duty of written symbols is to express the pronunciation of the words they represent as nearly as may be, and the want of accurate phonological training, caused, in great measure, by our absurd system of spelling, has been one of the main reasons why the works to which we have to go for our knowledge of English dialects are so often unsatisfactory. An arbitrary spelling like that of English dissociates the language of the eye from the language of the ear, and makes it exceptionally hard for an Englishman to learn to speak a foreign tongue. And more than this: it tends to disguise the real nature of speech, and to create an attitude of mind which has been the cause of numberless false theories in the science of language. A. H. SAYCE.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 10.—3 P.M. Royal Institution: "French Revolution and English Literature," by Prof. H. Morley.
3 P.M. Saturday Popular Concert.
MONDAY, March 12.—5 P.M. London Institution: "Ferns," by Prof. R. Bentley.
8 P.M. Society of Arts: "The Chemistry of Gas Manufacture," II., by A. Vernon Harcourt.
8 P.M. Monday Popular Concert.
8 P.M. Personal Rights and Self-help Association: "On Exclusive Legislation for the Professions," by Ernest Hart, Prof. Hunter, and Miss E. Orme.
8.30. P.M. Geographical: "On the Distribution of Salt in the Ocean," by J. Y. Buchanan; "A Journey through Formosa," by H. J. Allen; "A Trip into the Interior of Formosa," by T. L. Bullock.

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Tuesday, March 13.—3 P.M. Royal Institution: "Human Form," by Prof. A. H. Garrod.
8 P.M. Colonial Institute: "On the Climates of the various British Colonies," by G. J. Symons.
8 P.M. Civil Engineers: "On the Transmission of Motive Power to distant Points," by H. Robinson.
8 P.M. Society of Arts: "Our Commercial Relations with West Africa," by J. Irvine.
8 P.M. Anthropological Institute: "On the Himalayan Origin of the Magyar," by Hyde Clarke; "On the Scottish Highland Language and People," and "On the Anglicising and Gaelicising of Surnames," by Hector McLean.
Wednesday, March 14.—3 P.M. Sanitary Institute: Public Meeting (at the Rooms of the Society of Arts).
8 P.M. Society of Arts: "The Treatment of Town Refuse and Sewage," by Prof. Ansted.
8 P.M. Telegraph Engineers: "Type-printing Apparatus employed by the Exchange Telegraph Company," by F. Higgins.
Thursday, March 15.—3 P.M. Royal Institution: "Theory of Music," by Dr. W. Pole.
7 P.M. London Institution: "Schubert and Schumann," by Ernst Pauer.
7 P.M. Numismatic.
8 P.M. Linnean: "On the Nature and Mode of Use of the Vegetable Poisons employed by the Natives of the Samoa Islands," by the Rev. T. Powell.
8 P.M. Chemical.
8 P.M. Royal Albert Hall Choral Society: Bach's *Passion* (St. Matthew).
8.30 P.M. Royal. Antiquaries.
8.30 P.M. Philharmonic Concert.
Friday, March 16.—8 P.M. Society of Arts: "The Native Indian Press," by Dr. G. Birdwood.
8 P.M. Philological: "On the Servian Language and its Dialects," by W. R. Morfill.
9 P.M. Royal Institution: "Armenia and Ararat," by Dr. James Bryce.

SCIENCE.

PUBLICATIONS OF THE EARLY FRENCH TEXT SOCIETY.

Brun de la Montaigne, roman d'aventure. Publié pour la première fois par Paul Meyer. (Paris: Firmin Didot et Cie, 1875.)

Miracles de Nostre Dame, par personnages. Publiés par Gaston Paris et Ulysse Robert. Tome I. (Paris: Firmin Didot et Cie, 1876.)

The Société des Anciens Textes Français, owing to unforeseen hindrances, has only just issued these two volumes, both printed by able editors from unique late fourteenth-century manuscripts at Paris. The romance of *Brun de la Montaigne*, now first published, is but a fragment, and we must agree with M. Meyer that the loss of the remainder is not very regrettable; it is, however, a fair specimen of many of the later works of its class. The portion preserved consists of nearly 4,000 lines, and relates the hero's adventures from his birth to his falling in love, including one which must be founded on a popular belief—his being exposed for a night, when just born, in the forest of Breceliant to receive gifts from fairies. The editor ascribes the poem to the fourteenth century, and probably to the north-east of France, of the dialect of which the manuscript bears traces; but its chief interest is in its versification. Modern French alexandrines admit an additional unaccented (now silent) syllable after the last traditionally-accented one—thus making the familiar distinction between masculine and feminine rhymes—but not elsewhere; in Old French (and the remark applies to ten-syllable verse) an extra syllable with unaccented *e* is as permissible after the caesura at the sixth (or fourth) syllable as it is at the end of the line. The earliest previously-known observer of the modern rule is Jehan le Maire, but we find it strictly followed, more than a century before, by the unknown author of the present poem, in which the caesural word does not end in an unaccented syllable unless this is elided before a following vowel. M. Meyer has noted a single exception, v. 82 (Ou les fées repair*ent* | sachiez certainement), and this is the only one in *ent*; but there must be added v. 10 with caesural *es* (*armes*), and vv. 109, 815, 1,537, 2,246, 2,348, 2,826, 2,950, 3,033, 3,295, 3,353, 3,481, 3,575, with *e* before a consonant. We do not reckon vv. 826, 2,179, 3,884, where the extra syllable is in the editor's restoration; and it is probable that several, if not all, of the other cases are due to the scribe, not to the author, some being easily corrigible. We also notice that v. 2,166, as printed, is too short, and vv. 2,612, 2,924, 3,105 too long; while v. 1,981 presents *croie* (from *crēdo*) in a set of *aie* rhymes. In the glossary of noticeable words M. Meyer remarks that in the common expression *forest antie* (*antie*=*antīquam*), the epithet was probably meaningless, having become merely ornamental from its frequent poetical use in other connexions; the phrase strikes us as nearly equivalent to Longfellow's *forest primeval*, in which the adjective is not without force. MM. Paris and Robert's volume of Miracle Plays (in verse) relating to the Virgin gives us eight out of a collection of forty, mostly hitherto unpublished; the remainder will occupy five volumes, not counting one of notes and glossary, which the editors reserve till the completion of the text. The titles of the plays (*L'enfant donné au diable, L'abeesse grosse, L'evesque que l'arcediacre murtrit, La femme du roy de Portigal, La nativité Nostre Seigneur, Saint Jehan Crisothomes, La nonne qui laissa son abbaie, Un pape qui vendi le basme*) will give some notion of these curious and instructive specimens of the popular religious instruction of the Middle Ages, of which the Ammergau Passion Play is a survival. Their importance as early examples of dramatic literature (most of the plots are legendary or invented, not Scriptural) is also considerable, both their form and their shortness being noticeable: the first piece, for instance, though with eighteen characters, has little over 1,500 lines. The remainder of this valuable collection will be awaited with great interest by students in various departments. We may remark, in conclusion, that a few copies of the Society's publications (including those noticed in the Academy of July 8, 1876, p. 40) are sold separately for the accommodation of those who wish to get a particular work without becoming regular subscribers. Henry Nicol.

SCIENCE NOTES.

PHYSIOLOGY.

Distribution of Bacterial Germs.—The recrudescence of the spontaneous generation controversy has induced M. Pasteur to undertake a fresh enquiry into the distribution of the germinal matter of bacteria in water. The following results (nearly all of which have already been arrived at by other observers) are embodied in a preliminary communication (*Comptes Rendus*, 29 Janvier, 1877). The water of the Seine contains bacterial germs of different kinds in great abundance; some of them are able to resist exposure to a temperature of 100° C. in non-acid media, and to one of 130° C. for several minutes in dry air. Such germs are always present in ordinary distilled water, though, by employing suitable precautions, it is possible to obtain distilled water in an absolutely germless state. No trace of germs can be detected in the water of subterranean springs before it has become contaminated with atmospheric dust or mixed with surface-water. Filtration is quite inadequate to separate such germs from the media in which they are suspended.

The controversy referred to in the Academy for February 10 has entered on a new phase. M. Pasteur challenged Dr. Bastian to produce organisms in sterile urine neutralised by means of *liquor potassae*, either germless, or, if not germless, previously subjected to a temperature of 110° C. for twenty minutes, or to one of 130° C. for five minutes. Dr. Bastian accepted the challenge, and now asserts that a sample of sterile urine, to which a suitable quantity of *liquor potassae* maintained at a temperature of 110° C. for *twenty hours* had been added, was found in full fermentation and swarming with bacteria in from twenty-four to forty-eight hours. When this result was announced to the Academy of Sciences M. Pasteur demanded the appointment of a committee to decide on the question of fact. MM. Dumas, Milne-Edwards, and Boussingault, were accordingly appointed.

Functions of the Cerebrum.—In a recent communication to *Pflüger's Archiv* (xiv., 8 and 9), Prof. Goltz, of Strassburg, gives the results of further enquiry into the phenomena observed after the destruction of large tracts of cortical substance in the brain of the dog. In a previous memoir (Academy, July 8, 1876), he described his method of experimentation, and the results following one-sided damage to the cerebral hemispheres; in the present one, he deals with the effects produced by bilateral (though not strictly symmetrical) injuries. These effects are either temporary or permanent; the former being regarded, in conformity with the author's well-known views, as inhibitory; the latter alone as privative. Hence, it is only from the latter that any inferences concerning the function of the convolutions can legitimately be drawn. The motor paralysis that ensues immediately upon the infliction of the injury must be ascribed to inhibition of centres whose integrity is unaffected, and which are probably situated at the base of the brain; for it invariably disappears after a longer or shorter interval. Indeed, the absence of any lasting paralysis, or of any appreciable impairment of hearing, taste, and smell, is among the most striking of the negative results observed after extensive destruction of the cortical substance of both hemispheres. The chief positive phenomena of a permanent kind are: blunting of the cutaneous sensibility, dimness of vision (not amounting to absolute blindness), a peculiar clumsiness in the execution of co-ordinated movements, and mental imbecility. The precise extent and relations of the part destroyed do not appear to be of much importance; the symptoms undoubtedly differ in severity with the amount of damage inflicted, but their nature and distribution remain the same, whether the injury be limited to the excitable or to the non-excitable zone of Hitzig, or involve both together. Accordingly, Goltz believes himself to have overthrown two of the conclusions formulated by Flourens—viz., that *no* permanent disturbance results from extensive lesions of both hemispheres, the uninjured residue of brain-matter gradually taking the functions of the part destroyed upon itself; further, that when the lesion is severe enough to affect the senses, these are all affected in an equal degree. But if the results obtained by Goltz are opposed to those of Flourens, they are still less capable of being reconciled with the conclusions of those more modern authors who assign special functions to special regions of the *cortex cerebri*. They lend no support to the hypothesis of motor centres in the convolutions; indeed, they tell strongly against it.

On the Proportion of Colouring-Matter in the Blood of Vertebrates.—Korniloff has made a number of observations, by Vierordt's spectro-

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scopic method, on the blood of various animals belonging to the five great vertebrate classes, in order to ascertain the proportion of haemoglobin it contains (*Zeitschrift für Biologie*, xii., 4). He found, speaking roughly, that the blood contains more haemoglobin in the higher than in the lower vertebrates. The following are the average figures: fishes ·35, amphibians ·38, reptiles ·45, birds ·78, mammals ·93. The blood of young animals was always found to be less rich in colouring matter than that of adults of the same species. The greatest difference in this respect was observed in birds; the least, in mammals.

Optography.—Since Boll, some months ago, published his discovery that the retina of all living animals, when shielded from the light, is of a purple hue, losing this colour after exposure for a sufficient time to daylight of adequate intensity, the possibility of obtaining optographic images must have suggested itself to many persons. W. Kühne, after a number of unsuccessful attempts, has effectually realised this anticipation (*Centralblatt für die med. Wiss.*, January 20 and 27, 1877). Since the maintenance of normal vision requires that the purpurogenic activity of the retinal epithelium shall compensate exactly for the decoloration of the rods, an optogram can only be produced when the balance of these two processes is disturbed, either by exposing the retina to an illumination so intense or prolonged as to weaken the activity of the epithelium, or by operating under conditions by which the latter is altogether arrested. The best results are achieved when a rabbit (previously kept in a dark place) is decapitated, and its eyes are exposed for ten minutes to diffused daylight. The eyeball is then rapidly excised and plunged into a twenty-five per cent. solution of alum, where it is allowed to remain for twenty-four hours. At the end of that time the retina is peeled off and held up to the light; an exact picture of the object last presented to it will be seen. In Kühne's experiments, this object was a window, whose panes came out white on a red ground, with their edges sharply defined.

On the Formation of Hippuric Acid.—The formation of hippuric from benzoic acid in the animal economy is a type of certain peculiar synthetic processes, concerning whose intimate nature we are profoundly ignorant. It has recently been subjected to an elaborate investigation by Bunge and Schmiedeberg (*Archiv für exper. Pathol. und Pharmakologie*, vi., 3 and 4). After describing a new method for detecting the presence of minute quantities of hippuric acid in organic mixtures, the authors go on to enquire whether the synthesis in question is accomplished in the liver, as believed by Kühne and Hallwachs, or in the kidneys, as suggested by Meissner and Shepard. A series of preliminary experiments on the dog (whose blood, under ordinary circumstances, contains no trace of hippuric acid) satisfied them that the kidney, not the liver, is the chief seat of the process. This point having been established, the remainder of the investigation was conducted on kidneys recently excised, the circulation through which was kept up artificially. Hippuric acid was found to be produced when a current of blood, charged with benzoic acid and glycocoll, was made to flow through the kidney. It was also produced, though in far smaller quantity, when benzoic acid alone (without glycocoll) had been added to the entering blood. The kidney retains its power of converting benzoic into hippuric acid, for at least forty-eight hours after its removal from the body; and this power, whatever it may be, is intimately bound up with the life of the renal tissue, and does not depend on the presence of any chemical compound able to effect the synthetic change in question. The red corpuscles of the blood play an important part in the process; whether they do so as carriers of oxygen, or in some other capacity, is still uncertain.

Active Principle of the Gombi Arrow-Poison.—The physiological action of this poison, derived from the *Strophantus hispidus* (Nat. Order *Apocynaceae*), has been studied by Fraser, Pelikan, and others. It arrests the ventricle of the frog's heart in systole, before the functional activity of the nerve-centres and voluntary muscles is in any way impaired. Gallois and Hardy have lately succeeded in isolating the active principle of the poison, *strophantine*, from the seeds, in a crystalline form (*Comptes Rendus*, 5 Février, 1877). It does not give any of the usual reactions of an alkaloid, and contains no nitrogen.

CHEMISTRY AND MINERALOGY.

Chapters on the Mineralogy of Scotland.—Under this title Prof. Heddle intends to publish in the *Transactions* of the Royal Society of Edinburgh a series of papers recording the results of an analytical examination of all the minerals of Scotland the composition of which appears doubtful, of such as have not previously been examined, and of such as appear to be in any way of geological interest. The specimens are in most cases collected by the writer himself, and the purity of every particle examined as far as possible secured by an examination under the lens, conducted with the most scrupulous care. Part 1 of chapter i., recently issued, is devoted to a description of the rhombohedral carbonates. Prof. Heddle has recently visited Norwick Bay, Unst, the British locality for breunnerite, and found the mineral occurring there to be ankerite instead of a ferriferous magnesite. The mineral, however, is not to be excluded from the list of British minerals, as it has been met with at Haroldswick Bay, in the same island of the Shetland group, associated with talc, brucite, pearly-white dolomite and magnetite. The author has analysed and measured a number of interesting specimens of dolomite from this and other Scotch localities, and a dolomite pseudomorphous after calcite from Kinkell, St. Andrews, where it occurs in druses in trap tuff, associated with salmon-coloured quartz, blue heavy spar, and nail-head calcite. In the next part of this paper a description is given of several curiously coloured calcites, a pomegranate-coloured variety from Tomnadashin, Loch Tay, tinted possibly by suboxide of copper; pink calcite from Gourock containing more than four per cent. of manganese carbonate; brown calcite from Kinghorn, Fifeshire, distinguished, when treated with nitric acid, for the separation of a light-brown oily matter having the pleasant odour of hawthorn blossoms; and, lastly, a green calcite from St. Andrews, coloured by delessite. Some specimens of grey-black anthraconite from Loch Earn, Perthshire, contained no carbon whatever. The paper concludes with an interesting criticism of Bischof's theory of pseudomorphism.

Stilbite.—In the current part of the *Mineralogical Magazine*, 1877, No. 3, 91, Prof. Heddle describes a specimen of this mineral from Bordöe, Faröe, which is remarkable for the unusual form which it presents. It was found in the wackenitic "claystone" of an almost inaccessible cliff which towers immediately to the south-west of the harbour of Waii, or Hoiwig. It occurs in rosette-like bundles of crystals, each of which radiates from a crystal of heulandite. Each individual crystal is about five-eighths of an inch in length, by one-sixteenth in each of the other directions. To the eye they appear to be square prisms for the most part, a few being rectangular prisms; there were two pearly faces which were the bounding faces of the *longer* diagonals of the rectangular prisms. These pearly faces were also the planes of most perfect cleavage. The goniometer gives angles of 90°, both for the lateral planes and for the one terminal. The specimen was regarded as one of faröelite in unusually large crystals, or as thomsonite, but, as the position of the pearly face was anomalous, the mineral was subjected to analysis which showed it to be stilbite. Stilbite occurs in primary crystals in the great cave in Nälsöe, and at Storr, in Skye, but here the brachydiagonal is pronouncedly the short diagonal, the crystals being thin, like scales, and lustrous on the broad surfaces. At the Hoiwig locality, that which crystographically is the brachydiagonal in the ordinary positioning of the crystal is sometimes crystallometrically the macrodiagonal.

Ardennite.—Bettendorff has subjected this curious mineral to further examination (*Pogg. Ann.* 1877, clx., 126). He alludes to the fact of it being isomorphous with ilvaite and to the difficulty which he, conjointly with Lasaulx, experienced on the earlier occasion of separating the vanadic acid from alumina, the two substances being found by them as difficult to estimate as phosphoric acid and alumina are when they occur together. He obtained specimens of the mineral which had respectively an opaque-yellow colour and a transparent brownish-yellow hue. The former had the specific gravity 3·656, the latter 3·643. The analysis of the mineral was conducted in the following manner:—After the separation of the silicic acid, the arsenic was thrown down and determined. The filtrate was treated with ammonia and ammonium sulphide, by which means the removal of the iron, vanadium, manganese, and aluminium was effected. The lime and magnesia still remaining in solution were determined in the usual way. The main difficulty then lay in the treatment of the precipitate of complex constitution above alluded to. It was dissolved in hydrochloric acid, oxidised with nitric acid, and evaporated to dryness. Redissolved in nitric acid it was then treated with barium carbonate, and in this way the manganese oxide was isolated. Three compounds have still to be separated, and when brought into solution they are treated with ammonia, and on an excess of phosphate of ammonia next being applied, the yellow precipitate is rendered colourless, all the vanadic acid being dissolved. It is then thrown down from this solution with ammonium chloride, and determined in the way recommended by Berzelius. The phosphates of alumina and iron have next to be treated with ammonium molybdate and separated. The two specimens examined by Bettendorff were found to have the following composition:—

	I.	II.
Silicic acid	27·50	27·84
Alumina	22·76	24·22
Iron sesquioxide	1·15	
Manganese oxide	30·61	26·70
Lime	1·83	2·17
Magnesia	1·38	3·01
Copper oxide (?)	0·17	0·00
Vanadic acid	0·53	9·20
Arsenic acid	9·33	2·76
Water	5·13	5·01
	100·39	100·91

The arsenic acid and vanadic acid, as would be expected, appear to replace each other in this mineral.

The Disengagement of Ammonia during the Fracture of Steel Bars.—Barré states (*Compt. Rend.*, December 11, 1876) that the evolution of ammonia has repeatedly been noticed during the fracture of bars of steel prepared by Siemens' process, but that the same phenomenon has not been observed when Bessemer steel is treated in the same manner. Hard steel gave off sufficient ammonia to allow of its being recognised at some distance, while reddened litmus and turmeric paper immediately indicated its presence. When the fractured surface is moistened with water the escape of bubbles of gas was seen and could be observed for a quarter of an hour. Softer steel also evolved ammonia; its presence is less distinctly recognised, but can be detected by aid of test-paper.

Sodium Chloride Hydrate.—A hydrate of this chloride is described by E. Bevan in *The Chemical News*, 1877, xxxv., 17. Salt is soluble to a certain extent in hot hydrochloric acid, and the solution on cooling deposits long needle-like crystals

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of the hydrate in question. Specimens of the dried crystals were analysed, and a mean of four determinations indicated the following composition:—

Sodium chloride = 94·50 ; water = 5·48,

which does not correspond with any simple formula, doubtless owing to the difficulty of obtaining the compound in a pure state. It is stated that after a time the crystals disintegrate, and the anhydrous chloride is obtained in the ordinary form.

The Metals of the Alkaline Earths, &c.—Frey describes (*Ann. der Chemie*, clxxxiii., hefte 2. and 3.) his process for preparing a number of these metals. Calcium, strontium, lithium and cerium were obtained in considerable quantity by the electrolytic method devised by Bunsen. He considers a current of 60° to be more efficacious than one of 90°, as originally recommended. He finds that calcium is colourless, like aluminium, not of the yellow hue of brass, as has been asserted; it is brittle, and is neither ductile nor malleable. Strontium has a pale brass-yellow colour, is both malleable and ductile, and is more readily oxidisable than calcium. Barium could not be prepared in a compact form by electrolysis, owing to its fusing-point apparently being higher than that of cast-iron. More than 100 grammes of this metal were obtained in a fritted state by the distillation of the amalgam. Cerium prepared by this method was found to possess the properties ascribed to it by Wöhler, in 1867; it is remarkable for its brilliant and violent combustion.

The Gas of the Grotto del Cane.—These gases have been found by Finot (*Les Mondes*, November 23, 1876) to consist of:—

Carbonic acid . .	25·38	25·69
Oxygen . . .	18·46	20·13
Nitrogen . . .	56·16	54·18
	100·00	100·00

If the carbonic acid be deducted, the residual air has the composition:—

Oxygen . . .	24·74	27·10
Nitrogen . . .	75·26	72·90
	100·00	100·00

It is interesting to find that this mixture contains more oxygen than is present in atmospheric air.

Cerotic Acid.—At a recent meeting of the Russian Chemical Society (*Chem. News*, xxxv., 29) Schalfeef described his examination of the supposed cerotic acid $C_{27}H_{54}O_2$ obtained by Brodie's method from bees'-wax. He states that it is a mixture of several acids. By partial precipitation of the lead salts, Schalfeef was able to obtain only one in a pure state. Its composition corresponds with the formula $C_{34}H_{68}O_2$, and it has a melting point of 91°, thirteen degrees above that given for cerotic acid.

In an article on "Recent Science," in the first number of the *Nineteenth Century*, the law of Dulong and Petit, by aid of which the atomic heat of bodies is supposed to be arrived at, is stated to be established on a firmer basis by recent researches. We are told that "the specific heat multiplied into the atomic weight gives a constant quantity, and to this product we apply the term *atomic heat*. It is true there appear to be many exceptions to this law, but the exceptions are growing fewer and fewer as our researches become more refined." An important paper by Weber on the specific heat of carbon has been referred to in this journal (Academy, iii., 173) in which striking departures from this law, remarked by recent observers, were pointed out. The numbers obtained by Regnault, de la Rive, Kopp and Wüllner, as representing the specific heat of carbon, were shewn by Weber to clearly demonstrate the fact that the different allotropic modifications of this element have very different specific heats, no one of which obeys Dulong and Petit's law, while the values assigned by these physicists to the specific heat of any one modification differ greatly. Weber attributes this to the fact that the specific heat of carbon in all its modifications varies with the temperature in a degree which would scarcely be supposed to be possible. By experimenting on two large diamonds he found that the specific heat of carbon increases with the temperature to a degree surpassing what has been observed in the case of any other substance, the specific heat of diamond being trebled by a rise of temperature from 0° to 200° C. Weber's researches were conducted in the physical laboratory of Prof. Helmholtz, in Berlin.

A chemical society has recently been founded at Chicago. At the end of last year a number of gentlemen interested in the advancement of this branch of science met at the Sherman House Club Room, Chicago, when Prof. Garretson was elected Chairman. The question was discussed whether it was advisable to affiliate the new society with the Academy of Sciences, a body which at one period ranked as the third institution of the kind in the States, but which "has much degenerated now from its palmy days before the fire." It was decided that after the new association was formed it could then, if it were considered desirable, join the Academy. The Chairman and Profs. Wheeler and Ebert were appointed a Committee of Construction, and Mr. Bergen, the Secretary.

Les Mondes speaks of a complimentary banquet to be given by the Academy of Sciences on the fiftieth anniversary of the membership of M. Chevreul. M. Chevreul is now in his ninety-first year. He published his first contribution to scientific literature in 1806. About four years ago the Academy caused a handsome bronze medal bearing the portrait of the illustrious chemist to be issued to its members.

The last supplementary volume (Vol. viii.) of Watts's *Dictionary of Chemistry and the Allied Branches of other Sciences* will appear in the autumn, bringing the record of chemical discovery down to the year 1876. At a later date, as soon as the necessity for its preparation shall occur, a new edition of the entire work will, we hear, be issued.

The next meeting of the Mineralogical Society will be held on the 14th inst., in the rooms of the Royal Microscopical Society, when papers will be read by Mr. Sorby on the determination of the refractive power of transparent minerals, by Prof. Church on a serpentine from Japan, &c.

MEETINGS OF SOCIETIES.

British Archaeological Association.—(*Wednesday, February* 21.)

G. Godwin, Esq., F.R.S., Vice-President, in the Chair. Mr. Way exhibited copies of some valuable old bronzes in the collection of the late Lord Clive, and Mr. W. Gilbee Scott showed a number of rubbings from brasses in churches in Suffolk.—Mr. S. Tucker (Rouge Croix) described a lady's waistbelt of silver, beautifully chased, probably the work of G. Michael Moses, and dated 1717.—Mr. Blashill reported the discovery of Roman foundations at Putley in Herefordshire.—Mr. Loftus Brock described two remarkable fictile vessels recently found in London, one being an ascos of unusual shape.—Mr. Grover showed a charming plaque of silver delicately engraved by Simon de Pass, and representing a portrait of Charles II. when Duke of York and Albany, but the feathers of the Prince of Wales were noticed in the exergue.—Mr. Cecil Brent, described two horrible penitential scourges of fine iron of Italian workmanship; and many other exhibits were shown by Mrs. Baily, Messrs. Syer Cuming, the Rev. S. Mayhew, Mr. Watling and others.—Mr. Irvine gave particulars, through Mr. de Grey Birch, of the Saxon arches at Britford Church and of the discussion as to the Roman date of a portion of the church.—Mr. J. R. Planché (Somerset Herald) read the first paper of the evening. It was on the subject of a painting (583) in the National Gallery, ascribed in the official catalogue to Uccello, 1396–7—1479, and supposed to represent the Battle of Saint Egidio, July 7, 1416. Mr. Planché doubted the authenticity of the ascription, and pointed out that the central person (supposed to be Malatesta) in the picture could not be a prisoner at all, since he was shown clearly at large and attended by a page, and riding at the head of his soldiers. The arms of Malatesta nowhere appear, and it is evident from the broken arms that the fight is over. Mr. Planché critically reviewed the details of the armour, and showed that those in the picture did not agree with the date assigned to it. Mr. G. Simonds exhibited two large paintings of battle-subjects, most probably painted by Uccello, which did not correspond in style or execution with the National Gallery picture. Mr. G. Godwin pointed out that beyond the four battle-pictures painted by Uccello, which had been accounted for, there was another in the Louvre. Uccello was probably born in 1404, and died about 1487.—The second paper, by Dr. John Harker, was read by Mr. Blashill, and it described some very early interments found in excavating for the new barracks at Lancaster. They are of British date, and probably quite the close of the Stone period. The teeth had been removed from all the jaws as if for relics for the living.

Philological Society.—(*Friday, February* 23.)

H. Sweet, Esq., President, in the Chair. Mr. E. L. Brandreth read the rest of his paper on the non-Aryan languages of India. He continued his account of the great Burmo-Tibetan group, describing the resemblances in grammar between the different members of the group, such as the change of the initial consonant of the root by which transitive were formed from intransitive verbs; the use of the same formatives to distinguish sex and to form nouns of agency and gentile and other nouns; the likeness between many of the postpositions; and the use of the same negative and interrogative particles, &c. He further subdivided the group into fifteen classes, based upon the differences in structure of the verb, and other points of closer resemblance than those belonging to the general characteristics of the group. He next described the principal characteristics of the remaining groups: the Khasi expressing all its grammatical relations by prefixes, with its masculine and feminine gender, its dropping of certain vowels to prevent hiatus, its significant formatives, &c.; the Tai, with its tones nearly as numerous as the Chinese, with its final consonants either unpronounced, or changing the sound of preceding vowels, its letter changes between the different dialects, &c.; and, finally, the Mon-Anam, in regard to which he pointed out more especially the striking resemblance in grammar between the Mon and Anamese languages. In the three last-mentioned groups he noticed that the genitive relation of the noun was generally expressed by position only, the noun in that relation always coming after the noun on which it depended, contrary to the rule in the three groups first mentioned, as well as in the Chinese, and in all the Aryan languages of India.

Royal Geographical Society.—(*Monday, February* 26.)

Sir R. Alcock, K.C.B., in the Chair. The first paper read was by Mr. E. D. Young, R.N., on the recent journeys to, and sojourn on, Lake Nyassa. The only obstacle to navigation between the ocean and Lake Nyassa consisted in the falls of the Shire, which extend for about seventy-five miles. The *Ilala*, the steamer taken with the party, was screwed together, and with it they coasted along the shores of the lake. The chief M'Ponda, whom Mr. Young visited near the head of the Shire cataracts, stated that the sale of slaves and ivory was the only means by which he could obtain the necessaries of life. After returning to Cape Maclear, where a temporary settlement had been made, the expedition sailed northwards and completed a topographical examination of a large portion of the lake. An interesting geographical question was opened up by the statement made to Mr. Young, on native authority, that at the extreme north a river named Rovuma flows out of the lake. Mr. Young did not, however, approach sufficiently close to verify the assertion. Various missionary stations have now been established, and the Arabs believe that the English have taken possession of Lake Nyassa, and that the traffic in human beings will be stopped.—The Rev. Dr. Mullens then read a paper contributed by the Rev. R. Price, on a new route to Lake Tanganyika by way of the higher

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ground to the north of the Wami river, which was found to be free from the swampy levels found here and there along the Bagamoyo route. The object of the expedition was also to find out whether bullocks could be employed for transit purposes as in South Africa, and the result showed that as far as Ugogo the route was practicable by means of them, and that the rest of the way was not a difficult matter. In the course of the discussion which ensued proof was brought forward that the Portuguese had done much to hinder the progress of the expedition and thus indirectly to favour slavery.

Anthropological Institute.—(*Tuesday, February* 27.)

John Evans, Esq., F.R.S., President, in the Chair. Mr. M. J. Walhouse read a paper on "Non-Sepulchral Rude Stone Monuments." Adverting to the extravagant Druidical and Dracontian theories formerly connected with megalithic remains, he observed that perhaps at present speculation had gone to another extreme in refusing to see in them any purpose other than sepulchral. In this paper he adduced examples, many from his own observation, of cairns, cromlechs, stone-circles, and other megaliths, which he considered could not have been connected with burials, and he advocated the non-sepulchral intention of open-sided dolmens, such as Kitscoty House, and those at Rollright and Drewsteignton, comparing them with similar structures now used in India as rude temples for sacred stones and images. The paper concluded with some observations on stone-worship, especially as now practised in India. Many existing instances were described, and passages quoted from classic authors denoting its prevalence in antiquity. Some speculations were also brought forward as to the causes of rough stones having been so frequently taken for objects of worship.

Royal Society.—(*Thursday, March* 1.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read:—"On the Magnifying Power of the Half-prism as a means of obtaining great Dispersion, and on the General Theory of the Half-prism Spectroscope," by W. H. M. Christie; "Note on the Electrolytic Conduction of some Organic Bodies," by Dr. Gladstone and A. Tribe; "On the Protrusion of Protoplasmic Filaments from the Glandular Hairs on the Leaves of the Common Teasel (*Dipsacus sylvestris*)," by Francis Darwin.

Royal Institution.—(*Friday, March* 2.)

Prof. Huxley, F.R.S., delivered a lecture on the "History of Birds." He began by instituting a comparison between the labours of the palaeontologist and the archaeologist, both pursuing a similar method of research, and arriving at equally trustworthy results. The former investigated the antiquities of the vast ages of geological time, during which the climatic and other forces of nature appear to have operated much as they do now, while the animals and plants of the world underwent a gradual change. The further back he goes, the greater divergence does he find from the forms of life which now exist. One very well characterised group, the Birds, may, however, be traced back for a long time without showing any marked changes in structure. Looking at existing forms only, there can never be any doubt as to what is and what is not a bird. They are all distinguished, among other characters, by the absence of teeth, the form of the pelvis, the close union of the bones which represent the fore-foot of mammals and reptiles, and by the presence of feathers. These characters are also found in the Tertiary birds; but if we go back to those of Mesozoic times our definitions must be much changed. Thus in the famous Solenhofen bird (*Archaeopteryx*), from the Oolitic series, there was a very long bony tail with divergent rows of feathers, and the finger-bones were separate. Equally interesting forms had been discovered of late years by Prof. Marsh in cretaceous deposits between the Mississippi, the Colorado, and the Rocky Mountains, comprising several genera in which the jaws were full of teeth—one of these (*Hesperornis*) reached a very large size, and in some respects appeared to have been allied to the grebes. Prof. Huxley said, in conclusion, that on a former occasion, in 1869, he had spoken of some of the fossil reptiles which walked on their hind-legs and approximated to birds in other respects, but he could not then have hoped that in so short a time so much direct evidence should have been obtained of the former existence of animals of which it was difficult to decide whether they should be regarded as avian reptiles, or as reptilian birds.

Philological Society.—(*Friday, March* 2.)

H. Sweet, Esq., President, in the Chair. Mr. Alexander J. Ellis, Vice-President, read a paper on the "Comparative Phonology of the English Dialects." After explaining the delay in the publication of Part v. of his *Early English Pronunciation*, published by the Society, owing to the difficulty of collecting trustworthy information upon a subject which was altogether so novel, he stated that during the last four years he had obtained more than 120 dialectal versions of one comparative specimen, together with more than as many notes of words, and that by comparing these with the Anglo-Saxon and Norse originals on the plan of Mr. Sweet's word-lists in his *History of English Sounds*, he had been able to establish certain "phonetic districts," throughout which there was the same system of pronunciation within moderate limits of deviation, and that these agreed very closely with the dialects and subdialects of the classification proposed by Prince L.-L. Bonaparte, which was obtained from other considerations. These districts were (1) the Western (Dorset, Wilts, Gloucester, Somerset, Hampshire), with the South-western (Devonshire and East Cornwall) and a Western Border (Shropshire, Hereford, South Worcester, Oxford, Berkshire, West Surrey, and West Sussex); (2) the Eastern (East Sussex and Kent—being transitional from Western—Essex, Suffolk, Norfolk), with an Eastern Border (from Middlesex, northwards, to South Lincoln) which is not yet properly known; (3) the Midland (comprising Leicester, Stafford, North Warwick, North Worcester, South Derby, and Cheshire), with a Midland Border (South and Mid Lancashire and South Yorkshire); (4) the Northern (comprising North and Mid Yorkshire, North Lancashire, Westmoreland, most of Cumberland and Durham), with a Northern Border in North Lincolnshire, and an English Border in North Cumberland and Northumberland. In Monmouthshire, West Cornwall, and Isle of Man, English was an acquired language, and, although the two first were tinged with Western and the last with Northern influence, they were not to be considered in such an arrangement. Scotland was also omitted. Mr. Ellis then gave an account of the general behaviour of consonants and vowels in these districts, and afterwards gave the salient characteristics of each, with some of the principal varieties, and read short illustrative specimens in ten different systems, besides giving a variety of examples in separate words. It is impossible to give details which would be intelligible to those who have not made themselves acquainted with phonetic writing. He particularly stated his obligations to numerous friends who had assisted him in making his collections, especially Prince L.-L. Bonaparte, who had put his dialectal library at his disposal, and obtained numerous specimens for him; and for the great work done for him in Yorkshire by Mr. C. Clough Robinson; in Cumberland, Westmoreland, and West Yorkshire, by Mr. J. G. Goodchild; and in South and Mid Lancashire, Cheshire, and Derbyshire, by Mr. T. Hallam; and exhibited county maps, shewing the numerous places on which they had furnished reports.

FINE ART.

L'Art et la Critique en France depuis 1822. Par Pierre Petroz. (Paris: Germer-Baillière.)

Two defects are common to nearly all volumes of criticism on art. Either the author has no acquaintance with the technical branch of his subject, and cannot therefore pretend to address himself to artists; or, being entirely ignorant of the course of speculation in aesthetic, he has no sure hold on the ideas which must form the base of further attempts at construction, and ceases consequently to be intelligible either to himself or to others as soon as he quits the field of actual experience. M. Delecluze is a remarkable exception to the first class, and M. Pierre Petroz, in his work on *L'Art et la Critique en France depuis* 1822, justifies his claim to be considered a no less remarkable exception to the second.

The volume is made up of a series of papers contributed from time to time by M. Petroz to the Review conducted by MM. Littré and Wyrouboff—*La Philosophie Positive*. We know, therefore, from the outset to what school M. Petroz belongs. We know that we shall not find a partisan of absolute beauty and the divine ideal. From the outset, also, we know that we are in the hands of a writer who attaches an exact value to words. M. Petroz does not speak at haphazard of the beautiful; of real and ideal; of physical and moral. Idealism and idealisation are not at one moment separate, and at another common, terms. This exactness of thought and consistency of method gives a peculiar value and interest to M. Petroz' account of the phases through which French art and criticism have passed since 1822. The story hangs together and forms a whole, for, even where they are not directly in reference, the reader is conscious that definite general conceptions underlie the observations embodied in the text.

M. Petroz begins his studies with the Salon of 1822, and with that of 1855 he closes the present series. The rule of the Restoration was liberal as compared with the retrograde tyranny of the First Empire. Under the First Empire, as M. Michelet remarks in his posthumously published history of the present century:—

"le parti biblique et monarchique triompha partout à son aise. . . . Une chose ne peut tromper, c'est l'art. Pendant que la science peut s'émonder, et se chatrer, et que la littérature peut dévier, et grimacer, l'art dans un époque laid moralement se trouve moralement laid."

The pupils of David were martyrs exhausting themselves in vain efforts, and for ever conscious that all their sufferings brought them no nearer to the desired goal. But during the first years of the Restoration vital forces which had been long repressed showed themselves effectively in the various departments of human activity. In politics, in philosophy, in literature, and in art, ever since the fatal close of the sixteenth century, French art has always shown a more or less artificial character, even in its most brilliant moments. A few exceptions may be found among painters of portrait and *genre*, but the historical painters, even when the signs of general revolution were already evident, continued to walk in the path consecrated by tradition. David himself, finding the manner imposed by the Royal Academy but ill-suited to the expression of the ideas which he wished to embody, did not attempt to meet the difficulty by direct attack, but turned backwards, and adopted the pseudo-classic style. For a moment, in the heat of the great revolutionary crisis, he seemed to renounce it (portrait of Marat), but only to return to it again, with even greater ardour, under the Empire. After the return of the Bourbons and the exile of David, a marked change was instantly manifest. The younger artists, stirred by the general enthusiasm which arose with the hope of progress and the dream of universal liberty,

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were inspired in their turn with the desire to renew the form and very ground-work of art. The weight of Academical authority, which had long lain heavy on the school, was now to be shaken. Already at the Salon of 1822 the band of reformers showed itself formidable, both in virtue of numbers and of ability. In his opening chapters on "Le Mouvement" M. Petroz gives a lively picture of the situation.

In spite of the attention which had been excited by Géricault's *Raft of the Medusa* and other works, the attitude of the Academic party remained indifferent rather than hostile. They were roused by the appearance of the *Dante and Virgil* of Delacroix. They became aware that Géricault had been but the herald of a movement which it was incumbent on them to combat. With one exception (M. Thiers, *Constitutionnel*; Salon, 1822), they had the whole body of criticism on their side. M. Delecluze, their most important representative, laid down as a first principle that the schools of modern Europe drew their life, and could only draw their life, from the doctrines transmitted to them from the schools of Greece and Rome; and as a consequence a work such as the *Dante and Virgil*, which ignored conventional principles of design and conventional beauty of form, scarcely deserved to be treated as a work of art. But, in spite of protest, the movement gained strength, and two years later the Salon showed innovating tendencies more strongly marked than ever. Yet, while on the whole these tendencies represented a general direction opposed to that of the elder Academic routine, they at the same time differed widely among themselves. Ary Scheffer, and Sigalon, Louis Boulanger, and Devéria were to be counted in the revolutionary band of which Delacroix was the most brilliant member. At this moment, too, the influence of the English school began to make itself felt. The works exhibited by Lawrence, Constable, and others, excited the unqualified admiration of the younger men. The directness of attack in method, and the individuality of sentiment in the rendering commanded their sympathy. They found in these works exactly the qualities which they themselves were seeking to attain; and between the two schools Bonington formed a bond of union. The training which he had received in the *atelier* of Gros had developed his powers as a draughtsman, and had strengthened his naturally fine sentiment for line and style, while his studies of Flemish and Venetian models had enabled him to paint with a solidity and certainty which was not an attribute of his master. Even M. Delecluze could not withhold from Bonington a measure of unwilling praise. The admirable perfection of the effect of light is a striking feature of all Bonington's works, and the effect and play of light, which had been held in small esteem by the men of the Revolution and the Empire, was precisely one of the main preoccupations of the new school. Delacroix found in it (as M. Petroz remarks) a means of dramatic expression which he employed with truth, skill, and success in his much-criticised *Marino Faliero* (Salon, 1827): but many of the younger men were content to sacrifice all unity, and even truth for the sake of a startling originality. In fact, many who were quite sure of what they would not do, were not equally clear as to what they would. Like Ary Scheffer, they were for ever making fresh attempts, uncertain, not only as to what was the method which they desired to follow, but also as to where they should look for inspiration. Some, while they vindicated complete freedom of choice and action in the domain of art, yet adhered pretty closely to the principles asserted during the epoch of the Revolution, while others attached themselves more particularly, in spite of their appeal to liberty, to the traditions of monarchical and ecclesiastical rule. The latter class rejected the subject-matter furnished by the present, and saw in the Middle Ages the only possible point of departure for the school. Beneath these two heads are to be grouped many minor varieties, all of which are discriminated and characterised by M. Petroz with much distinctness.

The more advanced guard had looked to the Revolution of July to bring about liberal reforms even in the constitution and working of art-institutions. These hopes were not realised. The whole power was placed by the Government in the hands of the Academy (p. 55), and the younger men were at a greater disadvantage than ever. Armed with full powers, the Academic party commenced a crusade against the party of revolt with redoubled severity. Even M. Delecluze protested; but in vain. Contributions sent to the Salon by Delacroix and Boulanger were refused by the jury, and the *Saint Symphorien* of Ingres was received with such hostility that the painter quitted Paris, and ceased to exhibit. For a while the Academic party triumphed; but only for a while. Day by day its credit in the world diminished, while that of Ingres and his disciples increased, until at last they triumphed in their turn, not only over the Academy, but over the so-called Romantic school itself, out of whose ranks they may be said to have issued. But now a third body had formed itself—the Naturalists. Under this head M. Petroz, using a broad system of division, includes men of widely different aims. Delacroix, Ary Scheffer, and the like, he says, went to history and literature for their subject-matter, and only used Nature as a book of reference; and all those may be classed as Naturalists who went, on the other hand, to Nature as their only resource, and sought by her aid to create for themselves drama and poetry. Decamps, therefore, Meissonier, Théodore Rousseau, Corot, Millet, and Courbet are all placed in the same group—a classification which is open to various objections; Meissonier, for instance, might be grouped as properly with Gérôme, whom we find counted with Hamon, Gleyre, Léopold Robert, Delaroche, and Vernet, in the chapter on "L'Eclecticisme." The distinction indicated by M. Petroz would seem to be too broad a division to be employed with advantage, except in a leading position, where it might include many sub-divisions, and as a definition of the character of the naturalist group it is not sufficiently precise.

Sculpture and architecture are treated of in two separate chapters, which precede the conclusion, and this separation in a work which does not proceed from a technical point of view is perhaps a mistake. For the main object of M. Petroz is, we suppose, that of affiliating the successive changes in the domain of art to contemporary changes, scientific, social, or political, in order finally to determine the point at which we may look for constructive change. But, painting being separated trenchantly apart, the reader as a consequence is not made to feel the solidarity of the different branches of art; whereas sculpture and architecture, though not so readily sensitive, are in the long run quite as certainly affected by any causes which have seriously modified the course taken by painting. In the present instance it would, for example, have been desirable to show the connexion existing between the Gothic revival in architecture, and the préceding crusade of the Romantic school; yet this is scarcely even indicated.

In writing, too, of Ingres, and his disciples, M. Petroz has, we think, missed the point of the situation taken as a whole. He gives an undue predominance to the elements of difference existing between the position of Ingres and that of the Academic party which had received its original impulsion from David. Ingres was really the old serpent in a new skin. The Academy in attacking Ingres was actually attacking the very form in which they themselves were destined to survive. The point of departure was different. David assumed to start from the Graeco-Roman school; Ingres preferred to begin with Raphael, and Ingres was also so far subject to the influences of his time as to admit a franker reference to Nature in dealing with types as conventional as those specially affected by his predecessor. That was all. The appeal to authority, the imposition of consecrated conventions, and the unyielding maintenance of a strict system of routine based on an accepted body of dogmatic doctrine, were common to both.

M. Petroz concludes from the mass of facts which he has brought together that the vital force which will now determine future progress is to be found in the ranks of the Realists. "Les artistes qui s'inspirent uniquement de la réalité, ou pour les appeler du nom qu'ils se sont eux-mêmes donné, les réalistes sont sur la voie, mais ils ont encore un long chemin à parcourir," and he adds (p. 338): "Les réalistes ne sont en somme que des empiricistes plus ou moins inconscients." Their notion of art is not false, but it is incomplete. On this head M. Petroz addresses to them a warning, with which we close this notice:—

"Les réalistes proprement dits, se figurant en outre qu'on ne saurait rendre que ce que l'on a vu et touché, se gardent bien de choisir des sujets historiques, ou plutôt des sujets empruntés soit au passé, soit aux œuvres des poëtes. Ils pensent qu'il y a incompatibilité absolue entre le principe qui les guide et l'interprétation de mœurs ou d'actions qu'on n'a pu observer et étudier sur le vif. En cela encore, semble-t-il, ils se trompent grandement. Ils rétrécissent à plaisir, et sans motifs plausibles, le champ ouvert à l'imagination. Le réel n'existe pas seulement au moment actuel, il existe aussi dans le temps, à travers les siècles, et même dans certaines créations du génie poétique."

E. F. S. Pattison.

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ART SALES.

PORCELAIN is once more in the ascendant. The collection of Dresden formed by the Duc de Forli, sold on the 1st instant by Messrs. Christie, Manson and Woods, attracted a large attendance, and produced commensurate prices. Many of the pieces were very beautiful, and remarkable for the perfect state in which they have been preserved. Among the birds, which were first sold, a pair of pheasants, 5¾ in. high, fetched 22 gs.; a pair of bullfinches, 15 gs.; a pair of yellow birds with black wings, 40 gs. A pair of pug dogs, 4½ in., 28 gs.; a pair of sheep, 22*l.*; a pair of leopards, 43*l.*; a black and white spaniel, 33 gs.; group of a lion and three dogs, 32 gs.; a pair of large groups of bulls attacked by dogs, 195*l.*; Count Brühl's memorable tailor riding on a goat, 8½ in. high, 68*l.*; Europa on the bull, 60*l.*; Melpomene and Cupid, 36*l.*; Pluto carrying off Proserpine, 25*l.*; pair of groups of Chinese ladies and children, 50 gs.; group of Spanish figures, 49*l.*; lady in hooped petticoat, with a pug dog, taking tea, and negro attendant, 150*l.*; four candlesticks of scroll design, with figures at the base, emblematical of the Seasons, 121*l.* The most attractive among all the figures was a lady with large hooped petticoat and two pug dogs, which sold for 215*l.*; a pair of busts of Count Brühl's children, 70 gs.; a group of angels scattering flowers, 80*l.*; an inkstand in the form of a galley, 90 gs.; a pair of Louis XV. candlesticks, of scroll design, 100*l.*; a clock surmounted by a figure of Venus, 80*l.*; a coffee-pot and cover, 100 gs.; an oval verrière with handles formed of eagles' heads, a mask on each side of most elegant design, 135*l.*; an écuelle, cover and stand, with dolphin handles, May-flowers ground, painted with Watteau figures in medallions, the arms of the Dauphin of France in relief on each side and painted on the écuelle, 305*l.* The 134 lots realised 4,395*l.* 14*s.*

A FAMOUS chair, said to be that of Shakspere in which he wrote most of his plays, was sold on the 3rd by Messrs. Sotheby, Wilkinson and Hodge. It is of oak, with angular arms, and slightly carved at the back. This chair was formerly in the possession of Paul Whitehead, the poet laureate, who refused the use of it to Garrick, who wanted it for his throne on the occasion of the Stratford Jubilee in 1769. A long inscription at the back of the chair gives its pedigree since it was purchased at Mr. Whitehead's sale and subsequently passed to the Rev. Walter Field, by whose executors it is now sold. It fetched 45*l.*

AT the same time Messrs. Sotheby sold another Shaksperian relic, *Mr. William Shakespeare's Comedies, Histories, and Tragedies*, printed, 1623, by Isaac Jaggard and Ed. Blount, in the opinion of Horne Tooke "the only edition worth regarding." Being slightly imperfect, only 161*l.* was bid for it; but Mr. G. Smith's copy sold for 410*l.*, Sir W. Tite's for 440*l.*, the Earl of Charlemont's for 455*l.*, and G. Daniel's for 714*l.*

AT the sale of the gallery of M. Suermondt, late Master of the Mint at Utrecht, on the 26th ult., at the Hôtel Drouot, were sold: Meissonier, *The Reader*, 27,000 fr.; Bellangé, *Eve of the Battle of Moskawa*, 6,000 fr.; Knaus, *Episode in the Peasant War*, 11,000 fr.; Diaz, *The Turkish House*, 11,050 fr.; Troyon, *Watering-Place for Cattle*, 35,000 fr.; a picture attributed to Hobbema, *The River*, 27,500 fr.; Jacque, *A Sheepfold*, 8,400 fr.; Fromentin, *The Simoom*, 5,000 fr. The sale produced 191,180 fr. (7,647*l.* 4*s.*).

THE sale of Jules Janin's library and objects of art produced 194,578 fr. (7,784*l.* 2*s.*).

NOTES ON ART AND ARCHAEOLOGY.

AT a meeting at Lambeth Palace on Saturday, March 3, at which the Bishop of Gloucester and Bristol presided, it was resolved that a national committee should be formed to carry out the proposed restoration of Tewkesbury Abbey. Sir E. A. H. Lechmere, secretary of the local committee, gave an account of the work that has already been done under the supervision of Sir Gilbert Scott. The galleries, pews, and flooring have been removed, and a concrete foundation laid ready to receive a suitable pavement. Columns and walls which had been defaced have been repaired, and some of the thirteenth-century chapels, which had been completely built in, have been reopened. Money is now wanted to complete the work by repairing the flooring, restoring the chapels, sedilia, and windows of the choir clerestory, and for providing suitable seats, pulpit, and other necessaries for public worship. Tewkesbury Abbey is closely allied in its architecture to the great conventual churches of Gloucester and Pershore, and Sir Gilbert Scott is of opinion that the tower was built by the same architect as Salisbury Cathedral. Its value as a specimen of Norman architecture, and the interest of the monuments it contains, render its preservation a matter of national concern; while the great size of the church makes it impossible for the town of Tewkesbury, which saved it from destruction by purchasing it from Henry VIII. at the dissolution, to do much more than it has already done towards its restoration.

MR. WILL. H. LOW, a rising young American artist and the pupil of M. Carolus Duran, is engaged on the portrait of Mdlle. Albani.

THE Director of the National Gallery has just issued his Report to the Treasury, for last year. The following were the chief purchases: Franz Hals' *Portrait of a Woman*, for 105*l.*; and Giambattista Moroni's three portraits of an Italian Nobleman, an Italian Lady, and an Italian Ecclesiastic, for which, with Alessandro Bonvicino's portrait of an Italian Nobleman, 5,000*l.* was given at Milan last August. These were formerly in the Casa Fenaroli at Brescia. The only bequest named is that of Mr. Wynn Ellis, of ninety-four pictures by the Old Masters, the selection of which was finally completed in April, 1876; a descriptive list of them is printed in this Report. The pictures among the Old Masters most frequently copied were Greuze's *Head of a Girl*, and *Girl with an Apple*, each seven times; Murillo's *Spanish Boy*, and A. del Sarto's portrait of himself, each six times: among the moderns, Reynolds's *Heads of Angels* and *Age of Innocence*, twenty-five and twenty-two times respectively; Romney's *Lady Hamilton*, nineteen times; and Turner's *Old Temeraire*, fourteen times, were the most popular. The daily average attendance on public days was 6,150; in 1875 it was 4,479.

A COPY of the largest of Blake's prophetical books, the *Jerusalem*, tinted by the author, and containing one hundred folio leaves of text and still more marvellous designs, was offered to public competition on Tuesday last by Messrs. Puttick and Simpson, and after a spirited contest was knocked down to Mr. Pearson for the sum of 100*l.*, a fact which shows that the interest and enthusiasm in the work of the artist-poet are rather on the increase than on the wane. There was, we believe, no copy in the recent Blake Exhibition of the Burlington Fine-Arts Club.

THE distinguished German sculptor Prof. Engelhard, of Hanover, has just finished a fine marble statue of the Electress Sophia. She is represented sitting in her accustomed chair, modelled from the one still preserved in the Herrenhaus by the title of *Der Spinnstuhl der grossen Kurfürstinn*, and is said to be a thoughtfully-conceived figure of double life-size.

THE *Chronique des Arts* states that the Louvre has just acquired from a collector in Athens six Greek bronzes of remarkable beauty and interest. The prize of the collection seems to be a Heracles in gilded bronze, which, although of small size, is said to be one of the most beautiful, as well as most ancient, examples of the type created by Lysippus. Unfortunately the left arm of this statue is wanting, probably broken at the time it was found, either accidentally or wilfully, as sometimes happens through the belief of the Greek and Turkish workmen that all antiquities must contain treasure.

THE *Kunst-Kronik* speaks of a new method of printing in colours, called by its inventor, Otto Radde, "Stenochromie." The principle does not seem to be new, but its practical application is said to be more successful by this process than by many of the others now in use.

Two small but interesting pictures have just been bequeathed to the Louvre. One is a sketch by Rubens of *The Resurrection of Lazarus*, the other a *Head of Christ*, by Quentin Matsys.

AN interesting question is mooted in the *Zeitschrift für bildende Kunst* this month, regarding the early work of Michelangelo's which we are told was palmed off on the Cardinal San Giorgio as an antique. This work represented a sleeping Cupid, and it has occurred to Herr J. P. Richter whether the statue of a lovely winged boy, asleep and encircled with serpents, in the Mantua Academy, which is described in the catalogue as an "*Infant Hercules*, by Michelangelo," may not possibly be the imitative antique of which we have heard so much. None of Michelangelo's biographers seem to know exactly what has become of this famous work. Condivi states that it passed into the possession of the Duke Valentino, and was presented by him, together with a statue of Venus, to Isabella, Marchioness of Mantua, and letters exist from the Marchioness about it which show that such was really the case; but since that time (about 1502) no trace is found of it except in the *journal de voyage* of the French traveller De Thou, who, in his description of the Gonzaga Palace at Mantua, in 1573, mentions, among other treasures, this statue of a Cupid by Michelangelo. With regard to the attribute of the snakes, which curl round the boy's arm and meet together under his breast, Herr Richter interprets them as symbolising desire, and shows that, although unusual, this was not an unknown motive in art, for Donatello had before represented a Cupid placing his foot upon two entwined snakes. It was these snakes, no doubt, that led to the statue being called Hercules, but as no other attribute of that hero is present, while we find the bow and quiver of Cupid placed beside the sleeping boy, it certainly seems natural to suppose him to represent the God of Love, but whether we have here the actual antique Cupid of Michelangelo remains for critics to decide.

IN the *Journal of the Royal Historical and Archaeological Association of Ireland* for October, 1875, the Rev. J. F. Shearmann continues his articles on *Loca Patriciana*, and gives an elaborate account of St. Fiacc, Bishop of Sleibhte, who was ordained by St. Patrick at the early age of eighteen, learned "all the ecclesiastical order" in one day, and after a life of austerity and miracles was succeeded by his son, Fiacra. Mr. Wakeman describes a cairn and circle on Topped Mountain, county Fermanagh, and gives a drawing of an Ogham inscription found there, of which the reading appears to be Nettacu. Local tradition asserts the cairn to be the grave of three Danish princesses; but it has not yet been opened. It evidently belongs to the period of cremation and urn-burial, and in the lake at the foot of the mountain are the remains of a crannoge, in which was found a block of oak, with mortise holes apparently cut by a rude stone instrument, of which many specimens have been found in the vicinity.

IN the *Belfry* for last July the Rev. W. R. Brownlow takes up the cudgels against Mr. J. H. Parker, who has published his opinion that the catacombs of Rome were, from the third to the sixth centuries, the common burying-places of the middle and lower classes, whether Pagan, Jew, or Christian. One of the chief arguments on which Mr. Parker bases this theory is the occurrence of

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passages between Pagan tombs and Christian catacombs. Mr. Brownlow shows that such a passage in the catacomb of St. Calixtus is the work of modern excavators; and in some other cases he supposes that a Roman family, after their conversion to Christianity, may have excavated a catacomb through the tomb of their pagan ancestors. This is by no means a violent hypothesis, and not so improbable as Mr. Parker's theory, with which the well-known dislike of the early Christians to bury their dead in company with heathens seems irreconcileable. In the same number there is an account of the subterranean basilica of St. Petronilla, which is connected with the catacomb of SS. Nereo ed Achilleo. It was destroyed by an earthquake in 897, and discovered by De Rossi in 1854, but the owner of the property interfered, and the excavations were stopped until 1873. The building measures ninety-eight feet by sixty-two feet, and the walls are now about twenty-three feet high. It consists of a nave and two aisles, with apse and vestibule, and a sarcophagus and inscriptions have been discovered therein which fix the date of its completion during the pontificate of Siricius, at the close of the fourth century.

THE STAGE.

"CORA," AT THE GLOBE THEATRE.

As M. Ernest Feydeau did something to atone for *Fanny* in writing the respectable pages of *Le Secret du Bonheur*, so, perhaps, M. Adolphe Belot did something to atone for the notorious story *Mademoiselle Giraud, ma femme*, in writing the chiefly sensational drama of *L'Article* 47. For *L'Article* 47 is morbid, not so much in thought and subject as in the highly-wrought interest concentrated on somewhat repulsive things, and more than one favourite English drama, commonly accounted harmless, is morbid to this extent. But the play of a writer who has shown no high talent in pure themes does deal more or less with matters which the English playwright is fain to handle but sparely, and therefore the English playwrights—the two, Messrs. Wills and Marshall, whose work is now at the Globe—have thought proper to change a good deal in M. Belot's story; and that *Cora* (for that is their new name for it) is still a strong drama says, under the circumstances, something for their skill.

Cora is undeniably a strong drama, holding the attention of the audience from the beginning to the end, and holding it none the less because it is impossible to say what character should command unqualified sympathy, unless, indeed, the quite secondary character of Marcelle, the young French girl betrothed to Georges du Hamel. *Cora* is not, however, entirely unlike real life in presenting to anyone but the most superficial observer as somewhat difficult of answer the problem of who is worthy of admiration, though, indeed, it may fairly be conjectured that those with whom it would be undesirable to come into close contact are proportionately more numerous in the play than in the world. In the secluded castle, in M. Feuillet's best novel, there were five inhabitants, of whom not more than two were absolutely disagreeable. About as much can be said for the society in *Cora*.

In the courtyard of a hotel at Havre are gathered some *dramatis personae* who have just arrived from America. Georges du Hamel has brought over an octoroon, whom he proposes to marry; but she has been noticed on shipboard by one Victor Mazillier, a young man whose fortune is in his face and his wits, and by aid of his wits Mazillier will establish some hold over Cora, and will place her—a heroine neither of *monde* nor *demi-monde*—as the mistress of a gambling-house which shall bring relief to his neediness. This is at first his plan, and the hot jealousy of Du Hamel helps him to realise it. Du Hamel forbids Cora his company, but does not propose to make Cora his own wife at once, for his mother has heard of her arrival, and time is wanted to appease the family pride. But Cora will not be left behind for a day, and the question is, what is to be done with her? She is beheld talking by chance with M. Mazillier, and the lover adopts the somewhat offhand solution which the use of a pocket-pistol may afford. Cora falls into Mazillier's arms not dead but wounded.

Then comes the first act, for all this has been but prologue, and there is omitted from the play that which made an effective scene in the French original—the trial of Georges du Hamel for attempted assassination. In the first act the trial is supposed to have passed over: years have gone by; Cora has long been, under Mazillier's protection, the mistress of the private gambling-house, and Georges himself, after six years at the galleys of Toulon, has been recalled to life, and, unknown to Cora, is betrothed to Marcelle, daughter of the Comte de Rives. Cora, whose strange love for him has thriven by the peculiar separation entailed by his imprisonment, now sees him in the garden of the Café de la Cascade, walking, English-fashion, with the young woman who is to be his wife. She upbraids him alone, and he, who has madly loved her, tells her that the love is all over, after the pistol-shot of jealousy, and the six years in the galleys; but for her he has a renewed fascination — stronger now than that which suffered him to bring her unattended from America—and he is destined, it is clear, to be pursued by her unreasoning love. Meanwhile Mazillier and a benevolent doctor—the favourite, almost parental, doctor of French comedy—have discovered in this strange love the signs of brain-disease, and it is now plain to the audience that the knot of the drama will be cut by the madness of Cora.

Cora gets Georges du Hamel to come to her house. He plays for high stakes there, and is somehow the winner, and thinks to purchase his freedom from denunciation by payments, not to Cora, but to Mazillier, who has power over her. This is impossible, and, after exciting scenes in which he has begged her to leave him to his betrothed, and she has implored him to love her again, she is assured that her madness is near. There enters soon to them the girl Marcelle, determined to know what mystery takes her affianced to this house; and there, before Cora, Du Hamel unfolds the mystery—explains that he is the slave of Cora, and not her lover, and confesses the love of former times and the wild jealousy that had led to the galleys. Upon this Cora breaks out into frenzy, as Du Hamel takes the girl back to her father. A concluding act, much briefer than either first or second, shows us in its beginning Du Hamel taking leave of Marcelle, under the eye of the Count; and in its end the death of Cora, who is led in by the benevolent physician that she may at last, in sanity of mind, and with repentance, plead—and not unsuccessfully—for the marriage of the two who were to be divided.

The telling of the story might leave the impression that the piece is at best a common sensation drama; the skill with which it is conducted being necessarily perceived, not by reader, but by spectator. It is scarcely that, altogether, for bits of true comedy—if not comedy very profoundly observed—lighten the sombre way. There is the figure, for instance, of the foolish man who is Mazillier's attached companion: there is sharp dialogue between the secondary characters who meet in the *café* garden. But, in the main, of course the interest is found in the skilled, albeit the over-lengthy, development of a dark story, and in the acting which gives to that development much air of reality among improbable things.

The story itself—even the kind of interest that arises in the telling of it on the stage—does not much commend itself to us; but as anything that is deemed worth doing at all should be deemed worth doing in the best way, it is wise that the acting, not alone of the leading character, has received an attention not often bestowed on the acting of these strong dramas, which are generally supposed to "act themselves," as the expression is. There can be no greater mistake than that common one of imagining that strong situations will "pull a piece through." We have seen a piece with the very strongest situations—*Rose Michel*—fail absolutely here, while in Paris, with the exciting acting of Fargueil, it succeeded triumphantly after its kind. And so, in its way, there can be no greater wisdom than that of the management which has secured such very capable and interesting acting as that in *Cora*. Only one part fails to be appropriately done, and that is done amiss because a genial actor, Mr. Stephens, is assigned a character out of his natural range. Mr. Stephens cannot look like an old French Count, and the failure is only unimportant in its influence on the general impression because the French Count has a very small part, and one which hardly tells at all upon the main theme. But the extremely capable impersonations of all the other characters give the piece, as a stage performance, much value. Mr. Fernandez, as Georges du Hamel, is, indeed, not all that he might be, and Mrs. Vezin and Miss Telbin in their earlier moments give way to conventionalities of expression and gesture which inspire little hope. But that is all righted very soon. Miss Telbin presents a pleasant-enough picture of genuine simplicity and attachment, and the more celebrated actress grapples successfully with the difficulties of a subtler character and of situations that put a talent to the test. Mrs. Vezin's performance of Cora is, indeed, remarkable for varied power, and it is, perhaps, no little praise to say of it that it is deliberately to be preferred to Mdme. Pasca's. Again, Mr. Beveridge is a thoughtful representative of the doctor skilled in mental disorder; Mr. Leathes—who made his mark first as Laertes, and never so high a mark since then until now—is worthy, in the first act especially, of really careful observation: he is good in his earnestness, good in his satire, and admirable in his capacity of giving some point and significance to quite commonplace sayings. Mr. David Fisher, the younger, is droll in a way of his own; not falling into the pure conventionalities of more than one of the accepted low comedians whom it is a tradition to praise.

FREDERICK WEDMORE.

Haska, by Mr. William Spicer, will be performed at Drury Lane Theatre to-night. Mr. Creswick, and many less-known actors, are engaged for the performance.

M. SARDOU'S *Dora* will be acted in English at the Prince of Wales's Theatre; but the management will first produce Mr. Boucicault's *London Assurance*, which the author has somewhat altered for representation in Tottenham Street. In *London Assurance* Mrs. Bancroft, we are glad to announce, will reappear.

MISS KATE FIELD—the lady, we suppose, who wrote a volume on the subject of Charles Dickens's Readings—will appear shortly, it is understood, on the stage of the St. James's Theatre.

La Fille de Madame Angot is to-day to be revived for Miss Kate Santley at the Royalty Theatre. Miss Santley's season will soon terminate.

ON Easter Monday Mr. Charles Mathews will appear at the Opéra Comique Theatre.

AN Easter burlesque by Messrs. Reece and Farnie is in rehearsal at the Folly.

EASTER will be an especially busy and interesting season this year for the theatres. A new little piece, already well spoken of, is promised at the Prince of Wales's, along with *London Assurance*, and in it, as in Mr. Boucicault's comedy, Mrs. Bancroft is to be seen.

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MR. VOLLAIRE is to have a benefit next Tuesday at the Olympic.

THE Compton Benefit was in every respect successful. A portion of *Money* was played as it has rarely if ever been played. Mr. Irving gave a recitation, and Mr. Joseph Jefferson gratified the public by playing extraordinarily well in a farce. The sum of money raised for Mr. Compton —whose health is, alas! hopelessly bad—was, it has been stated, the largest ever got together at a benefit performance.

ON Tuesday *Henry Dunbar* was played at the Crystal Palace, Miss Eastlake assuming the part of Margaret Wentworth, played originally by Miss Kate Terry.

THE tenth number of *Comédiens et Comédiennes* deals with M. Febvre, whose performance of his part in *L'Ami Fritz* has drawn especial attention to him at the Français; and the illustration to the number is a happy little portrait of M. Febvre in the now famous character.

IT is rightly exacted of an English critic that he shall know the French theatre, but the like acquaintance with the English theatre is reckoned, among Frenchmen, an unusual accomplishment. M. Sarcey himself, without being wholly deficient in the knowledge, makes strange mistakes, and proceeds to theorise upon them with his usual sagacity. This week he has published an ingenious and interesting study of the *School for Scandal*, and has quoted largely the brilliant generalisations of M. Taine. It is worth while to point out two remarkable errors in M. Sarcey's otherwise valuable article. Comparing Sheridan with Beaumarchais—a dramatist who, like our English one, tried in vain, the critic thinks, to "serve two masters"—M. Sarcey says: "Beaumarchais only wrote two pieces that remain to us; and so Sheridan counts only by his *Rivals*, which is not played any longer, and by his *School for Scandal*, which is his *Mariage de Figaro*." In truth, *The Rivals* is played not unfrequently: at the Haymarket it is generally ready to be produced at a very short notice: Mr. Buckstone, as all London knows, being particularly acceptable in one of the chief characters. Again, it is true that *The Trip to Scarborough* has passed away: that *Pizarro* has utterly passed away; but how about *The Critic*? *The Critic* is not only a piece held in much favour at the benefit performances of popular comedians, but only two or three years ago, at the London Vaudeville, it was played for many nights in succession. A mistake, which it is of greater interest to point out because it is probably shared by many English readers in common with the French writer, is the attribution of facility and haste to the author of the *School for Scandal*. One or two of Sheridan's pieces may have been written hastily. He is to be pitied if he spent much time over his tragedy, and he is unlikely to have been long in adapting the work of an elder writer of comedy; but the *School for Scandal* was in no sense quickly "improvised." M. Sarcey, and the English reader who shares this impression, would do well to turn to the edition of Sheridan in which may be read the *School for Scandal* in its now perfect form alongside of that which Sheridan jotted down at the beginning. Never was the first rough draft more unlike the finished thing than in this case; and never was the finished thing finished with a more laborious, a more exquisite, a more self-concealing art.

MUSIC.

MR. CHAPPELL was well advised in repeating at the last Saturday Concert at St. James's Hall Brahms's new string quartett in B flat; for, as we remarked on the occasion of its first performance, so original and thoughtful a work cannot possibly be fully appreciated at one hearing, even by those most familiar with its composer's style. Many points which sounded obscure at first became much clearer after listening to them for a second time; this was especially the case with the first and third movements. With regard to this latter we should wish to modify the opinion expressed upon it a fortnight since; further study and a second hearing have rendered it perfectly intelligible, without in the least diminishing the impression it produced at first of intense originality. It is one of the most remarkable movements that Brahms has written, and fully worthy of the rest of the quartett. The impression produced on the audience by the work on Saturday was evidently more favourable than on its first performance, though it must still be heard several times before it can be appreciated by the general public at its true merits. It was again played to perfection by Messrs. Joachim, Ries, Straus, and Piatti. Mdme. Schumann, the pianist of the afternoon, was not very happy in her choice of solos, giving two pieces arranged for piano from Bach's organ works, which, though of course admirably played, made no great effect. Receiving an encore, she played the fifth of Schumann's "Studies for the Pedal-Piano," Op. 56, a charming but very little known composition. The concert concluded with a magnificent rendering of Schumann's piano quintett in E flat. Mdlle. Thekla Friedländer was the vocalist. On Monday evening, Brahms's "Liebeslieder" waltzes were given for the third time at these concerts; the remainder of the programme was made up of familiar works, including Beethoven's quartett in F, Op. 59, No. 1, his piano sonata in E flat, Op. 7 (played by Mr. Franklin Taylor), and Mendelssohn's piano quartett in B minor, Op. 3.

THE special novelty at the Crystal Palace Concert on Saturday last was a concerto in G major by Bach for three violins, three violas, three violoncellos, and double-bass. This work is one of a set of six, written by Bach for the Margrave of Brandenburg, and, like most of the composer's instrumental music, is a marvellous specimen of polyphonic skill. No musician has ever equalled Bach in his power of combining the utmost complexity of detail with the greatest clearness of general effect; and of this the concerto in G is a striking instance. A curious fact in connexion with the first movement of this work is that it gave its composer opportunity for one of those singular *tours de force* in which he appears to have delighted. The music is sufficiently complex as it stands; but Bach subsequently used it for the first movement of his Church Cantata "Ich liebe den Höchsten von ganzem Gemüthe," and on this occasion, without changing a note of the original, added to it five *obbligato* parts for wind instruments, three oboes and two horns—a feat which, had it not actually been performed, might safely have been pronounced impossible. The programme on Saturday also included Beethoven's symphony in F, the late Alfred Holmes's overture to *Inès de Castro*, Mendelssohn's Serenade and Allegro Giojoso, well played by Miss Josephine Lawrence, and vocal music by Miss Robertson and Mr. Edward Lloyd.

OF the concert at Cambridge on Thursday, when Brahms's new symphony was produced for the first time in England, we must defer our notice till next week.

THE programme of the second Philharmonic concert, given on Thursday evening, comprised Beethoven's symphony in F, No. 8, J. F. Barnett's "Lay of the Last Minstrel," Mendelssohn's overture to *Ruy Blas*, and Schumann's pianoforte concerto, played by Mdme. Schumann. The vocalists announced were Miss Robertson and Herr Henschel.

A GRAND concert is to be given on Friday next, at St. James's Hall, in aid of the funds of the Royal Normal College and Academy of Music for the Blind. An orchestra of 119 performers is engaged, and will be conducted by Mr. Manns. The programme is of unusual interest, its only fault being its length. The special feature of the evening will be the performance of the "Ritt der Walküren," as arranged for concert purposes by Wagner from his *Walküre*. The piece has frequently been given on the Continent, and it may safely be predicted that it will produce a very great effect, though much must necessarily be lost by its separation from the stage. Among other important items of the programme are Beethoven's symphony in A, his violin concerto (to be played by Herr Joachim), and Tschaikowsky's pianoforte concerto, with Mr. Frits Hartvigson as pianist.

SAINT-SAËNS' new opera, *Le Timbre d'Argent*, produced on the 23rd ult. at the Opéra National Lyrique, Paris, is criticised in considerable detail by M. Adolphe Jullien in the current number of the *Revue et Gazette Musicale*. The notice is, on the whole, very favourable, though the work is said to be unequal. M. Jullien remarks:—

"The music composed by M. Saint-Saëns for this piece has surprised his adversaries—that is to say, those who denied him all freshness of idea or inspiration—by some pages of charming grace and reverie; but it has none the less surprised his friends—that is to say, those who credited him with very decided convictions and an invincible repugnance for the vulgarities loved of the public—by numerous passages treated in the most commonplace fashion, and even making a display of their pretensions to vulgarity. . . . Has M. Saint-Saëns two ideals, one for the concert-room, the other for the opera? And has he formed the bizarre idea that in proportion as one ought to show one's self severe and disdainful of coarse means of pleasing in symphonic music, in so much one ought, in approaching the theatre, to prove compliant to the public, and serve them dishes to their taste?"

THE *Musikalisches Wochenblatt*, a paper usually well-informed on matters connected with Wagner, announces that, owing to want of funds, there will be no performances at Bayreuth next summer. It further states that Wagner thinks of shortly coming to London to give a series of concerts, which he will himself conduct. Should he carry out this intention, there can be but little doubt that he will meet with enormous success here.

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LITERATURE.

A System of Political Economy. By John Lancelot Shadwell. (London: Trübner & Co., 1877.)

THE learning and ability shown in this work entitle it to attention, though not a few of its doctrines are likely to meet with dissent on the part even of economists who adhere to the abstract, *à priori*, and deductive method which it follows; and those who dispute the author's dictum that "the deductive method is the only one that is or can be employed in this science" will find still more numerous and fundamental grounds of difference. Mr. Shadwell has applied himself to most of the questions usually discussed in English treatises on political economy, but the subjects on which he lays chief stress, and which his book is mainly designed to expound, are value and wages. He aims at establishing a law of value from which a universal law of wages may be deduced, and speaks of "the rate of wages," as though the rate were uniform in the country, bearing always an exact proportion to skill, difficulty, &c., or, in one word, "efficiency." His first object is to discover a standard by which to measure the value of commodities, "or the esteem in which they are held," in different countries and ages. "We want something which shall serve as an universal measure of value, and Adam Smith has pointed out a simple and obvious one—namely, the length of time a man will labour to obtain any given commodity." The length of time must, in point of fact, depend very much upon the man, but Mr. Shadwell follows A. Smith's doctrine that equal quantities of labour at all times and places may be said to be of equal value to the labourer, and, whatever the quantity of goods which he receives in return, it is their value that varies, not that of the labour which purchases them. "Labour, therefore, never varying in its own value, is alone the ultimate and real standard by which the value of all commodities can at all times and places be estimated and compared." In accordance with this reasoning Mr. Shadwell lays down the proposition that a day's labour is esteemed an equal hardship by him who has to undergo it, in all times and places, which would be irrelevant to the value of the labour if it were true, but unquestionably it is not true. One of the facts inconsistent with Ricardo's theory of the "natural" foundation of value in primitive society is that regular labour is intolerable to the uncivilised man, and probably but for the discipline of slavery would never have become habitual with any part of mankind. Even in a civilised community the irksomeness of the same labour to different men, and even to the same man at different times, varies beyond measure. One man likes the work another man loathes. The same work is harder to a beginner than to an expert, easier in the prime of life than in declining years, easier in the morning when the workman is fresh than when he is fagged in the evening, and easier one day than another according to temperature and other external conditions. A well-paid man usually works more cheerfully than an ill-paid one, but even men earning the same hire, and of equal strength and skill, may go through their work with very different feelings. Fleta, describing a manor in the reign of Edward I., has contrasted the melancholy ploughman with the one who went merrily to work, cheering the very oxen in the plough with his carols and songs. The position that the same quantity of labour entails the same sacrifice in all places and times is thus manifestly untenable. But if it could be maintained, it would throw no light on the value of labour in exchange, the only matter of importance in relation to the distribution of wealth, under which head the subject is discussed by Mr. Shadwell, who, it may in passing be observed, seems a little puzzled about the relation of exchange to distribution, which is simply that of species to genus. Mr. Mill had sufficiently disposed of Adam Smith's doctrine by observing that, if a day's labour will purchase in America twice as much as in England, it seems a vain subtlety to insist that labour is of the same value in both countries, and that it is the value of other things which is different. But, like Adam Smith, Mr. Shadwell shifts his ground: his standard is now the labourer's own toil and sacrifice in producing a commodity; now it is the quantity of labour the commodity will buy—an entirely different matter, depending, not only on the quality of the labour, but also on time, place, demand, supply, and other conditions.

The terms labour, labourer, quantity of labour, which Mr. Shadwell employs as though their signification were clear and precise, are really abstractions conveying no definite ideas, even when we are told that common unskilled labour is the standard intended. Is it the labour of the ploughman, the navvy, the porter, the common sailor, the bargeman, the bricklayer, the collier? The degrees of toil undergone by different classes of common labourers, as well as by the different individuals in each class, are incommensurable, and the proportion between their wages varies in different places and at different times, as does also the proportion between their earnings and those of different classes of skilled workmen. In a new colony a navvy may earn more than a highly-skilled artisan; indeed, the work of the latter may be in no demand, and may possess no value whatever. Mr. Shadwell's position is that the rate of wages depends on "the efficiency of labour," but there is no means of measuring the comparative efficiency of different kinds of labour; and labour of the same kind and of the same efficiency is very differently remunerated at different times and in different places.

"If all labourers," he argues, "worked on their own account, were all of equal skill, and were all free to change their employment, and if all employments were equally agreeable, it is obvious that the rate of wages, in whatever article it were measured, would depend on the efficiency of labour in producing the article in question."

"Ifs" are said to have the misfortune of being generally inconsistent with facts, and the "ifs" in the foregoing sentence obviously set aside the real conditions of the labour question; including the intervention of capital, the aid it gives to production—which is often inseparable from the labourer's "efficiency"—the problem of the relative shares of the labourer and the capitalist, and the obstacles to the circulation of labour, and to an effective competition between different classes of workmen. Mr. Shadwell's own book contains ample evidence of the different value in exchange of the same labour in different parts of the country, and of the difference of the conditions affecting the labour market in different cases. He refers, for instance, to the southern parish where Mr. Caird found the lowest wages in England, because a single farmer was the only employer; while farm wages were highest in northern counties, where mines and manufactures competed with farming. Mr. Shadwell, indeed, argues that "a Dorsetshire labourer cannot do much more than half as much work as a Yorkshireman, and this is because he is badly paid; and this, in its turn, is the consequence of the low wages which his inefficiency causes him to receive." But surely that is arguing in a circle. The Dorsetshire man was ill-fed because his wages were low, and Mr. Shadwell's explanation is in effect that he was inefficient because he was badly paid, and badly paid because he was inefficient. And how does Mr. Shadwell's doctrine account for the fact, proved so often in practice by Canon Girdlestone, that the same man who earned only 8*s.* or 9*s.* a week in the south earned 15*s.* or 16*s.* if he went to the north? Or how does the efficiency of labour account for the fact repeatedly instanced by M. de Laveleye, from local knowledge, that the Fleming earns only half as much as the Walloon, although he does more and better work?

The rate of wages does not depend on the efficiency of labour alone; it depends also on the efficiency of capital and natural agents: on the accumulation, skill, invention, and enterprise of employers; on local resources and situation; on the advantages which mines, machinery, and access to good markets give to production; and again on the proportion of the total produce of land, labour, and capital that falls to the labourer. Mr. Shadwell is justified in contesting the rude generalisation of early political economy that the rate of wages depends on the proportion between the amount of capital in a country and the number of labourers. But he adds that its advocates "speak as if capital were an independent agent, which increased and diminished of its own accord, and do not seem to see that it is the product of labour, and that its increase implies that labour has become more efficient." The

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steam-engine surely was not the product of "labour," in the sense intended when the causes governing wages as distinguished from profit and rent are discussed; and the sacrifices and exertions of capitalists have surely something to do with the increase of capital. "Fluctuations in the rate of wages," according to Mr. Shadwell, "depend on fluctuations in the efficiency of labour;" but was it really a change in the relative efficiency of farm-labour which caused the remarkable change to which he refers in the scale of farm-wages in the northern and southern counties of England between Arthur Young's and Mr. Caird's tours? In Arthur Young's time the earnings of the agricultural labourer were much lower in the northern counties, while eighty years later Mr. Caird found the proportion signally reversed, because mining and steam had in the meantime come into play. Again, the table of agricultural wages (Shadwell, p. 204) gives the following figures:—

	1850—1	1869—70
Gloucester . .	1·45	2·20
Dorset . . .	1·55	1·87

Are we then to infer that in 1850 the Gloucestershire was less efficient than the Dorsetshire labourer, but within twenty years had become considerably more efficient?

Holding that wages are determined simply by the efficiency of labour, Mr. Shadwell, of course, disputes the power of trade-unions to raise them, unless to the extent of preventing "a delay of a week or a fortnight" in a rise which would take place of itself. Yet in the parish already referred to where Mr. Caird found the lowest wages in England, Mr. Shadwell states that the farmer wanted more labourers than he had. Can it, then, be believed that if the men had combined to demand higher pay, the farmer would not have conceded it?

It is hardly consistent with Mr. Shadwell's view of the powerlessness of trade-unions over wages that, in support of the doctrine of the equality of profits, he argues that "if the competition of capitalists were insufficient to equalise profits, there is another force working to the same end. The labourers in the trade, seeing that the masters were obtaining higher profits, would require higher wages." But how, we may ask, are the labourers, especially if without organisation and guides, to know what profits their employers are really making? A capitalist himself often cannot tell what is his actual position, or whether his enterprises will result in a great fortune or in ruin. One of the greatest fortunes made in our time was made by a man who was several times on the verge of insolvency. Mr. Shadwell inconveniently alters the meaning of economic terms, and as by capital he chooses to denote only food, excluding the other pre-requisites of production which the capitalist provides, so by profit he chooses to mean only interest, exclusive of remuneration for the capitalist's skill, exertion, and risk. Yet, even narrowing profit to this signification, Mr. Shadwell is hardly justified in concluding that the usual rate is five per cent., because "although there are many companies which realise more than this, the shares of those which do so generally rise to a premium." There are no published dividends in the case of the greater part of the capital in business, and the premium on a company's shares does not show the profit actually made on its capital, but only the difference between the estimates of its success at the time it was formed and afterwards. And even readers who accept the book-theory of the equality of profits will, for the most part, be startled as if by a *reductio ad absurdum*, at seeing it pushed to the length that the rate is permanent and universal, the same in all ages and countries alike, and that "whatever rate be established in an early state of society, it must remain the same throughout its subsequent development." The author himself remarks (p. 388) that "England and Australia form one State, yet the great distance which separates the two countries acts as an effectual bar to such an emigration as would bring wages to the same level in both." Does difference of language, laws, nationality, habits, in addition to distance, cause no bar to an equalisation of profits in different countries? And must the percentage be the same on the capital of the tea-grower in China, the banker at Berlin, the manufacturer at Birmingham, and the farmer in Oregon?

The uncompromising deduction from assumptions which Mr. Shadwell carries so far in the case of wages and profits, characterises also his discussions of population and rent. He controverts the doctrine that the pressure of population led to the cultivation of inferior soils, on the ground that people cannot live without food, and, therefore, an increase of food must always have preceded an increase of population. Babies, however, do not begin to eat bread as soon as they are born, but their birth may compel their parents to work harder afterwards for their support. When, too, a population is not subsisting on a minimum, it may reduce its consumption of non-essentials, while worse land is brought into culture; a resource which may no doubt give an impulse to improvements in farming. It is true that sometimes "poor land is taken into cultivation, not because population has increased, but because some discovery has been made which renders it possible to obtain as much profit as from the worst land previously cultivated, and an increased population is the effect, not the cause." But that has not always been the order of events. The reclamation of waste land in Belgium, for instance, in recent times has sometimes preceded and sometimes followed an increase of numbers. Sometimes a young man has reclaimed it in order to marry; sometimes a man, finding the number of mouths in his family growing, has added a bit of waste to his farm, or more labour and manure to the old ground; his children themselves helping to produce the additional food which was needed.

In his zeal for definite and unqualified conclusions Mr. Shadwell sets aside general statistics of prices in reference to the value of gold, and seeks a measure in averages of wages. Averages, however, are always deceptive; the values they give are altogether unreal. Moreover, labour is only one of the items of human expenditure, and the rise in its price does not show the change in the purchasing power of a man's income, or the depreciation of money. The movements of prices have also varied in different places and different years, and several causes besides the new gold mines have tended to raise them, so that it is impossible to measure precisely the effect of the mines.

Mr. Shadwell's book contains so many acute observations and good arguments that its faults afford the more signal an example of the danger of the deductive method it follows. Some of his criticisms of Ricardo are excellent. Indeed, that author meets with such censure that one can hardly regard the compliment paid to his work as "the greatest ever contributed to the science," otherwise than as a compliment to his followers, who, it may be observed, are by no means so numerous as Mr. Shadwell assumes. "His principal contribution to the science," we are told in the same page, "was an extension of Smith's theory of natural value," yet afterwards we read that "he used the words value and wages in two or three different senses, because he really did not understand what they meant."

The list of errata at the beginning of the book omits numerous misprints which ought to be carefully looked to in the event of another edition. In particular, names so celebrated as those of Quesnay and Léonce de Lavergne ought to be printed correctly.

T. E. Cliffe Leslie.

The Life of the Rev. George Whitefield, B.A., of Pembroke College, Oxford. By the Rev. L. Tyerman. In Two Volumes. (London: Hodder & Stoughton, 1876.)

In 1870, in writing the *Life of Wesley*, Mr. Tyerman declared Methodism to be "the most remarkable fact in the history of the Church of Christ." From such an imperfect perception of historical proportion, we can hardly expect an enlightened biography of Whitefield. And as in the preface to these volumes Mr. Tyerman tells us "I am an Arminian," we make up our minds from the outset to have a denominational, and not a philosophical, history.

This defectiveness of the starting-point once allowed for, it becomes a duty to say that Mr. Tyerman treats his subject with laudable impartiality. He does not allow his biography to become either panegyric or apology. He is sufficiently alive to Whitefield's faults, and lets them be known, without disguise, and without exaggeration. He decides—rightly, as I think—upon printing the autobiographical fragment of 1740 as it was first issued, instead of in the abridged form of 1756, because it exhibits "not only Whitefield's honesty, but his weaknesses and faults." He is aware that his hero's theological learning was "comparatively small" (the adverb is superfluous); that "it may fairly be doubted if he ever understood the Calvinism which he preached;" that "there is no genius, no poetry, no learning, no profundity of thought, no embellishment of language, no dramatic illustration," in his sermons; that he had "an inflatedness of mind, which led him to the employment of bombastic expressions, and to the utterance of sentiments often silly, sometimes fanatical, and such as a more

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prudent and worldly-wise man would not have used."

An impartial critic would not find it necessary to say anything more severe of Whitefield than his biographer has said. He may, at the same time, with no less justice subscribe to what was said by John Wesley in his funeral discourse, that Whitefield was zealous, indefatigably active, tender, charitable, of large and flowing affections, frank, open, single-hearted, wholly free from self-interest.

But neither these virtues nor those failings entitle any man to a biography in two thick octavos, nor can they sustain the interest of the reader through interminable pages of repetition.

"Preached to 20,000 people! The word of the Lord went and is glorified. People's hearts seem quite broken. God strengthens me exceedingly. I preach till I sweat through and through. Innumerable blessings does God pour down upon me. Oh! that I had a thankful heart."

This kind of record, the record of day after day, with little variation, is not the record of an interesting or instructive life. If we enquire why George Whitefield, who never spoke or wrote a line which mankind need care to preserve, nor added anything to the sum of human knowledge or human happiness, comes to the honours of a substantial and careful biography like the present, the answer can only be found in denominational zeal. In a cultivated people it takes a Homer to make a hero. The masses of rude countries and times are only stirred by appeals to the religious sentiment. The only shape in which the ideal can reach their understandings is in that of a conception of the other world. He who brings this conception home to them is their poet.

This was what Whitefield did, and this constitutes his one only claim to be remembered. He could teach nothing, for he knew nothing. His ignorance was unfathomable. He had the education of a tapster in a public-house in Gloucester before he went to Oxford. At Oxford he did not learn anything, but spent his time in devotion, visiting the sick, and "fighting with his corruption." Out of this prodigious ignorance, immediately he was ordained—and he was ordained under age—he began to preach. For the rest of his life he never did anything else but preach. And the effects of this abundance of talk were wonderful. With no ideas whatever, and with a limited stock of Biblical phrases, misunderstood and misapplied, his oratory acted upon his audiences as neither Demosthenes nor Burke ever acted upon theirs. His sermons, as we read them in print, contain nothing. But they told on his audiences as a series of electrical shocks. A sermon was a thunderstorm; peal upon peal, no conscience so bold as to resist the tumult. This is the style:—

"God be merciful to me, even to me, a sinner, a sinner by birth, a sinner by thought, word, and deed, a sinner as to my person, a sinner as to all my performances, a sinner in whom is no health, in whom dwelleth no good thing, a sinner poor, miserable, blind, and naked, a self-accused, self-condemned sinner. What think you? Would this publican have been offended if any minister had told him he deserved to be damned? Would he have been angry if anyone had told him that, by nature, he was half a devil and half a beast? No; he would have confessed a thousand hells to have been his due; and that he was an earthly, devilish sinner," &c., &c.

We seem to have heard much of this sort, and to be able to hear it any day. But this rant does not now work the prodigies which it did when it issued from the lungs of Whitefield. So true is the oldest of all the precepts of rhetoric, that its one secret consists in "Action." "The divine pathos" with which Whitefield persuaded the impenitent sinners was all his own. It was in his voice and manner; in his words, not in their meaning. This energy of conviction even covered great faults, such as, *e.g.*, Doddridge could not but see in him:—

"He [Whitefield] is but a weak man, much too positive, says rash things, and is bold and enthusiastic. I think what he says and does comes but little short of an assumption of inspiration or infallibility."

These grave defects of intellect and character went for nothing when you were under the spell of his "fiery eloquence." For it was not only the rabble that felt his power. Franklin's anecdote has often been repeated, and has not been omitted by Mr. Tyerman. Franklin, going to hear Whitefield, silently resolved that he should get nothing from him:—

"I had in my pocket a handful of copper money, three or four silver dollars, and five pistoles in gold. As he proceeded I began to soften, and concluded to give the copper. Another stroke of his oratory determined me to give the silver; and he finished so admirably that I emptied my pocket wholly into the collection-dish, gold and all."

But, on the whole, Johnson's dictum must be allowed to stand, that here "familiarity and noise claimed the praise due to knowledge, art, and elegance." Whitefield was great with the ignorant, and told chiefly on crowds. His audiences were to be reckoned, not by thousands, but by tens of thousands. The excitement of multitudes was necessary to him. From an account-book in which he entered his "collections" it appears that he preached upwards of 18,000 sermons to 10,000,000 of people.

The effects of all this preaching were chiefly momentary; in part durable. Of the momentary effects it is remarkable that the hysterical convulsions followed the more rational discourses of John Wesley, and rarely accompanied the fervid denunciation of hell-torments by Whitefield. To this undoubted fact I would invite the attention of physiologists. The more usual effect of Whitefield's sermons was bringing many "under concern for their souls." He made them respect him, as Franklin says, "by abusing them, and telling them they were naturally half beasts, half devils." He seemed to have a peculiar art in awakening the conscience. For the conversions were not always a mere momentary effect. They led sometimes to valuable ethical results. Franklin again bears witness to "the change made in the manners of our inhabitants." Not that the conscience awakened was always an enlightened conscience. It became sensitive to fictitious crimes, such as card-playing, going to the play, and sabbath-breaking. But, on the whole, a certain reformation of manners remained behind as the residuum of the 18,000 sermons. So perishable is oratory, that of much of it, and of a far higher calibre than Whitefield's, there remains behind nothing but the echo.

I must not conclude without an acknowledgment of Mr. Tyerman's diligence as a biographer. He has collected most laboriously, far and wide, and brought together all that need be known about his hero. Indeed, he has swept up more than enough, including at least one story that is only fathered on Whitefield. The anecdote (i., 526) of the highwayman who changed coats with his victim, leaving 100*l.* in the pocket of his own old coat, is to be found, if I am not mistaken, in old Italian jest-books. And I do not know why Mr. Tyerman says Whitefield's Journals have never been republished. I myself possess one such reprint of the early Journal, with no year on the title-page, but which I believe to have been printed in the year 1826. Mark Pattison.

The Historical Collections of a Citizen of London in the Fifteenth Century. Edited by James Gairdner. (Printed for the Camden Society.)

In the Egerton collection of MSS. in the British Museum there is a small folio volume (No. 1,995), in handwriting of the fifteenth century, and apparently the production of a single transcriber. The internal evidence, as tested by the experienced scrutiny of Mr. Gairdner, leaves little doubt that the volume was the property of William Gregory, Lord Mayor of London in 1451, and that it was a kind of common-place book, into which he transcribed a number of things that interested him. Of the fourteen pieces which it contains, it is the last three which Mr. Gairdner has here printed—the remainder not being of an historical character and having also already been printed elsewhere. These three are—(1) John Page's poem on the Siege of Rouen; (2) Lydgate's verses on the Kings of England; (3) William Gregory's Chronicle of London.

The first of these was printed by the Rev. J. J. Conybeare in the twenty-first volume of the *Archaeologia*, from an imperfect MS. in the Bodleian, the conclusion being supplied in the succeeding volume of the same serial by Sir Frederic Madden, from MSS. 2,256 and 753 in the Harleian collection. As here printed, it appears for the first time in a complete form, the text also differing considerably from that of the other MSS. For the siege of Rouen, as students of fifteenth-century history are aware, we have no contemporary source of information which enters much into detail, all that has hitherto been known on the subject having been brought together by M. Puiseux in his excellent *Siège et Prise de Rouen*, published in 1867. John Page's poem is especially valuable as the relation of an eye-witness, written while his recollections were still fresh and vivid. "As an account of the siege," says the editor, "it certainly stands unrivalled. No other contemporary writer states the facts with so much clearness, precision, minuteness, and graphic power." The narrative, he adds, "abounds in details which are met with nowhere else."

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In John Page's own view—

"A more solempne sege was nevyr sette
Syn Jerusalem and Troy was gotte."

It cannot, indeed, be said that he was an altogether unprejudiced observer; for when the inhabitants of Rouen (taking a lesson from the fate of Caen, which had recently fallen, mainly through the reluctance of the defenders to destroy the abbeys of St. Etienne and Ste. Trinité) destroyed the churches in the suburbs, he attributes this measure chiefly to malice, and stigmatises it as a "cursyde deede." But the whole narrative is full of interest, and the description of the sufferings of the besieged gives an impression of truthfulness which it was beyond the ordinary art of a fifteenth-century chronicler to simulate.

The verses on the Kings of England were printed in 1530 by Wynkyn de Worde, but the tract has become exceedingly rare. If really by Lydgate they are certainly no favourable specimen of his powers, and exhibit scarcely any traces of his real dexterity and occasional felicity as a versifier. Though designed simply as an enumeration of the Kings after the Conquest, together with their places of burial, they incidentally preserve, in one or two instances, a popular tradition. Richard I., we learn, was

"With Saresenys heddys i-servyd at his tabylle,"

while the verses on King John, which record that he

"—lythe at Worcester dede of pyson,"

give currency to the popular notion which we find recorded also in Capgrave.

In Gregory's Chronicle we have some substantial contributions to our knowledge of the period. The very similar circumstances and position of the writer, as well as the times of which it treats, naturally invite a comparison with Fabyan. Fabyan, it is true, was not Lord Mayor, but the dignity was within his grasp, and he probably only declined it from prudential motives. His well-known will, also, affords some interesting points of comparison with that of Gregory, which Mr. Gairdner here prints at length. Among these is the very much larger amount bequeathed under the influence of superstitious notions in the earlier instrument. Fabyan, dying in 1512, bequeathed for his "obite" (that is, for masses to be said annually for the repose of his soul) the modest sum of 13*s.* 4*d.*, payable for a term of twenty-one years; and this, together with bequests amounting to about 12*s.*, to different religious communities, represents nearly the sum of his legacies of this description. Gregory, on the other hand, bequeathes for the immediate celebration of masses no less a sum than 8*l.* 13*s.* 4*d.*; while his other bequests for his "obite," with those to different religious bodies and private individuals (an almost interminable list), "to pray for my soule," considerably exceed 64*l.* It is evident that friars

"White, black, and gray, with all their trumpery,"

notwithstanding all we hear about the religious degeneracy of these times, still preserved a high place in the esteem even of one so well able to judge as the chief dignitary of London.

Only a small portion of this Chronicle, however, can be looked upon as original work. It closely resembles the *Chronicle of London*, derived from a Cottonian and a Harleian MS., which was printed by Sir Harris Nicholas in 1827; and, still more closely, another City Chronicle (Cottonian, Vitellius, A xvi.). In fact, these two appear to be derived from a common source until the nineteenth year of Henry VI., "after which the text is a good deal like that of Fabyan." The most important contribution to our historical knowledge offered by that portion of the contribution which can be looked upon as really Gregory's, are some new facts in connexion with Jack Cade's rebellion. It would appear that there were really two Jack Cades, or rather two Mortimers, the latter being the name of the original leader of the movement. An entry belonging to the year 1451 has a singular resemblance to present experiences. The Pope was warring against the Turk, "that was fulle cruelle unto Chrystyn men," and his legate coming to London found the Lord Mayor (Gregory himself) right willing to help. The City opened its purse freely, and "thoroughe thys londe of Ingelonde every man was fayne to do and gyffe aftyr hyr power."

There is not a little which serves to illustrate the religious history of the times. In 1465 we meet with evidence which shows that the Lollard heresy, which Reginald Pecock had combated some sixteen years before, with respect to an endowed clergy, was still rife. The friars seem to have sought to convert the popular feeling to their own advantage, and one Carmelite, by name Sir Harry Parker, son of a skinner in Fleet Street, strenuously inveighed against the whole system of benefices, asserting that even Christ was a beggar, and had nothing but what was given Him in alms. This gave rise to a hot controversy, in which Parker was supported by the Provincial of his Order. Ultimately the latter repaired to Rome to lay the whole matter before the Pope. His Holiness, however, having heard the whole history of the dispute, peremptorily forbade the continuance of further controversy on the subject, and effectually silenced the unfortunate Provincial by confining him in the Castle of St. Angelo.

There is another amusing incident which would probably possess some interest for at least one Lord Mayor since Gregory's time. "To tune the pulpits," to use the expression of Queen Elizabeth, would appear already to have been the custom of the authorities. The pulpit, in fact, was the press of those days, and preachers often indulged in allusions or open censure in a manner highly distasteful to the Court. It was accordingly required that divines about to deliver discourses in the royal presence should previously submit their manuscript to an official censor, whom Gregory designates by the letters A.B.C. A certain William Ive, B.D., of Winchester College, having come up to preach before the King, submitted his manuscript in due form, and was thereupon desired, says Gregory, "to leave out and put away many truths." On his appearance in the pulpit, however, the said William Ive "spared not to say the truth;" and even openly affirmed that the pulpit was gagged, that the aforesaid A.B.C. was the real author of whatever sermon reached the royal ear, and that the purpose of the preacher was often "turned upside down." The only reward of his boldness appears to have been the loss of his fee and entertainment and a fruitless ride of 160 miles to and from Court.

Another story, of a different character, brings home to us very forcibly the barbarity of these times. A notorious malefactor, one Thomas Whytehead, was imprisoned at Winchester, and succeeded in saving his life only by turning King's evidence and falsely accusing many of his old acquaintance, who were consequently put to death. He continued to play the part of a public accuser for nearly three years, even receiving a grant from the royal bounty for his maintenance, until, at last, the community rose in self-defence. Whytehead was formally accused of deliberate perjury, and, on his challenging his accusers, his challenge was forthwith accepted. Their champion was a "simple" burgess of Milbrook, of whom his fellow townsmen reported that "he was the truest labourer in all that country and the most genteelest therewith, for he was a tailor of craft." The details of the conditions of the duel and the fight that ensued are revolting enough. The two fought first with staves of green ash, to each of which was affixed an "iron horn;" and when these were broken, with their hands, nails, and teeth. The only satisfactory part of the story is the fact that the "trewe man" was the victor; though we regret to learn that he shortly afterwards turned hermit and died.

In referring to the conditions of the combat, as laid down by the judge, Mr. Gairdner speaks of these as "being apparently prescribed by some old law or custom applicable to such cases." There seems no reason for doubting that we have here a vestige of the old form of ordeal. The requirement that the combatants should fight fasting, and that with respect to the staves—the "fustes" so frequently mentioned in the old laws concerning the "judicium Dei"—point very clearly to this conclusion. In the process of the Renunciation of Richard II. (Twysden, p. 2753) we find, in like manner, that it was a frequent practice with that monarch to compel those accused of circulating defamatory reports concerning him to fight with their accusers, even old and infirm men being thus matched against those who were young and vigorous.

J. Bass Mullinger.

Across the Vatna Jökull. By William Lord Watts. (London: Longmans & Co., 1876.)

We are glad to find that Mr. Watts has published in a permanent form the narrative of his crossing of the Vatna Jökull. The feat is a remarkable one in the annals of mountaineering, and its accomplishment involved a combination of pluck and perseverance of which its author may well be proud. Two years ago the Vatna Jökull had never been crossed, and, if we remember rightly, it was only in 1874 that a somewhat too confident prophet ventured to predict that it never would be crossed. Mr. Watts had visited it for the first time in 1871; in 1874 he made a gallant but unsuccessful attempt to

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cross it; but the proverbial luck accompanied his third attempt in 1875, and he was able to falsify the prediction to which we have referred, as so many similar predictions about Alpine peaks have been falsified.

The Vatna Jökull is a desert of ice and snow in the south-east quarter of Iceland, which has never been accurately surveyed, but the extent of which is probably about 3,000 square miles, a little more than half that of Yorkshire, and which may measure some 120 miles long by some 50 to 60 broad. It appears to be mostly a plateau of tolerably uniform height, with occasional eminences rising not far above the general level. Orœfa Jökull, in its south-east corner, which is believed to be the highest point, not only of the Vatna Jökull, but of the whole island, has been estimated at 6,426 English feet; but if the estimates of Mr. Watts are right, a considerable portion of the snow field must be somewhere near 6,000 feet. These may appear humble altitudes to those who are familiar with the Alpine scale; but it must be remembered that in Iceland the mean level of perpetual snow is less than 3,000 feet.

But it is, after all, not so much in the height or size of the Vatna Jökull as in its inaccessibility, that the difficulties of crossing it consist. Reikiavik is the ordinary, and certainly the most convenient, starting-point for expeditions in Iceland, and from Reikiavik to the nearest point of the Vatna Jökull is a hard week's journey—a journey, be it remembered, to be accomplished on horseback without the aid of roads or bridges, and involving the passage of some half-dozen broad and rapid rivers. Berufiordr on the east coast, at which steamers occasionally touch, is much nearer, but the difficulty of obtaining the necessary guides, horses, and supplies in the eastern part of the island is very considerable. Moreover, if Mr. Watts is to be believed—and no one is more competent to form an opinion on the subject—the best point from which to attack the Vatna Jökull is a farm-house at its south-west corner, called Nupstaðr, and the communication between this place and Berufiordr is by a route which has the credit of being the worst in Iceland. It skirts the southern coast where the glaciers of the Jökull approach so near the shore as to leave between mountain and sea only a narrow margin of shifting treacherous sand, intersected by broad and furious torrents. The west and north of the Jökull are guarded by trackless and herbless deserts, and when the traveller has succeeded, as Mr. Watts succeeded, in traversing the region of ice and snow from south to north, he finds himself apparently on the verge of an interminable wilderness, and is in reality some sixty or seventy miles distant in a straight line from the nearest accessible human habitation. Last, but not least, are the difficulties of obtaining competent guides and porters. The Icelander is essentially an equestrian animal, and it is greatly to the credit of Mr. Watts that he should have been able to induce his companions to undertake, and as much to their credit that they should have undertaken, an expedition the whole of which had to be accomplished on foot.

The attempt of 1874 had failed mainly on account of provisions running short; Mr. Watts was determined to do his best to remove this cause of failure on the present occasion. He had by this time realised that if anything was to be done the preparations must be made on an Arctic rather than on an Alpine scale. Among other things, an entire ox had to be converted into pemmican—that is to say, cut up into pieces the size of wine corks, boiled down with butter and salt, and pressed into skin bags. The complete supply of provisions consisted of 100 lbs. of pemmican, 50 lbs. of butter, 100 lbs. of ship-biscuits, 15 lbs. of dried fish, 15 lbs. of dried mutton, 12 lbs. of gravy-soup, 2 tins of soupe Julienne, 6 tins of chocolate and milk, 2 lbs. of cocoa, 4 lbs. of sugar, 2 gallons of whiskey, 1 gallon of spirit for burning, 5 lbs. of tobacco, and 3 tins of meat-biscuits. The party which started from the farm-house at Nupstaðr numbered ten, of whom four were to return when they reached the mountain, or rather rock, which Mr. Watts had in the previous year christened Mount Paul. They carried with them, besides their provisions, wraps, waterproofs, and instruments, a tent four feet high, and a large sleeping-bag for the accommodation of the six who were to go through. All these articles were carried on hand-sledges.

The account of the crossing is a somewhat monotonous narrative of a struggle across snow-fields in the teeth of villanous weather, which at one time kept the party stationary for two whole days together. Indeed, it was only the danger of starvation—for, in spite of their ample supplies, they had to reduce themselves to half rations—that drove them forward, until, after twelve days on the snow, they ultimately found themselves on the northern verge of the plateau. Then followed four days' weary march across a wilderness of black sand, ashes, and lava before the first farm-house was reached.

The total distance traversed in the sixteen days' march from Nupstaðr to Grimstaðr was, according to Mr. Watts, 243 miles, but we find it difficult to reconcile these figures with Mr. Watts's own map, by which a straight line from point to point would give about 110 miles. The distance across the snow by the route which Mr. Watts followed cannot be more than fifty or sixty miles—we should think the smaller figure was nearer the mark—and when we remember that it took twelve days to accomplish this distance, we begin to realise the kind of thing that a sledging expedition across the Vatna Jökull must be. It will be seen that, even after making due allowance for the long halts necessitated by bad weather, the rate of progress was not much more rapid than that of the recent sledging party over the frozen Arctic Sea. Some of Mr. Watts's estimates of height are a little puzzling. He speaks of a snowy ridge, which he has called "Vatna Jökull Housie," as being apparently the highest point in that part of the plateau, and estimates it at about 6,000 feet, and yet shortly afterwards we find him camping at a height of 6,150 feet. We can hardly suppose that he selected for his pass a point from which he looked down on the highest neighbouring peak.

The interest of Mr. Watts's journey culminates in his passage of the Vatna Jökull, but in addition to this he has explored, in his last visit to Iceland, a good many other little-known parts of the island, presenting in this respect a marked contrast to Captain Burton, who adhered very closely to the beaten tracks. Among other things he retraced his steps across the deserts between Mývatn and the Vatna Jökull, and succeeded in reaching the volcanoes whence, apparently, proceeded the eruption which caused so much damage in Eastern Iceland a year or two ago. One of the craters was in a state of considerable activity at the time of our author's visit, and by emitting a sulphurous and suffocating stench, and vomiting forth "fatty loam," which fell in noisome showers over the surrounding desert, did its best to keep too curious explorers at a distance. Herðubreið, the great "Broad-shouldered" mountain, was passed and repassed at no great distance in the course of the journey; but no attempt was made to scale its virgin heights. After making some stay and sundry expeditions in the north and north-east of the island, Mr. Watts returned by the Sprengisandr route to Reikiavik, and thence made an excursion to the interesting but rarely visited "solfataras" of Reikianess. We wonder whether in the "waterless strand" which has to be crossed between Reikiavik and Reikianess, and in which fresh water is an unobtainable luxury, he was regaled with coffee prepared with sea-water. It is a curious and not wholly palatable drink, requiring a good deal of brandy to help it down; but the laws of hospitality require the guest to drink it and be grateful.

Mr. Watts's second book of travel is a great improvement on his first. This is not merely because it chronicles a success instead of a comparative failure, but because the narrative itself is better and more carefully written. The author has looked up his Icelandic spelling, and has wisely omitted that *résumé* of Icelandic history and literature which made the appendix to his last book more curious than edifying. There is still a good deal of haziness in his manner of relating facts, which makes it difficult to realise what he has actually done and seen. For instance, it is only by piecing together two incidental allusions that we discover the year in which his journey took place, and the month in which he started for his great expedition. But on the whole it is, if not a particularly lively or graphic, at least a modest and straightforward narrative of some very considerable exploits.

C. P. Ilbert.

Mythology among the Hebrews, and its Historical Development. By Ignaz Goldziher, Ph.D., Member of the Hungarian Academy of Sciences. Translated from the German, with Additions by the Author, by Russell Martineau, M.A., of the British Museum. (London: Longmans, 1877.)

(*Second Notice.*)

* It will surprise no one familiar with the study of folk-lore to find among "the more prominent figures of Hebrew mythology" at

* I take this opportunity of explaining that on page 198, col 2, I meant to say "the *Corpus* of Semitic inscriptions," not Phoenician.

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least two personages of the historic period, David (cf. p. 256) and Jonah. Here it is not the names but the peculiarity of certain features in those who bear them which guides the interpreter. But probably many will be astonished to see a whole series of names of women interpreted as mythical expressions for the sun (which is masculine in Hebrew), *e.g.*, Asherah, Dinah, Zilpah, Hagar. No doubt it would be more natural to explain them of the moon, but still it is not necessary. Dr. Goldziher may have had in his mind the dual nature of the primitive deities, and especially the Phoenician inscription which begins "To king Astoreth." Unfortunately, the preliminary etymologies are precarious. Upon Asherah, the author might have strengthened his case by mentioning the Assyrian *asar*, "place," but I doubt greatly whether the sense of "the marcher" will suit the analogous word *Assurit*, the well-known epithet of the Assyrian goddess Istar. As for Hagar, she is manifestly eponymous of the Hagrîm: cf. Put=flight, an Egyptian name for the Arabs, which is misquoted from Dr. C. Ebers in another place by the author. The last name in the chapter is Kerûbhîm (Cherubim), which is here explained as = "coverers," a native mythic expression for the clouds of the dark sky which the nomadic Hebrew worshipped. This is a specimen of Dr. Goldziher's subservience to his theory. For the Kerûbhîm seem obviously to be the clouds (whether the light clouds of dawn and sunset, or the dark clouds of storm) on which the sky-god or sun-god seems to issue from or to return to his palace. The name itself is of Mesopotamian origin, and connected (1) with the Assyrian *kirubu*, the steer-god, whose winged colossal form guarded the Assyrian palaces; and probably (2)—as I have suggested elsewhere—with *kurubu*, the "circling" bird, or vulture (see *Encyc. Britann.*, art. "Cherubim"). But I must now pass on to another section of the work—the historical. I have already pointed out why the author's hypotheses in chap. v. fail of carrying entire conviction—viz., that to most of them points of contact are wanting with some closely allied mythology. Regarded as speculations they are ingenious enough, but how easy it often is to point out counter-possibilities! For instance, Abram, according to our author, is the dark sky. Why not the light sky, taking Isaac as a dim reflexion of Abram? Or why are they not both the sun, only in different phases? Jacob, again, is the night. But one of his features points rather to a solar myth—the grievous mourning at his death (Gen. l., 11). Joseph is the rain-cloud. Yet Gen. xxxvii., 32–34, points rather to the Adonis myth (cf. Bion, Idyl. i., 79, Ἄδωνις ἐν εἵμασι πορφυρέοισιν). The Agada, too (which the author elsewhere patronises), identifies Joseph with Osiris (the dead sun-god). And yet, though Dr. Goldziher has ridden his hobby too hard, he has certainly accomplished a part of his task. The historical theory of the early Hebrew names in the book of Genesis has from him received its death-blow; and even the ethnographical theory, so ably maintained by Ewald and others, must henceforth be confined within narrower limits.

In chapter vii., the question, "How is it that a solar hero like Cain, who is credited (like other solar heroes) with the invention of the arts of civilisation, is at the same time represented as impious and a murderer?" allures the author to a survey of the period when the nomadic Hebrews worshipped the dark sky. His theory is plausible, but the arguments here presented are mostly very deficient in cogency. The "pillar of cloud" admits of a twofold interpretation. The name Ananiah is late and almost unique. (Bezaleel would have been better.) The much-debated passage, Amos v., 25, 26, interpreted in the light of Assyrian, merely asserts the worship of Saturn. The Assyrian divine name Anu is not connected with Hebrew *'ānān*, "cloud," but comes from the Accadian *anna*, "heaven." Even granting the author's theory, one fails to see why the Hebrew tribes should have been greater purists in religion than the Hyksos and the Bedawî Arabs. The important observation on Isa. lxiii., 16 (in which he anticipates the present writer)—viz., that it contains an allusion to a belief in the divine or semi-divine character of the patriarchs, a belief which (I may add) survived as late as the Talmudic period—ought, I think, to have found an earlier place. Another remark on the same page will have to be modified, since the greatest of the mythic titles, Abram, does occur both in Assyrian and in Hebrew as a man's proper name. It would seem that divine titles or epithets might be so used, but not divine proper names; for another instance of this, found both in Assyrian and in Hebrew, I may refer to Abimelech (cf. p. 254). The relation of the Hebrew tribes to the nations of Canaan forms the subject of the next chapter. That in religion as well as in civilisation they borrowed much from the earlier lords of the soil is patent, as I have tried to show elsewhere; consistently with the primitive materialistic views of religion, they could not well have done otherwise. To this dependent attitude of the Hebrews, Dr. Goldziher, not without reason, ascribes the fragmentary character of their mythology. The solar myths and myths of civilisation which they succeeded in forming were but few; the most complete of them (though not, I think, by any means really complete) is that of Samson, who only differs from his mythic congener, Herakles, in being mulcted of his admission into the society of the gods and demigods. Their latent originality was expended on the transformation of their myths (whether native or borrowed) in the interests of a growing sentiment of nationalism—a sentiment to which, in the next chapter, the author ascribes the development of Israelitish monotheism. It must be frankly stated that this portion of the work, though brilliantly written, is sadly deficient in scientific completeness. To take the author on the lowest ground, slips like those on page 256 suggest that, however learned in Arabic, he is still a *dilettante* in Hebrew literature, which is confirmed by the very dubious translations from the Hebrew with which the volume abounds. But to a writer of the high pretensions of Dr. Goldziher we are entitled to apply a higher standard. Such a novel theory as this, that the Israelites first borrowed the divine appellation Elohim from the Canaanites, and then, desiring a more distinctively Israelitish name of God, created the word Yahveh, required to be justified by a critical examination of the sources. For the first part of it no evidence is offered whatever; for the second, the decisive argument in the writer's mind seems to be the supposed congruity of the title, "He who makes to be," to the agricultural stage of Israelitish progress. Now Clericus's explanation of Yahveh is certainly plausible, but not more so than the Herodotean of θεοὶ, "because they had disposed and arranged all things in such beautiful order" (Herod. ii., 52), and many another popular etymology. The author dismisses with too much contempt the Arabian origin ascribed to the name by Dr. Tiele of Leyden. That eminent historian has at least produced some textual evidence, and his theory, slightly transformed, is still perhaps the most acceptable on this doubtful question. As for the supposed occurrence of Yahveh in Assyrian (p. 290), the author will be relieved to find that he has misread Dr. Schrader, who only quotes it in the name of a king of Hamath. The Assyrians, indeed, knew the divine title "Causer of Being," but naturally used a verb of their own; cf. Nabu-usabsi. I much regret the tone of pretentious dogmatism which, prevalent as it is throughout the book, is particularly displeasing in the two concluding chapters. It is one thing to propound hypotheses for the consideration of scholars; another, to fling them broadcast on the world without any critical justification. Not that Dr. Goldziher's hypotheses are new. On the very first news of Mr. George Smith's discoveries, it was suggested in various quarters that Genesis was a "plagiarism" from Babylonia, and the unfortunate title of his work (simple and modest scholar as he was) did not a little to confirm the notion. For notion it is, and must remain, until confirmed by scientific (*wissenschaftlich*) arguments. Far be it from me to say that Dr. Goldziher has asserted the whole of Genesis, or even of the Yahvistic portions, to be based on Babylonian stories. The narratives to which he chiefly refers as either written under a Babylonian impulse or modelled on Babylonian originals are those of the Creation, the Tower of Babel, and (especially) the Deluge. But he takes no notice of the difficulties which beset his view, first and foremost of which is this: that the Yahvistic record, which contains the most striking of the Babylonian affinities, is alluded to by prophetic writers as early as the eighth century. This is not the place to enquire into the solution of this difficulty. The Babylonian texts have not yet been adequately examined, and, though enough has been discovered to stimulate conjecture, it is too early to aspire to close the controversy; most of all, too early to address the general public upon it. Nor is the question of Iranian influences in a much more advanced condition, as is shown by Dr. Kohut's unfortunate paper in the current number of the *Morgenländische Zeitschrift*. We do not really know what the religion of the Iranians was at the time when the Jews may have come into contact

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with them; the very existence of dualism among them at this period is disputed. Such crude assertions as those of the author on page 327 are beneath criticism. On the whole, the addition of these brilliant but faulty chapters is much to be regretted. It would have been much wiser in the author to have made the first part of his work more complete and scientific. If, for instance, he had simply studied some Introduction to the Old Testament, it would not be in the power of a hostile critic to upset his entire theory about Isaac by a simple reference to Genesis xvii., 17, "And Abraham laughed."

It is a strange mixture of "various and conflicting qualities," this work of which I have just finished the examination. No praise can be too high for some of the flashes of insight, for some of the applications of a truly scientific method, which it contains; no blame too strong for some of the violations of criticism, and distortions of fact, which counterbalance these advantages. There is one more serious defect, which is the more surprising in an author of the Israelitish race—a loose and arbitrary treatment of the Hebrew text. Here are some of the passages maltreated:—1 Sam. xvi., 12 (p. 109), Isa. xlix., 10 (p. 160), Jer. xviii., 18 (p. 314), Mal. iv., 5 (p. 272), Gen. xi., 27 (p. 132), Hab. iii., 11 (p. 136—the author forgets that the second line is a relative clause), Am. iv., 13 and Ps. xviii., 11 (p. 116). I cannot help adding a strong expression of disapproval of the profuseness of the quotations from Arabic poets. The author may be sure that he is too well known already to need such an advertisement of his learning. His mythological illustrations, however, are generally well-chosen, especially those from the more primitive races. He will pardon me if I conclude with a few suggestions or corrections. Page 28, add a reference to *Zoological Mythology* (i., 5) for the description of the sun (or rather sky?) as a cow. Page 93, *hêlêl*, in Isa. xiv., 12, is said to be the morning-star; on page 117, the sun. Yet *hêlêl* corresponds to Istar, regarded as Venus, who is masculine in Assyrian at sunrise, and then called mustelil = hêlêl. Page 98, Chysor is the true reading of Damascius, Chrysor of Philo; the myth seems to me due to Egyptian influence, like the Pataikoi. Page 102, compare my essay on the myth of Jonah in the *Theological Review* for April. Page 128, for "another version" read "the second version." Page 135, strike out reference to "Nipru," and add one to Bel-Merodach and his four divine dogs. Page 172, for Dâzi read Dûzi. Page 256, add reference to Barku, Assyrian lightning-god (Friedr. Delitzsch). Page 181, on Hamor, refer to Assyrian name of Damascus (*Imirisu*). Page 180, refer to Baal-tamar (Judg. xx., 33), and perhaps to the Philonian Tamyras. Page 184, the Jewish scholar Kohler ought to be mentioned as the author of the extremely plausible view that Levi = serpent. Page 209, it is quite possible that Edom = the Red, and is a solar epithet like Laban, "the White;" but the Assyrian seems to point rather to the meaning "blood-relationship" for Adam. Yet the solar origin of Adam might be confirmed by the New Zealand solar hero and first man, Maui. Page 342, the sun, moon and planets (especially Jupiter), are called cat-stars in *W. A. I.*, iii., 57 (Oppert). To Steinthal's essays add a reference to the Babylonian parallel to the Prometheus-myth in Mr. G. Smith's *Chaldean Genesis*, and the Moses-myth of the Babylonian Sargina. Also, to M. Husson's acute paper on Samson, written without knowledge of Steinthal, in *Revue Archéologique*, 1869, p. 333, &c. The translation is as faithful as might be expected from the experience and learning of its author; it is only in the Introduction that I have noticed one or two points which might deserve revision. Special attention is claimed for the translation on the ground of some additions made by the author. I could wish that, instead of making additions, the author had abridged and corrected his work. He had the material for a brilliant and truly scientific dissertation, but had not the self-control to resist the temptation of book-making. His readers must therefore supply the criticism which the author was unable or unwilling to give. T. K. Cheyne.

Memorials of the Family of Scott of Scot's Hall. By Jas. Renat Scott, F.S.A. (London, 1876.)

Though Scot's Hall no longer exists, and crops now grow where three successive houses once stood, the family papers have fortunately been preserved, and have supplied one of the representatives of the family with materials for a history of the Scotts from the time of their ancestors, the Baliols, to the present day. Though no member of the family has belonged to the titled nobility, there is a long list of names of men who have served their king and country both with sword and gown. In the fourteenth and fifteenth centuries there were three Sir William Scotts. The first, the grandnephew of John Baliol, King of Scotland, was Chief Justice and Knight Marshal in the reign of Edward III. The second was Sword-bearer to Henry V., and the third was High Sheriff of Kent and Warden of the Cinque Ports. He it was who, in 1491, built the second Scot's Hall, which stood for nearly 150 years. An engraving, taken from an old drawing, represents this house as an irregular structure, with an embattled parapet, square-headed windows and spiral chimneys. The date of the drawing is not given, but if it is contemporary with the house it can only represent quite its last days. This house is said to have been honoured by a visit from a Princess Cecilia in 1523. Mr. Scott suggests that this royal personage was either "the aged, unmarried daughter of Edward IV., or a daughter of Charles V. of Spain. Most probably the latter." Instead of most probable, this is impossible, for Charles V. was not married till 1526, nor born till 1500, nor had he any child named Cecilia. The former alternative is equally impossible, for the Princess Cecilia—who, by the way, was not unmarried, but the wife of Lord Welles—was dead in 1509.

There was, however, another lady Cecilia of royal birth who passed through Kent on a visit to Queen Elizabeth in 1565, and may have stayed at Scot's Hall during her journey. She was the daughter of the King of Sweden, and wife of the Marquis of Baden. It is likely that the tradition in question may really refer to her.

The family reached its highest prosperity during the life of Sir Thomas Scott, who commanded the Kentish forces at the time of the Spanish Armada, and would have been raised to the peerage but for Elizabeth's jealousy of his influence in the county. There is a capital portrait of him in a suit of elaborately-engraved armour; and another, by Zucchero, of his son John, in a dark dress, with a ruff. Both have the high forehead and straight nose which are characteristic of many of the portraits. Sir John, who settled down as Knight of the Shire in the reign of James I., served in his youth under Lord Willoughby in Flanders, and was perhaps present at the famous fight of "the fifteenth day of July," among

> "The fifteen hundred fighting men,
> Alas! there were no more,
> Who fought with fourteen thousand then,
> Upon the bloody shore,"

though his name does not occur in the ballad, which is devoted to the praises of the commander and Captains Turner and Norris. During the succeeding centuries, the family tree displays the names of several officers of the army and navy, and of an ambassador to Turkey, biographical sketches being given of each individual.

Several members of the family are buried in the little church of Brabourne, which is celebrated as possessing the only specimen of twelfth-century glass in England. This occurs in a semi-Norman window on the north side of the chancel. On the other side of the chancel is the heart-shrine, which forms the centre of the reredos of a small altar, built probably about the beginning of the fourteenth century. This was once supposed to contain the heart of the wife of Richard, King of the Romans, but the workmanship is considerably later than the date of her death. Mr. Scott suggests that it was the resting-place of the heart of John Baliol, the founder of Baliol College, which his widow, Devorgilla, carried during her life in a casket of silver and ivory. The heart was certainly buried with her at Sweetheart Abbey, the inscription on her tomb ending with the words—

> "Quam tegit ipse lapis, cor pariterque viri."

Mr. Scott supposes that the heart may have been removed when the abbey was sacked some few years after its foundation, but there is no direct evidence of this; nor is there any inscription or heraldry on the shrine itself. The idea is, however, ingenious, and is supported by a certain amount of presumptive evidence.

There are several good engravings of the shrine and other monuments in the church, as well as a number of family portraits from the sixteenth century downwards. In fact, no expense or labour has been spared in rendering the book as attractive as it is complete as a family history. On this account it is the more to be regretted that greater care was not taken in printing the extracts from deeds and records, especially those in Latin. C. T. Martin.

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CURRENT LITERATURE.

The Great Dionysiak Myth. By Robert Brown, Jun., F.S.A. Vol. I. (Longmans.) This book is characterised by unsparing labour and research, the results of which are stated very clearly, and with the sensibleness that comes of taking a broad view of things. For students of mythology, however, a considerable part of this labour might have been spared, since they are already familiar enough with the facts, while even the main argument that Dionysos was not a deity of Hellenic or Aryan, but of Semitic, origin is not new, though, no doubt, the quantity of material brought together to prove it is unparalleled; and a second volume is to follow. What Homer, Hesiod, Herodotus, Euripides, wrote of Dionysos may be taken as stereotyped by this time, and does not call for this elaborate analysis, while, on the other hand, there are here and there in ancient writers statements lying out of the beaten track which might be made to yield new light, but Mr. Brown's book does not strike us as having much to do with them. For instance, we do not see that he deals with a tolerably strong point in the worship of Dionysos gained from the fact that at Naxos the marriage of Dionysos and Ariadne was celebrated by an annual festival, from which the natural inference is that the marriage itself was supposed to be renewed annually; and in this case a confirmation would be obtained of the character of Dionysos as the representative of the coming and going of seasons, which from other sources he appears to be. In the chapter devoted to "Dionysos in Art," Mr. Brown's authorities are not of the most recent date. We are reluctant to deprive him of the only instance he produces of a representation of the birth of Dionysos from the thigh of Zeus (p. 330), on a painted vase. This, which was always felt to be a strained explanation of the vase, was several years ago finally disposed of by the discovery that the subject represented was Telephos, who having been wounded in the thigh by the spear of Achilles, and being told that only some rust from that spear would heal the wound, seized the infant Orestes, and refused to give him back to Agamemnon until he should intercede with Achilles to cure him. There are three illustrations to the volume, of the most miserable description.

Mr. Trevelyan accompanies the second edition of his *Life of Lord Macaulay* (Longmans) with a preface, in which he announces that he has been able to draw upon "a certain quantity of supplementary matter" which has been furnished to him since the appearance of the first edition. The letters which he has received, he tells us, bear witness to the wide interest with which Lord Macaulay inspired his readers. "It is not too much to say," he says, "that, in several instances, a misprint, or a verbal error, has been brought to my notice by at least five-and-twenty different persons." To another class of criticism he has been unable to defer.

"I have frequently been told by reviewers that I should 'have better consulted Macaulay's reputation,' or 'done more honour to Macaulay's memory,' if I had omitted passages in the letters or diaries which may be said to bear the trace of intellectual narrowness, or political and religious intolerance. I cannot but think that strictures of this nature imply a serious misconception of the biographer's duty. It was my business to show my uncle as he was, and not as I or anyone else would have had him."

There can be no doubt that the reproof is just. Mr. Trevelyan has done more for his uncle's fame by revealing the blemishes in his character, than if he had attempted to conceal them.

The members of the Bridgnorth Institute are to be congratulated on having been the means of calling forth an address from Lord Acton on *The History of Freedom in Antiquity* (Bridgnorth: Edkins, printer). Liberty he defines as "the assurance that every man shall be protected in doing what he believes his duty, against the influence of authority and majorities, custom and opinion." The Hebrew prophets were the first conspicuous champions of liberty. They "laid down the parallel lines on which all freedom has been won—the doctrine of national tradition, and the doctrine of the higher law: the principle that a constitution grows from a root by process of development, and not of essential change; and the principle that all political authorities must be tested and reformed according to a code which was not made by man." The Greeks, and more especially the Athenians, brought power under the control of moral influence, and if they failed to establish liberty on a permanent basis, it was because, "while the ancient authorities were decaying, there was no accepted standard of moral and political right to make the framework of society fast in the midst of change." The rule of will took the place of law, and without law there can be no liberty, because the arbitrary ruler or the arbitrary majority is always tempted to encroach on the sphere of personal duty. Rome under the empire provided this law, which was wanting in Athens. But its law left as little room for freedom as had been left by the shifting decisions of the Athenian democracy. The ancients "concentrated so many prerogatives on the State as to leave no footing from which a man could deny its jurisdiction or assign bounds to its activity. . . . Morality was undistinguished from religion, and politics from morals; and in religion, morality, and politics, there was only one legislator and one authority." It was the Stoics who "led the way to freedom." They saw "how little security there is that the laws of any land shall be wise or just, and that the unanimous will of a people and the assent of nations are liable to err; the Stoics looked beyond those narrow barriers, and above those inferior sanctions, for the principles that ought to regulate the lives of men and the existence of society.' Yet even the Stoics "could only advise the wise man to hold aloof from politics, keeping the unwritten law in his heart. But when Christ said, 'Render unto Caesar the things that are Caesar's, and to God the things that are God's,' those words, spoken on His last visit to the Temple, three days before His death, gave to the civil power, under the protection of conscience, a sacredness it had never enjoyed, and bounds it had never acknowledged; and they were the repudiation of absolutism, and the inauguration of freedom." Here Lord Acton leaves us. May we hope that at some future day he may tell us how this principle has been accepted or perverted in modern times?

It is easy to understand how Mr. Knatchbull-Hugessen was induced to deliver a lecture on the *Life, Times, and Character of Oliver Cromwell* (Longmans); but it is not so easy to see what has induced him to print it. He seems to be under an impression, which is scarcely justified by the tone of the school-books sent to us for review, that the authority of Hume and Clarendon still requires to be shaken with the present generation. At all events, if this be so, the task had better be left to those who have read Ranke and Masson as well as Godwin and Carlyle, and who have also read the Petition of Right, which Mr. Knatchbull-Hugessen, by his astonishing statement that it "proposed to extinguish" monopolies, does not appear to have done. As to larger matters the view taken of Cromwell is far too much confined to his relations with Parliaments to be satisfactory as a whole, his connexion with the toleration question in 1644, for instance, being passed over. The best part of the lecture is, perhaps, the answer by anticipation to what Mr. Matthew Arnold says in his article on Falkland against Cromwell's foreign policy.

A third edition of Mr. Lecky's *History of European Morals* (Longmans) has just been issued. In the Advertisement prefixed to it Mr. Lecky says: "In the controversial part of the first chapter, which has given rise to a good deal of angry discussion, four or five lines which stood in the former editions have been omitted, and three or four short passages have been inserted, elucidating or supporting positions which had been misunderstood or contested." The whole book has, besides, been subjected to a careful revision.

NOTES AND NEWS.

The forthcoming number of the *New Quarterly* will contain an article by Mr. John Latouche, author of *Travels in Portugal*, dealing chiefly with the land-tenure and agriculture of Portugal.

A second and thoroughly revised edition of Mr. W. H. Pater's valuable *Studies in the History of the Renaissance* is in the press, and will shortly be published by Messrs. Macmillan and Co. It will contain a vignette, engraved by Jeens, from a favourite drawing of Lionardo da Vinci in the Louvre.

On the 10th inst. Prof. Dowden delivered in Trinity College, Dublin, the first of a series of lectures entitled "An Introduction to Nineteenth-Century Literature." The lecture dealt with the Revolutionary Movement. Subsequent lectures will treat of the Transcendental Movement and the Scientific Movement. These lectures will be published in the autumn, together with a selection from articles, dealing with nineteenth-century writers, which have appeared in reviews.

At the Iowa College in the United States, the Early English Text Society's Prize for 1876, given for the best examination in English before Chaucer, and open to both sexes, was won by Miss Susan J. Whitcomb, jun., for the best examination in Caedmon. The College Report says:—

"Up to this time those who have wished to engage in manual labour during their leisure hours have found remunerative employment, and there is no reason for anticipating any change in this respect for the future. Many of the students pay a large proportion of their expenses by their own earnings, while some are paying the whole."

The whole expenses of the students are very small, ranging from 180 dollars to 270 dollars a year. The young ladies take a fair share of the prizes and honours given by the College.

D. Franc. Garcia Ayuso, the indefatigable pioneer of Oriental and linguistic studies in Spain, who has been the first to introduce the study of Sanskrit into his country, has published a new bulky work, *Irán, ó del Indo al Tígris* (Madrid), treating of the geography of that country, ancient and modern. The introductory part contains a short sketch of the most important discoveries of recent travellers and geographers in general. A still more comprehensive work by the same learned author, *Ensayo Crítico de Gramática Comparada*, being a comparative grammar of the Indo-European languages, is in the press.

Messrs. Macmillan and Co. will shortly publish, under the title *Garden Receipts*, a practical manual, edited by Mr. C. W. Quin, on the method of dealing with the gardener's various foes. It is probable that this volume, which has passed through the pages of *The Garden*, under the able supervision of Mr. W. Robinson, will be followed by others of a similar nature.

The editor of *Temple Bar* has purchased the English right of Daudet's *Fromont jeune et Risler aîné*, and is about to have it translated for that magazine.

We understand that Mr. Christopher Walton, late of Ludgate Hill, author of *Notes and Materials for an Adequate Biography of William Law*, has presented his unique collection of books on Theosophy and Mystical Divinity, comprising various editions of the works of Jacob Behmen, and MSS. of Freher, Gichtel, Law, and others, to Dr. Williams's Library, for consultation by students in all future time, and that a catalogue is being prepared, to be printed probably by the trustees, which may be procurable by the public.

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Rev. D. Silvan Evans, Professor of Welsh ersity College, Aberystwyth, and Rector vrin, Montgomeryshire, has been re-elected Examiner at St. David's College, Lampeter.

RS. MACMILLAN AND Co. will publish on he first part of a re-issue of Guillemin's *of Nature*, edited by Mr. J. Norman , F.R.S., to be completed in eighteen parts, at one shilling each. As the book which appeals to a very wide public, being l account of natural phenomena by one of t successful among popular expositors of it is likely that in this new form it will omed by many who had no opportunity of t in the more elaborate form in which it ly appeared. The work contains about strations.

. J. P. MAHAFFY has been presented by the the Greeks with the gold cross of the f the Saviour, "in recognition of his ser- the cause of Greek history and literature."

understand that a forthcoming work by W. Macan, alluded to in our Oxford Letter k, is not an essay in Biblical Criticism, ttempt to elucidate the relations of history ological doctrine, with special reference to arrection.

. LOEWY has just completed a compre- treatise on Heat, based on the work of . The volume embodies the latest results ern research, and will be profusely illus- The publishers are Messrs. Crosby Lock- d Co.

e Bar for April will contain a hitherto hed essay, by Leigh Hunt, entitled "Men Children of a Larger Growth," and a iterary parallel, by Mr. S. R. Townshend ntitled "Deronda's Mother."

ew York on March 8 and 9 was sold ion the library of the late Mr. G. A. containing" (as the catalogue expresses extraordinary collection of Shelleyana, nusual collection of the works of William and Mary Wollstonecraft." We have hrough the catalogue, and find the Shelley rtainly numerous, but in other respects very remarkable. There is a New York f Shelley's poems, 1852, "with biography, G. G. Foster," of which little or nothing, y, is known in this country; and much might be said of the "Memoir by J. R. included in a New York reproduction, one of Mrs. Shelley's editions of the poet; *Anecdote Biography of Shelley*, edited H. Stoddard (New York, 1877); and . Sotheran's brochure, *Shelley as a Philo- d Reformer* (New York, 1876). This last ate has, however, reached some Shelley in England, without greatly enlightening contains an extract from a letter, pre- npublished, from Shelley to Godwin. The includes also Mr. Forman's edition, "one y-five copies printed on Whatman's draw- r;" the spurious Shelley letters (not de- the catalogue as spurious) published in th Mr. Browning's introductory essay; ican reprint (Boston) of Trelawny's *Re- s of Shelley and Byron*; and the very rare *of Vegetable Diet* by Shelley, bound in ook by Dr. Turnbull. Perhaps the most item of all may be "A Collection of on the Poet culled from English and n Periodicals, three portraits inserted, octavo and royal octavo." The periodi- extracted from are the *Quarterly, Edin- ackwood, Theological, Gentleman's, Demo- rnhill, New Era, North British, West- Harper's, Fortnightly, Atlantic Monthly, nillan's*; and the number of pages bound .

eath of Admiral Swinburne, the father of is announced in last week's obituary.

The Dawsons of Glenará is the title of a new novel, by a Scotch writer, which will shortly be published by Messrs. Sampson Low and Co.

ON the 8th inst. the eminent Swedish physicist Prof. Sven Nilsson completed his ninetieth year. At his residence at Lund he received congratulations from the King, and from a large number of public bodies at home and abroad.

Mr. C. H. DANIEL, Fellow of Worcester College, Oxford, an amateur printer, has set up and printed with his own hands, as well as edited, a very quaint satirical sermon of the earlier half of the seventeenth century, on the text "We are fools," from a manuscript in the library of his college. It is a sharp bit of polemics against the ignorant cobbler preachers of the writer's day. It mentions the Cheapside Cross, the scandal of Hatcham Barn, How, and Greene, and the Amsterdam school. The execution of the work does credit to Mr. Daniel's printing powers. He should surely be made a Press Delegate.

PRINCIPAL SHAIRP has in the press a volume on *Poetic Interpretations of Nature*.

THE death is announced of Mr. Alexander Mackenzie, for many years editor of the *Greenock Advertiser*, a journal of considerable age and some influence in the west of Scotland. The deceased gentleman began his career in Edinburgh, and, along with Mr. James Ballantyne, was the founder there of the Mechanics' Library. In Greenock he held many public offices, founded an art school, and for several terms was chairman of the local library committee. He was Justice of the Peace for Argyllshire. The *Greenock Advertiser* was established in 1802; the first number appeared on January 8 of that year, and all through the century the paper has chronicled the growth and history, has guided the politics, and helped to control the municipal management of Greenock. A volume of most interesting facts concerning the life and customs of the people in the earlier part of the century, and tracing the industrial advancement of the wealthy seaport, was recently compiled by the librarian of Greenock, who has also in his possession a curious journalistic relic, an original copy of the first number of the *Advertiser*. The paper, which has successively been a weekly, bi-weekly, and tri-weekly, is shortly to be published daily under the control of Mr. Charles Farquharson Findlay, who lately left London to enter on its management.

THE *Revue Historique* for March contains an interesting article by M. Rambaud on Michel Psellos, a Byzantine statesman and philosopher in the eleventh century. It is founded on the works of Psellos recently published by M. Sathas in the *Bibliotheca Graeca Medii Aevi*. Psellos began his political life in the reign of Zoe and her many husbands, and retired to a monastery after the fall of Romanus Diogenes. His writings are not only full of interesting details about the Byzantine Court and society, but also forcibly illustrate the peculiarities of the Byzantine mind. M. Rambaud's article will be of great value to those who wish to trace the type of character of the Slavonised Greek in the Middle Ages, which was as notable in its way as that of the Germanised Latin. The *Revue* also has an examination by Dr. Goll of the authenticity of the despatches of the Comte d'Estrades, a diplomatist under Louis XIV. These despatches were published at Amsterdam in 1718. Ranke had expressed his doubts of their authenticity, and Dr. Goll, by a critical examination of several passages, confirms Ranke's doubt. His paper has a special importance for Englishmen, as a good deal that has been said on the relations between Richelieu and the Scotch insurgents rests upon the authority of the book criticised. The editor publishes, with a guarantee of its genuineness, a paper of Napoleon I. in answer to M. Portalis, "Ministre des Cultes," who consulted him about making laws for the observance of Sunday. Napoleon's opinion is strongly anti-Sabbatarian. Men, he says, have to eat every day, and, if they cannot earn enough in six days to last them for seven, there is no divine law to prevent them from working on the seventh day also. The observance of Sunday has bad effects on several trades: for his own part, he would wish to see all the shops open and the men at work on Sunday, except during the hours of divine service—"La société ne compose pas un ordre contemplatif."

IN our last number, the name of the compiler of the Chaucer Ryme-Index, &c., should have been given as Mr. Henry Cromie.

THE ingenious writer of Mr. Carlyle's letter on Mr. Darwin may congratulate himself on having successfully mystified no less a critic than Mr. Ruskin, who does not seem to have noticed the semi-official denial of its authenticity which appeared in the papers at the time. In the new number of *Fors Clavigera* Mr. Ruskin prefaces it with the remark that "the following noble letter will not eventually be among the least important of the writings of my Master."

MR. RUSKIN is now publishing in shilling parts *St. Mark's Rest*: "the history of Venice written for the help of the few travellers who still care for her monuments."

THE veteran writer on the old French Arthur Romances, M. Paulin Paris, has lately sent forth the third and last part of his re-telling of the old legend of *Lancelot du Lac* in modern French. It forms the fifth volume of his series "Les Romans de la Table Ronde, mis en nouveau langage, et accompagnés de recherches sur l'origine et le caractère de ces grandes compositions." To the present volume M. Paris has added three valuable Appendices, accounts of the stories of the romances of (1) Agravain, the proud brother of Gawain; (2) the beautiful Quest of the Holy Graal—which, oddly enough, none of our Early English versifiers translated for us—and (3) the *Mort d'Artus*, of which we have the fine alliterative version in the Thornton MS. at Lincoln Cathedral, and the incomplete version in stanzas, edited by Mr. Furnivall, from a Harleian MS., besides Malory's well-known abstract.

THE second part of Prof. Paul Meyer's "Recueil d' Anciens Textes bas-latins, provençaux et français," contains his extracts from French poets of the earliest times down to Adam de la Halle. Four lines from the first and last poems will show the change that the language underwent:—

"(1)

"Buona pulcella fut Eulalia,
Bel avret corps, bellezour anima.
Voldrent la veintre, li Deo inimi,
Voldrent la faire diavle servir."

"(57)

"Or me dites, douce bregiere,
Vauriés vous venir avoec moi
Jeuer seur che bel palefroi,
Selonc che bosket, en che val?"

The part is edited with full collations of all the best MSS., and great care. The third part will contain extracts from the old French prose writers, with two Glossaries, (1) Provençal; (2) Old French.

THE Ballad Society's Report by Mr. Furnivall announces that, in order to get fresh members and more money to finish its work vigorously, the society has followed the Camden's example, and reduced the price of its nine back years' publications, 1868–1876, to half-price, four guineas and a half. *The Bagford Ballads* are to be finished this year, under the editorship of the Rev. J. W. Ebsworth; and then Mr. William Chappell will resume the *Roxburghe Ballads*—which he had to give up for a time to write his *History of Music*—and carry them on to the end. The society hopes now for fresh support. Its honorary secretary is Mr. W. Dalziel, 9 Milner Street, N.

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The Early English Text Society has this week issued the first book for its Original Series this year, Part IV. of Dr. Richard Morris's Parallel-Text edition of the Early English *Cursor Mundi* from its four earliest MSS., with an autotype of a page of the Cotton MS. of the poem, and another of Dan Michel's dated prose work, the *Ayenbite of Inwyt*, or Remorse of Conscience, 1340 A.D., in the Old Kentish Dialect, formerly edited by Dr. R. Morris. The Extra Series of the society is unluckily three months in arrear. Prof. Zupitza's last and concluding part of the second or fifteenth-century romance of *Guy of Warwick* has been issued; Mr. Skeat's completion of *The Bruce* and his re-edition of an alliterative *Alexander* he had to put off till this year; and Prof. J. E. B. Mayor's substitute for them, the English works of Bishop Fisher, is not quite ready: the text is all printed, but the temporary preface is not yet written. Of the first book in the Extra Series for 1877, Mr. Furnivall's edition of Lonelich's *History of the Holy Grail*, Part III., about a third is done; pressure of work on the printers has hitherto stopped the rest.

M. Paul de Musset has just published a very curious biography of his brother, Alfred de Musset, containing unpublished poems and prose fragments. This biography is issued simultaneously by Messrs. Charpentier and Messrs. Lemerre, who have both published a complete edition of De Musset's works.

M. de Goncourt, in emulation of the success attained by M. E. Zola with his *L'Assommoir*, is about to publish a novel entitled *La Fille Elisa*.

M. Gustave Flaubert has in the press four new legends, &c., two of which are borrowed from antiquity, and two from modern life. They are said to be superior to all his later works.

We understand that Messrs. Sotheby and Co. will shortly sell by public auction such of the Fairfax MSS. and autographs as were retained by the late Mr. Richard Bentley. They are very curious and valuable, and it is hoped that they will realise an adequate sum, as Messrs. Bentley are selling them for the benefit of the family.

Mrs. Adolphe Smith, the grand-daughter of Douglas Jerrold, has a novel in the press, which will be issued by Messrs. Tinsley Brothers in the course of a few days.

OBITUARY.

M. Joseph Autran died at Marseille on the 7th inst., aged 64 years. His reputation is due mainly to a volume of verse entitled *Les Poëmes de la Mer* (1859). He had grace and feeling for country and rustic life, as he showed in his poems called "La Vie rustique" and "Les Epitres rustiques." Recently he made a not very successful attempt in humorous literature by the publication of *Les Sonnets capricieux*. A dramatic attempt, *La Fille d'Eschyle*, only gained a *succès d'estime*. Though he was a man of some talent, his reputation was certainly out of proportion to his deserts, and was due to his Legitimist and clerical opinions, which caused him to be cried up in certain drawing-rooms. To these drawing-rooms and these opinions he was indebted for his election to the French Academy in 1868. He died just as he had completed a satirical piece on Victor Hugo's *Légende des Siècles*.

NOTES OF TRAVEL.

We understand that Captain F. Elton, Her Majesty's Consul at Mozambique, has sent home an interesting Report of a visit which he made at the close of last year to the northern portion of the Portuguese possessions on the East Coast of Africa. The Report in question is divided into four portions—viz. (1) the Makua country to Mwendazi; (2) Mwendazi and country north thereof to Ibo; (3) Biribesi; and (4) Querimba Islands to Cape Delgado, which is claimed by the Portuguese as the northern limit of their possessions.

The Government printing-office at Calcutta has just issued the *General Report of the Marine Survey of India*, from the commencement in 1874 to the end of the official year 1875–6, prepared by Commander A. Dundas Taylor, Superintendent of Marine Surveys. The volume contains several appendices which embrace much valuable matter, as well as an index map of India, showing the surveys completed by the Marine Survey Department.

The second number of the *Proceedings* of the Royal Geographical Society contains, in addition to the usual matter, two papers of some interest, the one by Dr. Litton Forbes on the "Navigator Islands," and the other by Mr. W. Noel Sainsbury on the "Two Providence Islands."

Señor Francisco de P. Moreno, who is well known as a traveller in the Southern Pampas, and who is at present engaged in exploring the unknown regions of Patagonia on behalf of the Argentine Government, has sent a Preliminary Report of his proceedings, dated from the Rio Santa Cruz in December last, to the Minister of Foreign Affairs at Buenos Ayres, which is published in the *Nacional* of that city. After a voyage of eighteen days from the Rio de la Plata, he disembarked on November 18, at the mouth of the Chupat River, on the banks of which the colony of the same name is situated. The mouth of the Chupat was visited in 1833 by Lieutenant Wickham, of Fitzroy's Expedition, and its position was then determined to be 43° 20′ S., 65° 1′ W. Gr. The portion of the river which has yet been explored has a general direction from east to west, but at a distance of fifty to sixty miles from the sea, it turns to come from SSW., and points in the direction of the Rio Sengel, which rises in the Cordillera of the Andes of Patagonia. It has hitherto been supposed, and all maps indicate, that the Chupat rises in the Andes, and that the Sengel is probably one of its head streams; but from the information which he has gathered Sr. Moreno believes that it flows from the small lagoon of Colguape, and that it receives its regular supply of water, not from the Andes, but from a central Patagonian chain of hills which seems to extend from the Sierra de S. Antonio, which borders the Gulf of San Matias (42° S.), to near the sources of the Rio Chico in 49° S., and which is snow-clad in winter. One of the proofs that the Chupat does not actually flow from the direction indicated in the maps is that the Indians coming from the west have to traverse a country which is destitute of water in order to reach the river near the settlement of Gaiman. Sr. Moreno's Report also contains interesting notes on the climate and vegetation, and on the fossiliferous deposits of the neighbourhood of the lower Chupat. Among the fossils that of the great *Ostrea patagonica* is the most frequent, and of this Sr. Moreno has collected specimens, some of which weigh half an *arroba* (12½ lbs.).

The *Russische Revue* for February contains two valuable reports, by Alex. Czekanovski, on the scientific results of his Lena-Olonek expedition (1873–75), to which we have previously referred, describing the journey on the Lower Tungaska, and the second visit to the mouth of the Olonek and the Lower Lena. A biographical sketch of this scientific traveller is added.

The first *General Report on the Operations of the Marine Survey of India*, from the commencement in 1874 to the end of 1876, has newly been issued. After the abolition of the Indian navy, and the transfer to the Admiralty of all the materials for the construction of Indian coast-charts, in 1861, a period of more than ten years elapsed, during which little or nothing was done, and, owing to the great changes which had taken place in the configuration of the coasts and harbours during that time, the old charts had become in many places extremely treacherous guides. The urgent necessity for immediate action was pointed out in a memoir by Mr. Clements Markham, with the result that two surveying vessels were fitted out and have been at work in re-surveying important points since 1874. New charts of the entrances to Rangoon, Calcutta, and several other harbours, have already been completed.

Readers of *Petermann's Mittheilungen* will be glad to have the "Inhaltsverzeichniss" for the years 1865–74—the index of ten yearly and five supplementary volumes—which has newly been issued.

REVIEWS AND MAGAZINES.

In *Maga* the pleasant chronicler of "Devious Rambles with a Definite Object" gossips anent sea and land pebbles and crystals, and sounds the praises of the common flint and pudding-stone, when subjected to the manipulation of the lapidary. A "Wanderer" furnishes the editor with "Jottings," political, social, and peregrinatory, from the Tyrol and Italy: and a companion article to one on George Sand does full justice to Balzac's genius and perfect polish, while it admits his tediousness in digressions, and the cold-blooded cynicism with which he is fond of investing the human nature he depicts. A sketch of his life, drawn indirectly from his correspondence with his sister, Mdme. de Surville, gives an idea of the fecundity of a brain which lucubrated ninety-seven novels in all, and was generally driving more than one abreast; and the most characteristic of these, the *Chouans*, the *Histoire des Treize*, *César Birotteau*, *Père Goriot*, *Eugénie Grandet*, and the *Peau de Chagrin*, are carefully sketched. Besides a political article, *Blackwood* has this month one of those hearty "In Memoriams" which one remembers from of old, as the remnants of the elder band of contributors to *Maga* drop off in fullness of years and honour. "Lord Neaves" was of the age of the century, and forty of his seventy-seven years had been more or less spent in enlivening the pages of the magazine with sparkling verse and sportive essay. His Songs and Verses, and his Greek Anthology, tell of him as he was to the very last, and he cherished to the end a remembrance of the brightest days of the Northern Capital.

In *Macmillan* an appreciative article on Charles Kingsley notes the power he possessed, like that of Barham, of tossing any subject on which he was writing into sportive rhyme, and, by permission of Mrs. Kingsley, prints one or two specimens of this vein, as well as of his fugitive verses. Mr. Gifford Palgrave gives a graphic description of the crescent-like series of West Indian Islands, the lesser Antilles, affording glimpses of Martinique and the land of Napoleon's Josephine, Dominica, and Roseau; and recording, in more detail, a visit to the Grande Soufrière and Boiling Lake of Dominica. "The Black Country of Wolverhampton" (says the writer) "is a weird place, whether traversed by day or night; but it is 'mild-domestic' compared to Nature's own 'White Country,' the sulphur region of Dominica." M. H. de Lagarde gives a sketch of French *bourgeois* manners rather than morals in his article on French Morals and French Life, with some account of Alphonse Daudet's famous and realistic book *Fromont jeune et Risler aîné*. Perhaps, however, the most interesting paper in *Macmillan* is Mr. Freeman's rejoinder to Mr. Lowe on behalf of Owens College, Manchester, of the historical and philological teaching in which he speaks in highest terms, and of the work in which generally he says that it is truly a labour of love. He strives to point out to his antagonist that the Oxford of the twelfth and thirteenth centuries had more in common with the Manchester of to-day than the votaries of legend think for, and became a seat of learning because a chief and central town of the kingdom, and a

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busy haunt of men; and that so Manchester is really qualifying for the rank and power of a university, while as yet working under the humbler name of a college. Mr. Freeman goes on to bring his experience as an examiner to bear upon the Oxford examinations of late years, and, we are glad to see, negatives a good many of Mr. Lowe's old-fashioned conclusions and experiences.

In the *Cornhill* a paper on the "Gossip of History" chats delightfully on the eccentricities and inconsistencies of Milton, Nelson, Pitt, the later Stuart sovereigns, William III., and others. The writer adopts the Herodotean formula, "May I not incur the anger of any god or hero!" and then plunges into the naughtiest of stories, and ascribes the worst of motives—*e.g.*, Byron's campaign in Greece to a weariness of the Countess Guiccioli. A short Norwegian story, "Nils Jensen," is begun and ended in this number. The life of Mr. Blackmore's *Erema* quickens apace, and we have good hopes of this very original tale.

In *Temple Bar* the series of "Ministers and Maxims" illustrates *pro hac vice* Canning, and the watchword of "Men not Measures," while a memoir of Sir Christopher Wren brings us acquainted with some of his Roundhead friends as well as his blunt orthodox Church-dignitary relations. The writer has gleaned what he could from the *Parentalia*; but is he right in saying that the banqueting-room, which was built by Wren, and ceiled with Rubens's painting, was ever used as a military chapel? "A Handful of Miracles" is a gossip rather in Gil Blas' style, and therefore somewhat too broad. "Molière and his World" is ably sketched.

To *Belgravia*, also, Mr. R. A. Proctor contributes the attraction of his able and intelligible astronomical papers, notably so this month in his survey of "Suns in Flames," a catastrophe, we are assured, most unlikely to befall our sun for the next 2,000 years. Descending to terrene regions, we have in *Belgravia* two exceptionally good bits of biography—viz., "The Homes and Haunts of the Italian Poets," in which Mr. T. A. Trollope carries us through the youth, the brief political life, and the long wanderings of Dante, with lively sketches of the Florence, Milan, Ravenna, and Gubbio of other days; and a pleasant appreciative memoir of learned, practical, clever, and original Lucy Hutchinson, the pleasing Puritan wife of John Hutchinson (Governor for the Parliament of Nottingham Castle), and author, after his death, in 1664, of one of the most interesting of memoirs. Dr. Reade has the beginning of a story, where the scene is laid at Tenby; and Mr. Joseph Knight enlivens Lent with a peep at a Modern Green-room.

In *Fraser's Magazine*, A. K. H. B. discourses upon the proper significance of the phrase "A Long Look-out" with all the quaint and versatile fancy of his earlier essays. "A long look-out" implies something that has no speedy or final end, as the world or the life present, or the prospects of a young life, or De Quincey's "happiness in season" in the November and December nights, whose reading-time spring could not yet-a-while curtail. The essayist works round his subject to the universal yearning in man, honest and in earnest, for a longer look-out, a life and reunion after death. The concluding anecdotes in this essay are not a little touching. Mr. Proctor again comes before us here to discriminate and refute by the help of science the grounds of the faith professed by the novel sect of "the Religion of the Great Pyramid"; and Professor Newman has a profound essay on "Etruscan Interpretation." A short but exceedingly interesting paper deals with the natural and general history of the "Norfolk Broads," connected with the navigable rivers of Bure, Ant, Waveney and Yare, and offering to strangers a capital home-county tour of some three weeks. A full account is given of its fish and fowl, and, besides an account of the annual solemnity of swan-upping, there is a poetical recipe for swan-roasting, as in vogue at Norwich. The Broads are not without their attraction for the archaeologist, and it is well that of late the fens and they are drawing more eyes towards them.

The golden grain with which this month's *Argosy* is laden is not all "Gabriel's Appointment." Johnny Ludlow gives us a story called "Helen Whitney's Wedding," concluded in a single number, if, indeed, a wedding can be said to be concluded which is broken off on the morning of the event, on account of the scampishness of the bridegroom. Another simple and touching story called "True," is well worth reading, and we are as much in love with Mr. C. W. Wood's "Through Holland," which has now reached Amsterdam, as ever. The *Argonaut* has more of the history of King Harold's Church at Waltham Cross, by Mr. Winters, and some entertaining leaves from a tourist's note-book on the Mediterranean sea-coast. Mr. Wyke Bayliss, in his "Hobgoblins in Poetry and Art," points out a startling variation of Rare Ben Jonson's "I sent thee late a rosy wreath," by Byron in *Childe Harold*, "I send the lilies given to me, &c." In the *Ladies' Treasury* Mrs. Warren, the editor, has a tale with an object "The Way it is Done," continued in this number, which promises well. A practical paper in the same explains the Kindergarten system of education by gifts, occupations, and plays, as practised in America, and pronounces its results successful in good physical development, quickness of invention, mechanical skill, and general sharpness and handiness. The *Ladies' Treasury* is, indeed, something of everything, and generally satisfactory.

Cassell's Family Magazine furnishes more for the money, and as much variety, whether we consider "How to Listen to an Orchestra," or "A Night on a Morning Paper," or a family doctor's "Seasonable Advice for the Spring Months." This last is full of good common-sense, the doctor's best viaticum; and lays down wise cautions about wet feet, draughts, colds, clothing, and exercise. Mr. Arthur Arnold has a paper on Mackenzie Wallace's Russia, and Mr. R. A. Proctor explains "How great Storms arise." The poetry in *Cassell's*—*e.g.* "Faces in the Fire," by W. A. Gibbs—is also above par.

The *Covent Garden Magazine* has a well-directed article on "Workers at the Needle," leading up to the establishment of public work-rooms kept warm and light and clean, and superintended by responsible persons, as well as provided with tea and coffee. There are in it other practical papers—*e.g.*, one on "Cattle Buildings"—and a good sprinkling of short stories. In the *London Magazine* the best papers we note are "Poets of the Working Classes," which gives a sketch of the life of John O'Neil, the laureate of Temperance, to whom Cruikshank acted artist, though he owed his living to shoemaking rather than poetry; and an intelligent criticism of *Richard III.*, and the current drama, by the Lounger.

THE PROPOSED DIEZ PRIZE-FUND.

In the supplement to the *Allgemeine Zeitung* for February 18 we have an eloquent article from the pen of Dr. Hugo Schuchardt, Professor of the Romance Languages in the Austrian University of Graz, and one of the leading men in the field of Romance philology, on the subject of the proposed *Diez-Stiftung*. This is intended both to commemorate the founder of Romance philology and to encourage the studies connected with it. The idea appears to have found its first expression in Rome in the *Rivista di Filologia Romanza*: later it was taken up in Berlin, where a committee of twelve scholars, of whom eleven are Prussians, with nine of their number belonging to the Prussian capital itself, has issued an appeal to the public to come forward to assist in the creation of a Diez foundation; the administration of the funds which may be collected for that purpose is to devolve eventually on the Berlin Academy. Prof. Schuchardt, with his cosmopolitan views and wide sympathies, does not approve of the narrow and one-sided form the proposal is likely to take if allowed to fall entirely into the hands of a small knot of men in Berlin, and so he has undertaken to protest against it.

He begins by vindicating the truly international character of science generally and of philology in particular; and, after alluding to the confusion occasioned by the great Franco-Prussian war, he notices with hearty approval the way French savants have managed to forget the disasters of their country, or at least to keep the spirit of bitterness out of their writings, while he has to regret that the conduct of some of his countrymen, who could better afford to be forgiving, is the reverse of it. The storm has spent itself on the waves, and has left behind it a very heavy ground-swell: this is even less painfully evident from what is said on the subject than what is left to be inferred by the reader. However, nothing daunted, he goes on arguing with great force against Berlin and in favour of Rome. The reasons he adduces for his choice of Rome are so easily guessed that it is needless to dwell on them at length: suffice it to mention that, besides the thousand attractions which Rome must always have for Romance scholars and those interested in the history of the West of Europe, it stands in a country which may be regarded as neutral ground between Germans and Frenchmen, and in which their travels agreeably converge. Prof. Schuchardt is strongly of opinion that it would be exceedingly unwise to proceed without inviting the hearty co-operation of the Romance nations themselves, for among other reasons he has the candour to admit that since 1870 at any rate the progress of Romance scholarship is due principally, not to Germans, but to Frenchmen and Italians: even Roumania and Portugal have contributed their quota; and Spain, which three centuries ago produced the *Diálogo de la lengua*, is alone in having nothing to show.

We heartily wish the English students of Romance philology were numerous enough to make their voice heard in support of Dr. Schuchardt's protest, but we fear that an appeal to them would only bring more than ever into relief the fact that we have not any, or hardly any: we speak of them in the glottological sense, not in the linguistic one, which would embrace a motley crowd ranging from the readers of Dumas to the traditional *Anglais pour rire*, who wears knickerbockers and enjoys the inestimable advantage of having had twenty lessons in French from a Spanish refugee. But if we have few Romance scholars *vom Fach*, we surely have among us many men who feel a deep interest in Romance philology. The study of the Romance language has this peculiarity—it is the most perfect and extensive training-field for philology generally. Here we have a profuse variety of related tongues, and also the mother-tongue from which they are all descended: the study of the relations which are here clearly to be traced step by step is an unrivalled preparation for that of analogous cases where one of the data is wanting—say of the Aryan family of languages, where the parent-speech is only a matter of inference. To the English scholars, then, whose experience on this point of scientific training coincides with our own, we would be understood to appeal, hoping, as we do, that they will not stand aloof in insular unconcern while the struggle to honour the name of Friedrich Diez, and to advance the studies inseparably associated with his name, is beginning to create excitement among Continental scholars.

SELECTED BOOKS.

General Literature.

Gregorutti, C. Le antiche lapidi di Aquileja. Trieste: Dasc. 24 M.

Manne, E. D. de, et C. Menetrier. Galerie historique des acteurs français, etc., qui se sont rendus célèbres dans les annales des scènes secondaires depuis 1760 jusqu'à nos jours. Paris: Ollendorff. 50 fr.

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Musset, Paul de. Biographie de Alfred de Musset. Paris: Charpentier. 3 fr. 50 c.

Nisard, D. Renaissance et Réforme. Paris: Calmann Lévy. 7 fr.

Palmer, E. H. The Poetical Works of Behá ed dín Zoheir of Egypt, translated into English Verse. Cambridge: University Press. 10*s.* 6*d.*

Schultze, V. Die Katakomben v. San Gennaro dei Poveri in Neapel. Jena: Costenoble. 4 M. 80 Pf.

Theology.

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CORRESPONDENCE.

SHELLEY'S EARLIEST PUBLISHED VERSE.

London: March 10, 1877.

Pending the publication of my promised letter on the above subject, which anticipates anything of interest contained in the communication of Mr. H. Buxton Forman of this day, permit me to express my surprise at the manner in which that gentleman has alluded to *A Poetical Essay on the Existing State of Things.* One so tenacious of his privileges as a Shelleyan collector might, I think, have mentioned what is simply the fact, that but for the humble labour and unwearied research of the present writer neither Mr. Forman himself nor any of his numerous rivals would probably ever have known that such a poem had ever been written or published by Percy Bysshe Shelley. When I conclusively established that interesting fact, I made no secret of it; I did not confine it to a little *coterie* of admiring friends, or preserve it "as an item for a Shelley bibliography," as yet unpublished—I gave it to the world, and, in the hope of recovering a volume a single copy of which would probably now realise as much as the whole impression is said to have done in 1811, I circulated among the booksellers and librarians of the three kingdoms a printed notice, a copy of which I take the liberty of enclosing. When Mr. Forman's new edition of Shelley was announced, I thought it no trouble to call at his publishers, and to leave with them for Mr. Forman's use several copies of the same notice—a courtesy which Mr. Forman has not yet acknowledged, though on other literary matters I have had the pleasure of his correspondence. My enthusiasm on the matter was so great that I even ventured to request my illustrious friend the late George Ticknor, the historian of Spanish literature, with whom I had had a correspondence during many years, to have search made for it among the bookshops and libraries of New York and Boston. The last letter published in Mr. Ticknor's *Life* is one to the King of Saxony, dated "Boston, Sept. 29, 1870." Only four weeks earlier, in a letter of the greatest possible interest to me, and the last I ever received from him, Mr. Ticknor writes:—

"Boston: Aug. 29, 1870.

. . . "A copy of the little *Poetical Essay on the Existing State of Things* (London, 1811) cannot, I fear, be found in the U. States. Search has been made in vain for it in New York and Boston. . . .

"Yours very cordially,

"George Ticknor."

It may seem strange that I should have thought it not improbable that a copy of this poem might be found in the United States. It occurred to me as a possibility that some Irish emigrant to America in or about the period when the *Poetical Essay* was published, liking Mr. Peter Finnerty much and hating Lord Castlereagh more, might have carried the tract with him, indifferent to the literary value or worthlessness of the production. Shakspere and Marlowe treasures turn up unexpectedly in remote and obscure towns of Germany, brought there probably by early travellers, who may have thought as little of the value of the books they left after them as the shadowy exile of Erin whom I had imagined may have done of the *Poetical Essay.*

D. F. MacCarthy.

SPELING RIFAURM AND SIMPLIFIKAISHEN.

III.

Third and Laast Leter, in Glosik Speling.

Kenzingten: Maarch 12, 1877.

Three unfamilyer kombinaishenz ov leterz aar euzd in Glosik; DH faur dhi sound ov *th* in *the, this, that* (italiks signifei Nomik, aur Prezent Speling); ZH faur dhi sound ov *z* in *azure, s* in *pleasure, division, usual, usury,* beeing French *j*; and UO faur *ou* in *would, o* in *woman,* and *u* in *bull.* Dheez egzaamplz wuod konsikwentli bi ritn "dhi" aur "dhu, dhis, dhat, aizher, plezher, divizhen, euzheuel, euzheuri" aur "euzhuri," akaurding too dhi proanunsiaishen priferd, "wuod, wuomen, buol," dhi lengkth ov dhi vowel and dhi poazishen ov stres having been perpusli left unmaarkt. Widh dheez eksepshens, and wun udher eksplaind az it areizez, dhi foloaing werdz wil bi found too bee at wuns in Nomik and Glosik speling, and will serv as a kee too dhi hoal sistem:—

1) Week, 2) tail, 3) baa bazaar, 4) Saul Paul, 5) soap boat oak foal moan, 6) pool boom mood root, 7) sit, 8) set, 9) sat, 10) pot, 11) put (dhi gaim), but, jut, smut, 12) puot (dhi verb), 13) neidher (aur "needher;" alternutiv spelingz aar okaizheneli anek·st too shoa dhi eelastisiti ov dhi sistem), 14) oil, 15) noun, 16) feud, 17) yet, 18) wet, 19) whet, 20) hot; 21) peep, 22) bait, 23) tub, 24) dub, 25) chump, 26) jump, 27) kail, 28) gain; 29) fee, 30) vent, 31) thin, 32) dhen, 33) see, 34) whiz, 35) sheet, 36) vizhen (*vision*); 37) reel, rail, roan, roop; 38) peer, 39) pair, 40) oar, 41) poor, 42) long, 43) mum, 44) nun, 45) song.

Dhis givz dhi hoal alfabet, and, whotever alfabet bee silekted, dheez faurti-feiv kaisez of kombeind soundz must bee perfektli proaveided faur. When a kombinaishen iz broakn intoo too, a heifen aur an aksent maark must bee euzd, az in "bishup mis-hap, bodher pot-hous." Obzerv dhat dhair is noa *c* eksept in "ch," noa *q*, and noa *x*, dhi ferst beeing eksprest bei "k" aur "s," dhi sekend by "k," and dhi laast by "ks" or "gz." Aulsoa obzerv dhi dubl eus of "r," trild bifoar a vouel in "reel, rail, roan, roop;" voakel aafter a vouel in "peer, pair, oar, poor," whair it aulsoa chainjez dhi valeu ov dhi priseeding vouel, maiking foar neu difthongs, and whair its prezens indikaits dhat in adishen a sleit tril is admisibl dhoa not euzheuel. Dhi "voakel r" is never ritn whair dhis is not dhi kais; such a faurm az "laarf" faur "laaf" mai not bee euzd. In "peerring, pairring, poarring, poorrer," dhi ferst "r" iz voakel, dhi sekend trild. Too sai "peering, pairing, poaring, poorer" widh dhi trild "r" oanli, iz not riseevd Ingglish eus. Aulsoa obzerv dhat "er" iz euzd too represent dhi veri komen Ingglish sound in *virtue, pert, hurt, serf surf, myrrh, murmur; error dollar miller elixir,* ritn "verteu, pert, hert, serf serf, mer, mermer, erer, doler, miler, ilikser." Kompair "too er, an erer, to oker, an okurens" (*to err, an error, to occur, an occurrence.*) Aulzoa obzerv dhat "el, em, en," in week aur unaksented silablz reprisent dhi indistingkt sound veri vairriusli ritn in Nomik as in *principal, idol, madam, wisdom, ocean, motion,* in Glosik "prinsipel, eidel, madem, wizdem, oashen, moashen," which hav not a distingkt "en, un, an, on, el, al, ol, ul, am, um, om" sound. Feineli az rigaardz eisoalaited (aur izoalaited) werdz, dhai aar all ritn az strong aur emfatik eksept dhi aartiklz "a, dhi," faur which "u, dhu" might hav been euzd, but "a" indikaits an admisibl proanunsiaishen between a and aa (ritn a' in ekstended Glosik), and dhi saim apleiz too udher eusez of week "a." Again, "dhi" iz dhi sound aulwaiz euzd faur *the* befoar vouelz and admisibl at aul teimz.

Dhe eksplunaishenz abuv givn sufeis too shoa dhi prinsiplz ov dhis keind ov reiting. Dhi proanunsiaishen heer euzd mai aur mai not bee aproovd ov; dhat iz nuthing too dhi perpus, bikauz eni udher riseevd proanunsiaishen kuod hav been eekweli eezili ritn, az shoan bei dhi alternutiv proanunsiaishenz okaizheneli anekst. Dhi veri silekshen ov leterz mai bee disleikt; dhat iz aulsoa not too dhi perpus, faur anudher silekshen meit bee maid. Dhi objekt ov dhis leter iz too illustrait "dhi prinsipl ov kombinaishenz" apleid too a seerrieez ov leterz, silekted widh dhi veu ov emploiing aurdineri teips oanli, ov beeing eezili lejibl too a nomik reeder, ov beeing eezili lernt by a glosik aur jenurel Ingglish foanetik reeder, and ov eezili leeding such a reeder too reed nomik, and aulsoa ov admiting ov aul dhi neeseeri ekstenshenz. Widh dheez ekstenshenz, however, ei shal not trubl dhi reeder, az dhai wuod rikweir ditaild eksplanaishenz, but in veu ov dhem ei must rikwest dhoaz hoo wuod unwitingli spoil dheez adishenz bei prizeumd improavments in dhi "riseevd" paart ov mei sistem, not too euz dhi term Glosik in referens too dhair oan rizults. It woz not konsiderd ov grait impoartens dhat dhi glosik kombinaishenz euzd shuod not okeupei moar spais dhan dhi oald, but in point ov fakt dhi number of leterz in eni sentens iz about dhi saim in eech kais; dhus dhi prezent sentens kontains 245 leterz in glosik, and wuod hav kontaind 258 leterz in nomik speling. In a hoal paij probabli dhi number ov glosik and nomik leterz wuod bee moar neerli dhi saim. Spais iz a veri smaul konsideraishen in komparisen widh dhi utherz.

·Too impoar·tent points hav not ·yet been noa·tist,—ak·sent and em·fusis. Dheez dif·er in ·dhis respek·t. ·Ak·sent (in Ing·glish) aplei·z too ·wun ·fikst sil·ubl in a werd of moar dhan wun sil·ubl, soa dhat whair-ev·er dhi werd oker·z ·dhat sil·ubl haz grai·ter stres dhan en·i ajai·sent sil·ubl. It iz reprizen·ted bei a ternd peer·riud plaist imee·dietli aa·fter a long vou·el aur unanaleizd difthong (aur dip·thong) such az ei, oi, ou, eu, eer, air, aar, aur, oar, oor; and aa·fter dhi kon·soanent aur kon·soanents fol·oaing a shaurt vouel. Noa· glos·ik vou·el sim·bel reprizen·ts an intrin·sikeli long aur shaurt vou·el, and ee·ch admits· ov bee·ing lengk·thnd aur shaur·tnd bei dhis sim·pl kontrei·vens, which faur ·dhat perpus mai bee au·lsoa aplei·d too mon·oasil·ublz. Ei hav in dhis par·ugraaf maarkt dhi ak·sent in ev·eri kais, inkloo·ding long vou·elz in mon·oasil·ublz. Dhi sek·enderi ak·sent nee·d not bee disting·gwisht from dhi prei·muri, when rit·n, aur from ab·sens ov ak·sent when left un·ritn. It is kweit ob·viusli nee·dles faur meer Eng·glish ree·derz, too maark dhi ak·sent in kom·en werdz. ·Em·fusis dif·erz from ak·sent az aplei·ing too mon·oasil·ublz aur hoa·l werdz, and az bee·ing ver·i vair·riubl (·not ·vai·riubl, which iz Skoch), soa dhat ·dhi sai·m werd wil sum·teimz bee emfat·ik and sum·teimz week. It iz au·lsoa maarkt bei a ternd peer·riud,

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which, houever, iz ·nou plai·st be·foar· dhi ferst let·er ov dhi hoa·l werd, az in "ei ·noa ·dhat, dhat ·dhat dhat ·dhat man sez iz troo" (*I know that, that that that that man says is true*), and "Dik gaiv ·too pens too ·too men, and Tom gaiv hiz ·too, ·too, too ·too, ·too" (*Dick gave two pence to two men, and Tom gave his two, too, to two, too*). Dhis is of·n a ver·i konvee·nient sein, serving dhi per·pus of ital·iks, and disting·wishing homof·unus (not ·hoa·moafoa·nus) werdz, az in the abuv·egzaa·mplz. In dhi nekst par·agraaf ak·sent and em·fasis wil bi maarkt okai·zuneli oa·nli.

Dhi naiteur ov dhi Ref·aurmai·shen and sim·plifikai·shen ov our speling, which seemz too mee praktikubl iz shoa·n in dhis aartikl. Az a meer foanet·ik in·stroument ei hav euzd Glos·ik ekstensivli and sukses·fuoli, but ei am euzing Glosik heer meerli az an il·ustrai·shen, not az a rek·umendai·shen. Dhi three grait prinsiplz which it is ment too il·ustrait (aur ilus·trait) aar:—1) invair·riubil·ity ov meening in kom·binai·shenz; 2) absens ov neu leterz; 3) eez faur reeding bei boath ('not ·boa·dh, which is Skoch) Nomik and Glosik reeders, and faur reiting bei Glosik reiterz, hoo wil see a meening in everi kombinaishen ov leterz (not in eech sep·uret leter) which dhai euz, and hoo, it iz too bee hoapt, wil never be foarst too emploi· Nomik speling, aldhoa ov koars dhai wil bee at perfekt liberti too adopt it, if dhai thingk it werth dhi laiber its akwizishen entailz.

Nomik speling az nou egzisting haz grait valeu and shuod not bee tamperd widh. It is veri dif·ikelt too akweir· faur dhi graiter number ov reiterz, dhoa ('not ·thoa, which iz Skoch) udherz lern it widh eez; but faur eni wun hoo is eust too it, it iz a meer aflik·shen too bee oableijd too maik chainjez widh his hand, aur too veu dhem widh hiz ·ei. Dhair iz noa reezn in dhi werld whei hee shuod hav too doo soa, eksept in reeding dhi reitingz ov dhoaz hoo hav been spaird dhi stil graiter aflikshen ov having too lern Nomik speling at aul. Wheil wi seek too rilee·v dhi reizing jen·urai·shen wee shuod not aflik·t dhi elder, and dhi lat·er in ·its tern shuod doo everi thing in its pouer too faur·werd dhi ed·eukai·shen ov dhi faur·mer. Dhi wai in which dhai ·kan asis·t iz sim·pli ·not too opoa·z. ·Aul dhat dhai hav too ·doo iz, too rekogneiz a neu foanet·ik aurthog·rufi too bee ·gu0d, when it indikaits a ·risee·vd proanun·siai·shen, and when it fasil·itaits dhi akwizish·en of pou·er too reed widh ·dhat proanunsiaishen such printed Ing·glish buoks az aulred·i egzis·t.

Dhi inven·shen ov a euniver·sel alfabet—dhat iz, dhi determinaishen ov dhi foanetik elements too bee reprizen·ted—and ov dhi best faurmz ov simbelz faur indikaiting dhair foanet·ik rilai·shenship and moadz ov sin·thesis, aar kwes·chenz which ei shuod bee dhi laast too steifl, kwes·chenz which hav okeupeid and kontin·eu too okeupei a laarj shair ov mei teim and thaut, but dhai hav nuthing whotev·er too doo widh dhi Rifaurm and Simplifikaishen ov aur Speling faur Edeukai·shenel perpusez. Wee aar a veri long wai indee·d from beeing aibl too solv dhi ferst ekstree·mli interesting problem satisfak·turily. Dhi lat·er oferz noa mateer·riel dif·ikeltiz, and it haz bikum· our deuti too undertaik and konduk·t it too a sukses·fuol isheu. Whedher a Roiel Komish·en, az sujes·ted bei dhi Lunden Skool Board, wil suksee·d in dooing soa iz a mater ov graiv dout, but, az ei bifoar sed, nuthing kan bee dun widhout guvernment sangkshen too euz dhi neu sistem in subsideizd skoolz, and in sivil servis egzam·inai·shenz. Bifoar, houever, a guvernment inkweirri iz aurderd a guod kais must be maid out, and praktikel planz sat·isfei·ing dhi kondishenz ditai·ld in mei ferst ·too leterz must hav been proapoazd, divel·upt, and tested. Az aulred·i menshend, ei am not proapoa·zing Glosik faur adopshen. Glosik woz invented and divel·upt, and iz beeing nou euzd faur udher perpusez, which must bee subservd kweit indipen·dentli ov its adopshen bei skoolboardz and guvernment. Az such, ei deprikait ·eni aulturaishenz in a sistem which has kauzd mee yeerz ov ther and praktis too eelab·urait, bei persnz hoo hav perhaps not spent soa meni ·ourz, sertenli not soa meni ·weeks, az ei hav spent ·yeerz upon· it, and hoo aar prob·ubli kweit ignurent ov its deliket dee·tailz. But ei doo not plais it in opoazishen too eni udher sistem, which mai bi found too aanser skoolboard aur filosofikel perpusez beter. Let, houever, dhoaz hoo maik propoazishenz ov dhis saurt rimember dhat dhai aar atak·ing a veri difikelt problem, which kanot bi solvd kuren·ti kal·umoa (Ing·glish proanunsiaishen ov *currente calamō*), and rikweirz long praktikel akwaintens widh neumerus dee·tailz, bifoar ·eni soaleushen at ·aul shuod bee braut bifoar dhi publik. Ei much feer dhat meni wuod-bi speling rifaurmerz hav not ritn az much az dhis wun leter in dhair oan proapoazd aurthografi, and dhat, if dhai ·hav venteurd on such a treiel, it wuod be found dhat dhair reiting woz fuol ov in·konsis·tensiz. At leest dhis is mei ekspeerriens ov aulmoast aul ('not ·aul) atemts dhat ei hav seen in maneuskript aur in print, and ei hav seen a veri laarj number ov dhem. Ov koars such proapoa·zelz need not bee konsid·erd. Wee shal doo noa guod bei an in·konsis·tent, aur an un·sistemat·ik, aur an in·komplee·t aurthog·rufi.

"[Let·s] raa·dher bair dhoaz [nom·ik] ilz wee ·hav,
Dhan flei too udherz dhat wee ·noa not ov."

ALECSAA·NDER JON EL·IS.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 17.—3 P.M. Royal Institution: "French Revolution and English Literature," by Prof. H. Morley.
3 P.M. Physical: "On some Points which have a Bearing on the Theory of the Photographic Image," by Capt. Abney; "On the Modification of Mance's Method of measuring the Resistance of Batteries, &c.," by O. J. Lodge; "Certain Experiments with a large Induction Coil," by W. Spottiswoode.
3 P.M. Saturday Popular Concert.
MONDAY, March 19.—3 P.M. Asiatic.
5 P.M. London Institution: "Waves and Tides," by A. Tylor.
8 P.M. British Architects.
8 P.M. Society of Arts: "The Chemistry of Gas Manufacture," III., by A. Vernon Harcourt.
8 P.M. Monday Popular Concert.
TUESDAY, March 20.—3 P.M. Royal Institution: "Human Form," by Prof. A. H. Garrod.
7.45 P.M. Statistical: "The Cost of English Local Government," by Capt. P. G. Craigie.
8 P.M. Civil Engineers: Discussion on "The Transmission of Motive Power to Distant Points;" "The River Thames," by J. B. Redman.
8.30 P.M. Zoological: "On the Mammals of Asia Minor," by C. G. Danford and E. R. Alston; "On the Myriopoda obtained by the Rev. G. Brown in Duke of York Island," by A. G. Butler; "Notes on the Anatomy of the Musk Deer," by Prof. A. H. Garrod; "Remarks on the Affinity of *Mesites variegata*," by E. Bartlett.
WEDNESDAY, March 21.—7 P.M. Meteorological: "Results of Meteorological Observations at Patras, 1874–5," by the Rev. H. A. Boys; "Contributions to the Meteorology of the Pacific—Fiji," by R. H. Scott; "Local Diurnal Range," by S. H. Miller.
8 P.M. Geological.
8 P.M. Society of Arts: "Vital Air," by Dr. B. W. Richardson.
8 P.M. British Archaeological: "On Ancient Needles and Needlecases," by H. Syer Cuming; "On a Crypt at Aldgate, recently demolished," by E. P. Loftus Brock.
THURSDAY, March 22.—3 P.M. Royal Institution: "Theory of Music," by Dr. W. Pole.
7 P.M. London Institution: "Spinoza," by Prof. Clifford.
8.30 P.M. Royal. Antiquaries.
FRIDAY, March 23.—7.30 P.M. Sacred Harmonic Society, Exeter Hall (Haydn's *Seasons*).
8 P.M. Quekett.
9 P.M. Royal Institution: "Influence of Chemical Constitution upon Refraction of Light," by Prof. J. H. Gladstone.

SCIENCE.

RECENT WORKS ON THE LEPIDOPTERA.

Illustrations of New Species of Exotic Butterflies. By William C. Hewitson. Volumes I.–V. With 300 Coloured Plates, 4to. (London: Van Voorst, 1855–1877.)

Reise der Oesterreichischen fregatte "Novara." Zoologischer Theil. Zweite Abtheilung. Lepidoptera. Von Dr. Cajetan Felder und Rudolf Felder (und A. Rogenhofer). Parts 1–5. Large 4to. (Vienna, 1867–1876.)

Les Papillons: Organisation, Mœurs, Chasse, Collections, Classification, Iconographie et Histoire des Papillons d'Europe. Par A. Depuiset. Second Edition, 4to. (Paris: Rothschildt, 1877.)

A Monograph of the Geometrid Moths or Phalaenidae of the United States. By A. S. Packard, Jr., M.D. 4to. (Washington, 1876.)

Lepidopteros Patagonicos observados en le viage de 1874, por El Dr. D. Carlos Berg. [In the *Acta de la Academia Nacional de Sciencias exactas existente en la Universidad de Cordova.* Tomo 1, folio.] (Buenos Aires, 1875.)

THE several works of which the titles are given above are sufficient evidence of the great zeal which at the present time is bestowed by Entomologists on the lovely tribes of butterflies and moths, insects which from our earliest childhood have engaged our attention, and which (either from the elegant symbolism with which, from the earliest classical ages, they have been invested as representing the human soul, or in the attractive examination of their different transformations, and the beautiful forms and colours of their final winged state) have rendered them among the most interesting portions of the animal kingdom.

These insects, which in our English tongue are known under the names of butterflies and moths, conjointly form the order to which Linnaeus applied the name of Lepidoptera—*i.e.* scale-winged—from the organs of flight being clothed with an infinite number of minute scales, arranged like those of a fish, or like the tiles of the roof of a house. By the French they are conjointly termed *Papillons.*

The number of species of these insects is far greater than is generally believed. As in their caterpillar state they occupy an important share in the economy of nature by feeding upon the leaves of plants and trees, and as some vegetables give support to several, or even many distinct species, it will be at once perceived that the number of different kinds must be considerably greater than that of plants. In like manner the plant-feeding beetles (Phytophaga) are by far the most numerous of the Coleoptera, the species of Chrysomelidae and Curculionidae appearing to be endless.

The species of butterflies known at the present time cannot be under 10,000, but the number of moths exceeds them by at least twenty, if not thirty, fold: for example, while we have in this country about sixty species of butterflies, we have at least 2,000 species of moths, the minute kinds belonging to the single Linnean genus, Tinea, numbering between 700 and 800. No wonder then that these pretty creatures have always been great favourites with collectors.

The works mentioned at the head of this article are all devoted to the study of these insects, but they differ greatly *inter se*, in their character and in the mode of treatment of the subject.

Entomologists who have for the last twenty-two years periodically welcomed the appearance of the quarterly parts of Mr. Hewitson's *Exotic Butterflies* will regret the termination of that work with the last part of the fifth volume just completed.

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Entirely devoted to the beautiful tribes of butterflies, Mr. Hewitson has, regardless of cost, formed the most extensive and most splendid collection of them in existence, having employed many different collectors in various parts of the world. His works prove him to be an admirable artist, and more especially an unequalled colourist, the three hundred plates of his work having been drawn by himself on the stone, and no expense having been spared to hand-colour the figures in the most elaborate manner, which has, in most instances, incurred a cost of more than half of the entire price of the work, which contains 2,113 figures, illustrating 1,167 new species, together with sixty-five others which had been previously figured in an unsatisfactory manner. The species represented in these figures are entirely exotic.

The second work mentioned at the head of this article, commenced by Dr. Felder, the Burgomaster of Vienna, with the assistance of his son, Rudolf, was temporarily suspended by the untimely death of the latter, but was brought to a close at the end of the fifth Heft in the course of the last year. Instead of being, as might be inferred from the title, a description of the species of Lepidoptera collected during the voyage of the Austrian vessel the *Novara*, it has been made to embrace whatever new and interesting species its author had obtained from other sources, and hence we find it enriched with species collected by H. W. Bates on the Amazons; Lindig, in New Granada; Semper, in the Philippines; Angas and Miskin, in Australia; Salvin, in Central America; Moritz, in Venezuela; Muirhead, in North China; Gundlach, in Cuba; Nietner, in Ceylon; Doleschall, in Amboyna; Wallace and Lorquin, in the Eastern Archipelago; Oxley, in New Zealand; Trimen, in South Africa, &c. Although it may be matter of regret that so many fine things collected by so many English collectors should not have been published in our own country, we gladly welcome the admirable representations of them given in this splendid work issued by the Austrian Government. The plates are both drawn and coloured with the utmost care; they are crowded with figures, many of those in the last part of the work containing between fifty and seventy full coloured figures. The text of the last parts of the work has been executed by Herr Rogenhofer, of the Vienna Museum, and consists simply of the names of the species with their localities, which is to be regretted, as the earlier parts contained ample descriptions of the species represented.

The third work on our list is of a totally different character from the two preceding, being a popular volume with showy plates, intended to diffuse a taste for the science. It is divided into two parts, the first, consisting of 203 pages, being elementary and giving a general account of the structure, habits, transformations, mode of capture and preparation of specimens for the cabinet, followed by a short popularly-written account of each of the families of butterflies and moths, illustrated by 260 woodcuts, which have already done service in this country in Mr. Wood's *Insects at Home* and *Insects Abroad*. The second part of the work, which here appears as a second edition, is intended as a descriptive illustration of the fifty coloured plates with which the work is ornamented, but unfortunately the descriptions of the species represented have been omitted, the text being simply confined to the name of the species, with its various European localities, and to a short description of the caterpillars, where known, and the names of the food-plants. The plates accompanying this part of the work, representing plants and insects, are designed exactly on the plan of those published in this country by Messrs. Noel Humphreys and Westwood, some of whose figures are directly copied without acknowledgment. The work is published at too low a price (30 francs) to allow of the plates being sufficiently carefully coloured, and it is to be regretted that many of the coloured figures have been copied from unsatisfactory originals found in older books. To those, however, who are beginning the study, and who have no other books to refer to, this work, which leaves nothing to be desired in respect to its printing and paper, will be useful, especially as it forms a handsome drawing-room table book in its illustrations of flowers in conjunction with the caterpillars and perfect insects, of which it must, however, be borne in mind that only a selection of the most showy species is given, the Microlepidoptera, as the small moths are termed (of which there are many hundred European species), being despatched in three plates.

Dr. Packard's ponderous volume on the Geometrid Moths of the United States is an admirable contribution to the science of Entomology, and is devoted to those elegant moths of which the caterpillars, in their movements, resemble the action of a pair of compasses, whence they are termed loopers, or geometers (earth-measurers). They are very numerous in England; our common magpie moth, so frequently seen in gardens, and of which the caterpillar feeds on the common currant-trees, being one of the best-known examples. The work before us is a perfect monograph of the North American species of the family, by a writer well known for his previous valuable contributions to the science, commencing with about forty-five pages of general introductory matter, and terminating (after the careful generic and specific descriptions) with an elaborate essay on the geographical distribution of the species. The plates are excellently drawn, and are crowded with figures, six plates being devoted to the arrangement of the wing-veins of the different genera.

The work of Dr. Berg (the last on our list) is a descriptive list of the different species of moths and butterflies which the author met with in his travels in Patagonia. The descriptions are carefully made, one new species of butterfly being added—namely, *Pieris achamantis*, allied to *P. Ilaire* and *P. monuste*.

J. O. Westwood.

SCIENCE NOTES.

BOTANY.

Reproduction of the Ascomycetes.—This long-vexed question seems farther from reaching a satisfactory conclusion than ever. Since Van Tieghem and Brefeld brought their seemingly strong objections against the pollinodium and ascogonium theory considerable doubt has been cast upon the up till then generally accepted theory of their sexuality. Cornu was the next to follow on their side with a paper in *Annales des Sciences Naturelles* (July, 1876), in which he records his success in producing the germination of certain spermatia. In this fact, Cornu thinks, lies a strong objection to their being sexual organs—though it is hard to see why. He thinks, too, that the difficulty of germination in these organs would tend largely to the wide diffusion of their respective species from the chances of their not at once finding a suitable nidus. One would think that a readiness to germinate would be a much more useful quality in respect of diffusion, and this opinion is justified by the fact that in the cases of the most largely diffused fungi (such as the ubiquitous *Peronospora*, *Cystopus*, *Puccinia*, &c.), the corresponding reproducing organs show the utmost readiness to germinate. Dr. Hermann Bauke, in his *Beiträge zur Kenntniss der Pycniden* (*Nova Acta*, Dresden, 1876), expresses his opinion that the mere capability of germination of the spermatia is no satisfactory proof against the supposition that these organs are those of reproduction. Dr. Stahl, too, has made numerous experiments, and has no doubt as to the sexuality of the Lichens (a subdivision of the Ascomycetes), and such a statement coming from so careful an observer must be received as important to the question at issue. We may expect full details of his further work on this subject shortly. In the meantime, we have only to observe that in so highly-organised plants as the Ascomycetes total asexuality would be an anomaly, and the opinion, expressed so freely by some, that because one particular theory of their sexuality has been supposed to be quashed, no such reproduction exists, must be condemned as premature and illogical.

In the *Journal of Botany* of this month Mr. Hiern calls attention to a note by A. de Candolle (*Bulletin de la Société Botanique de France*, tome xxiii., séance du 9 Juin, 1876) on the Nomenclature of Spiral-direction in Plants, a subject in which much inconvenience has been recently caused by the want of a uniform formula in describing the direction of a given spiral. The method of Linnaeus was to describe that direction as right-handed which appears so from the point of view of the centre, and *vice versa*; and this at least has a philosophical basis, as Mr. Hiern points out. He says:—

"It is obvious that rotation around an axis is a geometrical conception, and that the axis itself is in general the proper line from which the direction of rotation should be conceived; and, therefore, it is more appropriate to call that direction right-handed which appears so from the axis rather than that which appears so from some other points or lines in space wholly exterior to the rotating body or figure."

It has lately been the practice, however, of a few botanists, notably of Mr. Bentham, Dr. Hooker, and Dr. Asa Gray, to reverse the Linnean directions in their descriptions, and it is to be hoped that the rational rule given above, and supported by A. de Candolle, will be universally resumed.

Owing to the retirement of Prof. Dickie the Chair of Botany in the University of Aberdeen will be soon vacant. Among the candidates for the post are Prof. W. R. McNab, Dr. J. W. H. Trail, Rev. J. M. Crombie, Dr. I. B. Balfour, and the Rev. Dr. Brown.

M. Van Tieghem has been made a Member of the Institute of France, in room of the late Prof. Brogniart.

Cultivated Plants; their Propagation and Improvement. By F. W. Burbidge. (Edinburgh: Blackwood.) Not only the young gardener, for whom it is chiefly intended, but those who are interested in the pursuit of gardening without any professional object, will find in Mr. Burbidge's book a handy companion in their work. Valuable information is to be found on the subjects of grafting and budding, natural and artificial fertilisation and cross-breeding, and the notes on the

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propagation of the most popular groups of cultivated plants will form a useful reference to the inexperienced. The author hopes that his book "may serve young gardeners as a stepping-stone to works of a higher scientific character, and more especially to those of Charles Darwin." Apart from this we do not find his ambition thrust upon us, and the value of the book is not at all diminished by it. The fact that it contains a large number of fair illustrations explains the rather high price of a book meant to be popular. We regret to notice a number of awkward misprints in the scientific names.

Text-Book of Structural and Physiological Botany. By Otto W. Thomé. Translated and edited by Alfred W. Bennett. (Longmans.) Mr. Bennett has produced a book which will prove very useful to the class of students for whom it is intended, mainly in encouraging the investigation of the minute structure of plants, and as introductory to the English edition of Sachs' *Lehrbuch*, by himself and Professor Dyer. For this purpose the original work of Thomé was not sufficient—it has been largely superseded in the German schools by Prantl—and accordingly Mr. Bennett has had to make many notes and additions, not all of which are the best that could be desired: for instance, when he regards the overgrowths of wax as "certainly of the greatest importance for the life of the plant" (p. 54), he will find many who do not agree with him. The illustrations in the first three chapters, which deal with the elementary organs, need not have been so numerous, and ought certainly to have been less coarse. It is for *this* branch of the subject in particular that figures are most needed by the junior English student, and these figures should be the best obtainable. It seems to us also a mistake that the first figure of a cell which he gives should have its protoplasm contracted by alcohol, instead of a cell in its normal condition, which is made to follow. At page 166 will be found two unfortunately chosen and badly executed illustrations of the "mode in which a fungus-hypha penetrates through several cells;" and at page 272 the spermogonium of *Puccinia graminis* is figured after De Bary in a way which we fear will defy the learned Professor to recognise in it his own hand. The translation is perfectly successful, and, with Mr. Bennett's notes and additions, the result is a book much to be preferred to the original.

ASTRONOMY.

Struve's Mensurae Micrometricae.—In the first volume of the Dun Echt Observatory Publications, Lord Lindsay has rendered an important service to astronomers by presenting in a convenient form the collected results of Struve's measures of double stars as given in the several parts of the *Mensurae Micrometricae*, a work which may be looked upon as the standard in this branch of astronomy, but which, unfortunately, is so scarce as to be inaccessible to most observers. Under Lord Lindsay's instructions, Dr. Copeland has brought up the places of the stars to the epoch 1875, and has deduced the mean distance and position angle of the components from all Struve's measures, besides adding particulars as to their magnitude and colour, points to which Struve devoted particular attention, though the scale of magnitudes he adopted differed greatly from that of other observers. The catalogue contains altogether some 3,000 stars, and its arrangement appears to leave nothing to be desired. In the Appendix is given a table of the precession in declination and a diagram showing the precession in right ascension for ten years, both of which will be found very convenient for bringing up the place of a star to any other epoch.

Astronomical Observations on the Atmosphere of the Rocky Mountains.—Prof. Henry Draper has taken advantage of a hunting-excursion to observe the effect of elevation on the transparency and steadiness of the air, as bearing on the question of establishing an observatory at a great height above the sea, an idea which suggested Prof. Piazzi Smyth's expedition to the Peak of Teneriffe, and which was further carried out in the selection of a mountain station for observing the solar eclipse of 1871 in Southern India. Prof. Draper's experience is certainly not encouraging. At Salt Lake City, nearly 5,000 feet above the sea, and also at higher elevations on the Pacific railroad, he found the air very unsteady, and the twinkling of the stars very troublesome, while on enquiry it turned out that on the average 194 days of the year are cloudy, though the rainfall is only about eighteen inches. Other places at higher elevations were equally disappointing, the air, though very transparent, being very tremulous, with the exception of one station, 8,900 feet above the sea, where on two successive nights the air was remarkably pure and tranquil, though the furious wind would make it difficult to use a large telescope, while the intense cold at all these elevated stations would prove a great hindrance to effective work. In any case observations could only be carried out for five months of the year, the district being impassable from snow during the months from October to May.

The New Star of 1866.—After the disappearance of this star to the naked eye, it appears to have been watched in the telescope by only two observers, Schönfeld and Schmidt. The latter has now discussed in the *Astronomische Nachrichten* the observations which he has made pretty continuously for the past eleven years, tending to show that there has been a decline of brightness from the second to the tenth magnitude, at first very sudden, and then more and more gradual, till in the last year or two it has become nearly imperceptible. During the whole period there have been fluctuations of brightness at tolerably regular intervals of ninety-four days, which Schönfeld was the first to point out, and which Schmidt has confirmed from the whole series of observations. While these changes of brightness were taking place, the colour of the star appears to have remained pretty constant, being pale yellow as long as it could be distinguished with certainty.

Variable Stars.—In the same publication, Mr. Chandler, of New York, gives observations made in 1875 of twenty-five variable stars, from which the epochs of maximum or minimum together with the brightness expressed in Argelander's scale are deduced. The observations were made by the method of step-estimations, the variable being compared with several stars in its neighbourhood.

Borrelly's Comet.—The unfavourable state of the weather has interfered greatly with observations of this object, which attained its maximum brightness on February 18, when it was just visible to the naked eye, being at a distance of about twenty-five millions of miles from the earth, or very little more than a quarter of the distance of the sun. It receded very rapidly after that time, still moving northwards, and soon became an extremely faint object, while the presence of the moon effectually prevented observations being made. P. Secchi, however, has succeeded in seeing its spectrum, which he finds to be composed of three bright bands—one broad and bright in the green, another narrower in the blue, and a third still narrower and less refrangible. Owing to the extreme faintness of the spectrum, it was not possible to fix their position, but they seemed to correspond to the three bands ordinarily seen in the spectra of comets. P. Secchi also took advantage of the absence of moonlight during the eclipse on February 27 to examine the spectrum again, but he was not able to add anything to his former results.

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(*Monday, February* 26.)

SIR E. COLEBROOKE, Bart., M.P., in the Chair. Mr. Edward Thomas, F.R.S., communicated a paper "On the Early Faith of Asoka," in which he reviewed at great length, and with a full examination of the various authorities connected with this subject, the opinions that have been held by the most eminent Oriental scholars; at the same time expressing his judgment that there had been too great haste in assuming Asoka to have been a Buddhist, and the energetic advocate of Buddhist doctrines, till a comparatively late period of his life. In the course of his argument Mr. Thomas showed that many distinguished students of Indian antiquities, as Mr. J. W. Traill, Dr. Caldwell, Capt. Low, Dr. Stevenson and General Cunningham—nay, even Mr. B. H. Hodgson and the late Prof. H. H. Wilson—had assented to the belief that much popularly-called Buddhism is, really, a remnant of the earlier system of the Jainas: Colebrooke even went further, as he admitted that Buddhism might be an emanation of Jainism. Mr. Thomas then proved from the overwhelming testimony of his inscribed and still existing edicts that Asoka's faith truly exhibits three distinct phases:—(1) when he was a follower of the Jaina system; (2) when his views were becoming modified; and (3) when, towards the close of his life, he is clearly an outspeaking Buddhist. Mr. Thomas further pointed out that evidence could be produced of the antiquity of the Jaina beliefs, even from Brahmanical sources, and quoted the words of the eminent recent traveller, M. Rousselet, with reference to the documents still in possession of the Jainas. Mr. Thomas adds some curious evidence as to the concurrent state and progress of Brahmanism, from the numismatic remains of a people who we may suppose ruled in the first century B.C.—viz. the Indo-Scythic Princes. Here we find no less than six sets of Gods in contemporary use, showing clearly that, at that period, *Brahmanism* had not as yet emerged from *Saivism*.

CHEMICAL SOCIETY.—(*Thursday, March* 1.)

PROF. ABEL, F.R.S., President, in the Chair. The President called on Prof. E. T. Thorpe to deliver his lecture on "The Theory of the Bunsen Lamp." The speaker, after some preliminary remarks as to the great value of this instrument, both to the scientific chemist and also in the arts, gave a short description of the lamp, and proceeded to show the principle on which it acted. The gas issuing from the jet draws in air through the holes in the side, and becomes mixed with it in the tube, the amount of air being about 2 to 2½ times the volume of the gas, and as it burns on an average 80 litres of gas per hour, as much as 250 litres of the mixed gases passes through the tube of the lamp in that space of time. After having sketched the progress of the mixture of gas and air up the tube, attention was directed to the flame itself, which is hollow and contains a large internal space of the uninflamed gaseous mixture. As it has been found that a mixture of gas with less than 3½ times its volume of air will not burn, it is only, therefore, when it meets with an additional supply of oxygen from the surrounding air that combustion occurs. The composition of the gas in the tube and in various parts of the flame was then studied; and the probable causes of the want of luminosity in the flame stated. These are due to the dilution of the gas by the nitrogen, the oxidation of luminiferous material, and the depression of temperature produced by the diluting gases, such as nitrogen, carbonic oxide, and aqueous vapour.

LINNEAN SOCIETY.—(*Thursday, March* 1.)

PROF. ALLMAN, President, in the Chair. Mr. John Ball, F.R.S., president of the Alpine Club, read an important communication on "The Flora of Marocco." This interesting country, as he remarks, though within easy distance from London, is virtually a *terra incognita* to Europeans; the population, descendants of the once warlike Berbers, being thoroughly hostile to the entrance of strangers and Christians. Zanoni, in 1675; Spotswood, 1673; and Broussonnett, 1790-9, were among the earlier botanists who endeavoured to collect plants in the country. Those gathered by the last-mentioned got scattered in European herbaria, though Cavanilles secured a fair share of honour to Spain by his notices of them in the scarce periodical

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Ann. d. Ciencias Nat. M. Cosson recently has been working at some of Broussonnett's material deposited in the Montpellier Museum. Schousboe, Danish Consul at Mogador, 1801, left unfinished a Flora of Marocco. Jackson, 1809, in his account of this empire, notices the curious Cactoid Euphorbias. P. Barker Webb, 1827, in a short visit to Tangier and Tetuan, discovered a new genus of Cruciferae. Between 1840-70, several Frenchmen touched at various points, the "Pugillus Plantarum" of M. Boissier containing a germ of future work. The Rev. Mr. Lowe gave a list of plants observed by him at Mogador, 1860. These labours, notwithstanding, yield but a tithe of the flora, and little of a satisfactory nature. Mr. Ball's attempts to reach the higher summits of the lesser Atlas, 1851, were foiled. M. Balansa was likewise repulsed, 1867, though securing many new species. Mr. Maw was more fortunate, 1869. Dr. Hooker, Mr. Maw, and Mr. Ball, even more successfully, but not without adventure, traversed a considerable stretch of the country, securing much botanical information and considerable collections. Mr. Ball has now brought together the results described, and given in list some 1,618 species of plants. In his *résumé* he notices that Compositae, Leguminosae, and Liliaceae are proportionally numerous; whereas Gramineae and Ranunculaceae are exceptionally small in numbers. Curiously enough, the orders Rosaceae, Saxifrageae, Primulaceae, Gentianeae, and Cyperaceae, so characteristic of the mountainous countries of the north temperate regions, are not well represented in the hilly Marocco territory. His researches seem to point out the coexistence of several temperate floras—viz. (1) Mediterranean; (2) Peninsular; (3) Desert; (4) African Mountain Flora; (5) Macaronesian; and lastly (6) a probably Cosmopolite, or widely-spread European species. He notes having obtained many novelties.—Mr. J. G. Baker followed, by a paper devoted to an exposition of the Liliaceous, &c., groups, part instalment of the great Angolan collection of the late Dr. Welwitsch. Quite two-thirds of the series are entirely new species, though familiar as generic types of the Cape and Central African Flora.—A technical paper on the Lichens of New Zealand, by Mr. Charles Knight, was announced by the Secretary, and a short notice given by Mr. Edgar A. Smith of a hitherto unrecorded Brittle Star (Ophiuridae), *Acantharachna mirabilis*, from the Philippines.

Physical Society.—(*Saturday, March* 3.)

Prof. G. C. Foster, President, in the Chair. Prof. Foster showed experimentally the polarisation of heat rays, employing two large Nicol's prisms of 2⅝ inch aperture, and a thermopile surrounded by a double jacket and connected with a Thomson galvanometer, as arranged by Mr. Latimer Clark for showing very slight indications to an audience. When the principal sections of the prisms were at 90° to each other, only a slight movement, doubtless due to an initial heating of one side of the pile, was observed; and the amount of the deflection was found to increase steadily up to about 60 divisions on the scale as the above angle was diminished. Prof. Foster exhibited the results of experiments made to determine the intensity of a source of heat by this means, and they were very concordant. Mr. Latimer Clark then explained the arrangement of the galvanometer used. The image of an arrow-head or other form of index projected by means of a lime-light at the further end of the room traverses a telescopic object-glass about 2 feet distant from the lamp, and falls on a square silvered plate of glass suspended from the needle of a Thomson galvanometer, which is rendered steady in the ordinary way by a platinum spade in water. The reflected image then traverses the whole length of the room, and falls on a large scale placed in front of the audience, and, by such an arrangement, the instrument may be at any distance from the scale, and yet the image will not be unduly magnified. A method is employed for bringing the needle rapidly to rest. A few thermo-electric couples are placed above the lamp chimney, thus being kept constantly hot, and the terminals are united by a wire which is coiled several times round the galvanometer; the circuit is closed at the moment when this subsidiary current will tend to neutralise the motion of the needle.—Mr. Wilson then explained some difficulties he has met with in constructing a Holtz electrical machine, especially with reference to the windows and armatures, and he exhibited two machines which he recently made, from one of which a spark five or six inches in length can be obtained. He explained how he was led to construct an instrument in which there were no windows, the armatures being placed on the face of the fixed plate next to the moving plate, but the result was not satisfactory. He then made the larger machine, provided with six fixed and six moving plates, and the windows were replaced by holes ⅛ inch in diameter, traversed by short pieces of tape glued to the paper armatures. The initial charging of the armatures is effected by means of a disc of ebonite fixed to the main axis of the machine, which is lightly held by the fingers, and caused to rotate. Electricity is thus generated, and points projecting towards it, and communicating with points in the neighbourhood of the armatures, cause them to become charged; after this, electricity is generated with great rapidity.

Musical Association.—(*Monday, March* 5.)

Prof. Monk in the Chair. Dr. Pole read a paper on the "Philosophy of Harmony." The rules of practical harmony are not to be deduced in all their detail from the philosophical side of the subject. The first attempt made to bring the two into agreement was that of Rameau, who appealed to the *natural* properties of sounds; the argument from nature being of the kind then in fashion with the thinkers of the time of the Revolution. The extension of his method led to absurdities, and one of the most authoritative treatises on the subject, by Richter, the late head of the Leipzig school, discards altogether the idea of deducing the rules of harmony from philosophical principles. There can be little doubt that for ordinary practical purposes this is quite right. At all events, it is better to give up the attempt than to teach the unsatisfactory and discordant "systems" which exist in musical text-books. We may lay it down as fundamental that the appeal to the ear involves the appeal to its education in a high degree. Compare the effect of bad grammar or bad pronunciation with the effect of bad musical grammar or faulty intonation. The matter, which is dealt with by the physical side of the philosophy of harmony, is chiefly the existence of contrasted combinations called consonances and dissonances. Helmholtz's discussion of the enigma of Pythagoras about the connexion of consonances with the ratios of small whole numbers was then reproduced in an abridged form. A summary of Helmholtz's theory of consonance and dissonance was given. The use of the word *root* in technical harmony was commented upon; it was an offshoot of Rameau's harmonic theory, but was applied by modern English musicians in a different sense. The need was remarked of some word to convey the idea in question, without involving the harmonic theory. Rameau regarded the minor common chord as a chord with two roots; but it seems best to take it simply as one of the combinations formed with the material of notes at hand. This was undoubtedly its origin.

Society of Biblical Archaeology.—(*Tuesday, March* 6.)

The Rev. Geo. Currey, D.D., Vice-President, in the Chair. The following papers were read: "The Ethnic Relations of the Zimri," by the Rev. John Campbell.—"The Tenno-Samma, or Mikoshi, Ark-Shrines of Japan," by William Simpson.

Royal Society.—(*Thursday, March* 8.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read: "On Magneto-Electric Conduction in Liquid and Gaseous Conductors. Part I. Production of Induced Currents in Electrolytes," by J. A. Fleming; "On the Structure and Development of Vascular Dentine," by C. S. Tomes; "Note on the Early Stages of Development of the Chick," by A. Milnes Marshall; "Notes on Physical Geology: 1. Preliminary Formulae relating to the Internal Change of Position of the Earth's Axis, arising from Elevations and Depressions caused by Geological Changes. 2. On the Amount of Shifting of the Earth's Axis, already caused by the Elevation of the existing Continent," by the Rev. Dr. Haughton.

Society of Antiquaries.—(*Thursday, March* 8.)

Major W. Cooper Cooper, in the Chair. Mr. Freshfield exhibited a photograph of a sun-dial, found at Aphrodisias, in the valley of the Meander, by Mr. Purser, who is engaged in the construction of a railway there. The dial and pedestal are of white marble, and tolerably perfect, but the metal gnomon is gone. The face of the dial is concave, and the lines are marked with Greek letters representing numbers. On the pedestal is a Greek inscription, consisting of a dedication to Marcus Aurelius Antoninus. The dial probably belonged to the temple of Aphrodite, which is now in ruins, but was preserved by the Christians, and converted into a church by the addition of an apse at the east end, and a wall surrounding the whole building.—The Rev. H. M. Scarth contributed an account of Roman remains found at Charterhouse, in Mendip, Somersetshire; and of the foundations of a Roman villa at Leigh, in the same county. The objects found comprise pigs of lead marked with the name of Vespasian, clay crucibles, horse-shoes, Samian and other pottery, an oaken spade, a chopper, and other metallic objects. In removing an old house a stone was found, in two pieces, with an inscription, of which the letters are fairly legible, but the interpretation undecided. This was probably a relic of a fortified camp in the neighbourhood. The villa covered about half an acre, and showed signs of having been destroyed by fire, the almost universal fate of Roman villas.

London Mathematical Society.—(*Thursday, March* 8.)

C. W. Merrifield, Esq., F.R.S., Vice-President, in the Chair. The following communications were made:—"On a New View of the Pascal Form," by Mr. T. Cotterill; "On a Class of Integers expressible as the Sum of Two Squares," by Mr. T. Muir. The class of integers considered includes those whose square root, when expressed as a continued fraction, has two middle terms in the cycle of partial denominators. A general expression was given for all such integers, and an equivalent expression in the form of the sum of two squares. "Some Properties of the Double Theta Functions," by Prof. Cayley (founded upon results given in papers by Goepel and Rosenhain).

New Shakspere Society.—(*Friday, March* 9.)

F. D. Matthew, Esq., in the Chair. The papers read were:—1. "On the Witches in *Macbeth*," by Mr. T. Alfred Spalding. The reader contended that the witches were of the ordinary type seen in the contemporary Scotch trials for witchcraft, and had nothing to do with the Norni; also that the subject was probably treated by Shakspere soon after James I.'s accession, because witchcraft was one of the king's favourite subjects, and he had himself been present at the trial of the witches accused of and condemned for raising the storm in which he and his bride were in danger of their lives on their home-coming. 2. A Report by Mr. Furnivall of the arguments of Prof. March to prove youthfulness in the composition of the play of *Hamlet*. 3. "On the Play of *Troilus and Cressida*;" and 4. "On the Confusion of the Time in the Action of the *Merry Wives*, and Shakspere's Devices to Conceal it," both from the pen of Mr. R. Grant White. *Troilus and Cressida* is, the writer urged, Shakspere's wisest play in the way of worldly wisdom. Ulysses pervades the whole serious part of the play: even the bold and bloody egoist, "the broad Achilles," talks Ulyssean—and Ulysses is Shakspere. The play is the only piece of Shakspere's introspective work. (Mr. Furnivall also read his own comment on the play from proof-sheets.) In the *Merry Wives* Mr. Grant White showed that no night intervened in act iii. sc. 5 between Falstaff's first and second adventures, but that his second was made to take place before his first, early in the morning of the same day on the afternoon of which he had returned from his first; and this confusion Shakspere had skilfully concealed from his hearers and readers by interposing another scene between the two adventures. 5. Mr. Furnivall then read from Appian the speeches of Brutus and of Antony over Caesar's corpse, which had served Shakspere as the foundation of his own in *Julius Caesar*, and which Prof. G. Guizot had lately pointed out.

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FINE ART.

THE SUFFOLK STREET GALLERY.

THE exhibition which opened in these premises on March 12 is about up to the average—indeed, rather beyond that in general level, though not in conspicuous works of merit. There are a moderate percentage of things that one is pleased to remember, and a great number that it is perfectly easy, as well as satisfactory, to forget.

Among the figure-pictures, we incline to give the preference to those by Mr. W. L. Wyllie and Miss B. Meyer—both in a sketchy style of execution, broadly and intelligently indicative, not industriously realising. Mr. Wyllie's picture is named *At the Good Intent*, and represents a number of sailors and long-shore men broken up into cheerful convivial groups in a public-house—a large room, with low ceiling, and a bright outlook on the river. The aproned and shirt-sleeved host, a tall personable man, smokes his long clay with his back to the fire. Three young women are in company with a very youthful officer at the right-hand corner: nearest the eye, and large in proportion to all the other figures, comes a tabby cat, stealthily progressing towards a joint of beef. All this is done with exceeding readiness and cleverness, and with abundant variety of visage and distribution of the personages. It may be too decidedly sketchy in conception and handling; but that, after all, is mainly for the artist to decide, and he must be permitted to sketch, if only he will be content to forego the praise which would wait upon a thoroughly finished treatment. Miss Meyer's picture, entitled *A Hurdy-gurdy*, shows a woman and girl, of a marked Southern type—Italian, or possibly Spanish—with blue-black hair; the one standing at the threshold of the house, the other seated, and holding a black cat. This latter figure, the girl, is highly felicitous. The colour is laid on with broad, effective, dragging touches, artistic in its blotted way, partially crude though this is; and the whole thing has an almost photographic air of sudden spontaneous truth. The chief defect is the chalky yellowness of the flesh-tint. Miss Meyer has another picture, *A Street Scene*, with funereal mutes at a house-door; it seems to have a proportion of the same merits, but is hung too high for careful examination.

Messrs. Charles Cattermole, Glindoni, Watson, Gow, and Donaldson, contribute pictures more finished than either of the foregoing, but hardly rivalling them in native faculty. *Disarmed*, by Mr. Cattermole, is nevertheless a very clever production, with the great merit of having a "likely" look throughout, in combination with its intentional picturesqueness. This painter has now more of the style of Gilbert than (as at first) of his celebrated relative, George Cattermole. His subject is a quarrel at cards in a mansion of the Cavalier period; the victor has the double advantage of discomfiting his opponent and receiving the sympathy of a demonstrative dame. *The French Revolution*, 1793, by Mr. Glindoni, is a very respectable specimen of historical *genre*, in which the main story of a man under arrest and surveillance is sufficiently plain, though we do not find the inter-relation of the three personages and their actions made out with equal precision. The political suspect—rather perhaps himself of the revolutionary party than a royalist—appears to be in custody in his own house; behind an angle in the room an official, whom we may suppose to be a police-commissary, is reading a document, and a *sansculotte* is cocking a musket, close to an unopened window: some other papers lie on the floor. The same painter exhibits two single figures, of the same character, but hardly so good, as the specimen of his handiwork now in the Dudley Gallery: these are named *An Admirer of Art*, and *A Tight Fit*—the latter being more than duly ugly. Mr. Watson has selected a subject rather too trivial or even silly for so large a canvas—*A Christmas Greeting*, which represents a sixteenth-century jester pelted with snowballs by a hilarious quintett of serving-women. This is painted with the usual *savoir-faire* of its singularly prolific author. Mr. Gow's theme is *Rumour of the Approaching Armada*; a *posse* of local magnates mounted and assembled on the sea-beach, in a sideward drift of rain, to note the movements of the numerous weather-beaten vessels which appear in the offing—there is nothing to be feared from them as long as squalls of this sort shall last. This is a reasonable performance in its way, and of adequate skill; but the personages and the whole set-out are, as is Mr. Gow's wont, too stolid and uninteresting to eye and mind. Mr. Donaldson is decidedly the contrary of successful in either of his very diverse works—*The Pope's Budding Staff brought to Tannhäuser*, and *A Holiday in Kensington Gardens*. The former is the famous legendary incident familiar to us in Wagner's opera, and in other less recent forms. Mr. Donaldson shows Tannhäuser just about to expire, lying on a narrow pathway in a hill-country. This figure ought to be in some way conciliated with the train of people advancing along with the papal messenger. But Mr. Donaldson fails to blend into any unity the two several elements of his subject: the messenger and his following continue to advance, and in another moment will be trampling upon or tripped up by the dying Tannhäuser, while he continues to expire under his friend's tending as if no one were coming that way. Both this picture and the other one from the same hand show only too clearly—and not for the first time—that Mr. Donaldson has failed as yet to master the *technique* of oil-painting: the tints are at once garish and veiled, and the manipulation woolly and spiritless in a noticeable degree.

The *Corner of a Studio* is one of the best pictures that Mr. Caffieri has exhibited: an artist's wife, seated on a couch in the moderately-lighted painting-room, contemplates the picture on the easel—all executed with graceful competence. Mr. Fullylove's *Courtyard of a House, Sorrento*, has some true and even poetic Southern feeling, although the yellowish-brown tint which prevails throughout may be somewhat overdone. With this we may couple—though quite unlike in manner—another picture of picturesque peasant-life, serious in effect and expression—the *Twilight, Britanny*, of Mr. Munn. *The Duke in the Market-room*, by Mr. J. Morgan, shows the aged county-potentate seated, with a newspaper in his hands, and addressed by a burly personage who may perhaps be a gentleman farmer, and by another much older countryman: there are two other figures in the group. This picture has its fair share of Mr. Morgan's usual ability, but we cannot say that it appears to us to tell any story in particular, or to enforce the more obvious requirements of its subject-matter. If an artist is at the pains of inventing a "Duke" for his protagonist amid such homely surroundings, we naturally expect to have the fact indicated to our eyes by the demeanour of the other personages, and we are in no way assisted to this result by seeing a man with his hat on in the room talking to another man, the Duke, with his hat off. True, such an incident might perfectly well occur, but it is not explanatory for pictorial purposes: it runs counter to those assumptions of the subject which are involved in its title; and, save for the latter, we might just as well regard the Duke as an inconspicuous country-squire. Mr. Morgan's business, if he insisted on making the man a Duke, was not to tell us of the fact in print, but to evince it to us in paint. *Heavily Laden*, by Mr. W. R. Stevens, is a pleasant small picture, very superior to the ordinary run of such subjects, showing a little girl, of gentle breeding, carrying a number of objects which compete for her handling and her attention—a brown-paper parcel, a bunch of violets, a reticule with a red-herring in it, and so on. Mr. Stevens has painted this with firmness, diligence, *esprit*, and a freedom from all unsightliness, and we augur well of his capacities. Mr. J. Scott has chosen an effective theme in *The Escape, an Anxious Moment*, with the motto—"It is said that the Earl, in his agitation, dropped the lady's gown, when about to pass the sentinel at the castle-gate." We see a lady of the Tudor period advancing towards the sentinel's post, followed by a gentleman, presumably her husband, who crouches holding, or just dropping, her train: and we surmise of course his escape from durance in the guise of a servitor. Here the subject is made perfectly clear, with proportionate sense of dramatic crisis: in other respects, the work presents nothing exceptional. *Jealousy* is a curious little blackish picture by Mr. C. T. Garland, showing some style and skill; a couple of dogs with a seated lady. *On Guard*, by Mr. J. S. Lucas, is a spirited sketch, making no pretence to being completed. Three or four Academician painters exhibit; Mr. Calderon coming off the best with his head named *Sibyl*, a girl, dark and sweet-natured, of some fifteen summers—rapid, agreeable, and highly skilled in handiwork.

The following also may be specified. Girardot, *Lady Lytton*; a better and more dignified portrait than we generally see from this gentleman, though the dignity does not exactly rise to an aristocratic standard. Gadsby, *Apple-pudding*, with a little girl rolling the dough; free, dexterous, and forcible, as usual, but with an increasing tendency to the unrefined. Miss M. Cornelissen, *A Prayer*, and a half-figure of a man of the Dürer period, named in the catalogue *C'Aferiere du Roi*—which must, we suppose, in spite of the serious anachronism involved, mean Cafferiere (or Cafetier) du Roi—exact in style, and eye-catching in its object-painting. Grossmith, *Disengaged*; a young lady at a ball, seated, with a rather wistful expression—fairly well modelled on the style of Mr. Watts. Hayllar, *Sympathy and Sorrow*; a girl about to bury her dead bird, with the gardener's aid. Head, *The River-steps*; a large picture of sunny verdant grounds, with stone steps leading to a stream, and a young lady seated here; painted with some enjoying zest for sunshine and foliage, and moderately successful up to a certain point. Miss Hepworth Dixon, *Fatima*. This is, we think, the first exhibited work of a young lady whose name will ensure attention to her productions, pending the time when her aspiration shall develop into proficiency, and make the paintings secure of notice on their own account. Bayes, *Receiving Guests*. A lady elaborately costumed in primrose-coloured silk, and a voluminous train, stands courteously inclined at the head of a staircase which she has ascended; fairly successful in execution, but rather truncated in its presentment of the subject, no other figure being within view. J. W. Wilson, *Devotion*; an odd sort of performance, showing the head and shoulders of a young man, in the costume of Queen Elizabeth's time, but portrait-like in general method, settled in his pew, while the heads of some subordinate members of the congregation are half-visible behind. Deanes, *One from Alsatia*; a swash-buckler of about 1630, seated, and lighting his pipe, with his liquor beside him; posed and drawn in a well-defined style, of more than average promise. Cauty, *The First Note of Winter*, and *On Guard*; two cottage scenes, pleasing in some respects, but objectionable in ruddy colour. W. M. Wyllie, *Out-door Relief in France*, by Sisters of Charity; a somewhat crowded composition, with no lack of expression, but the tints opaque and startling. Gaunt, *A Little Girl*, pleasant in natural expression, and execution of a correspondingly straightforward kind. Fitzgerald, *Titania and Bottom*; one of the curious fairy fantasticalities of which this artist has produced so lavish a series, and ranking among the better of them.

The number of works in this Exhibition is no less than 863, and we are far from having exhausted what should in reason be said about them,

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mediocre though the majority are. Indeed, we have as yet spoken of none but figure-pictures, and must reserve landscapes,' water-colours, &c., for another article. W. M. Rossetti.

ART SALES.

The sale of Mr. W. Stone Ellis's specially interesting collection of David Cox's works drew together at Christie's on Friday and Saturday a crowded and enthusiastic assemblage, recalling that which last year witnessed the dispersal of Mr. Levy's examples. No collection of David Cox's work has ever been of more genuine interest than Mr. Ellis's, because none has been more various—none perhaps so abounding in the vivid and potent work of the artist's later time, by which alone, we think, he will eventually be ranked. The extreme abundance of fresh and brilliant sketches may well have made up for the absence of the capital examples of the master, such as the great *Ulverston Sands* and *The Hayfield*, both of which, if we mistake not, were seen last year. And the sketches were not only numerous, fresh, and brilliant, but of extraordinary variety of subject.

The sales on either day began with the works of other artists, of which the only important ones were those sold on Friday, when a Turner drawing, *A View in Italy*, fetched 140 guineas, and a set of the *Liber Studiorum*—a complete set, but of very indifferent quality—realised 165 guineas. There followed drawings in sepia, by David Cox, of which one of the pleasantest—*Ploughing*—went for 29 guineas. Then came some vivid but exceedingly slight studies in colour—three in a frame—which fetched prices ranging from about ten to fifty guineas a frame. The single drawings succeeded: some were early; and greater interest attached to the series made at Haddon in 1845—the time at which the artist, already waxing old, entered into full possession of his genius. The Haddon period then was that of the most marked change, but the Haddon sketches themselves do not number among them many of the artist's most popular works, for the subjects of tree and building made it unlikely that they should do so. Some wholly delightful and suggestive things were, nevertheless, done at this place and time; among them several views of tree-shaded steps and terrace, and of the Rowsley village nestled under the hill. Mr. Ellis was fortunate in possessing these. Among the finest of the more important works sold on the first day were *A Bridge in Warwickshire*, 140 gs. (Agnew); *Returning from Market, Lancaster Sands*, 335 gs. (Agnew); *A Passing Shower*, 1854—a shower on a sunny upland, traversed by a cart and a burdened man—131 gs. (Agnew); *On the Kentish Coast*, 1854—a heath-covered highland, overlooking the sea—145 gs. (Nettlefold); *Boys Angling*, 1847, 205 gs. (Martineau); *A Gipsy Encampment*, 1847, 190 gs. (Martineau); *Off Sheerness* (the finest sea-piece in the collection), 280 gs.: and *A Hayfield, with Watering Horses*, 350 gs. (Sale). The last was really a view, not of one hayfield, but of a stream dividing meadows: the interest concentrated on the tongue of low pasture-land to the right, where light and shadow fell on horses careering with startled and tossed heads and blown manes.

The second day's sale included some expressive chalk drawings, and several frames of sepia drawings, of high quality, after which came the sale of a large number of water-colours, many of which were works of Cox's finest time and in his most expressive, if sometimes slightest, manner. Two eminently characteristic little sketches, *Hedgerow path, Harbourne*, and *Outside a Blacksmith's Shop, Bettwys-y-Coed, Night*, fell to Mr. Paul and Mrs. Noseda, respectively, for 16½ and 18 gs. *The Cottage on the Edge of a Common* realised 72 gs., and *Market-Woman Crossing a Bridge*, 110 gs. (Agnew). There came almost immediately afterwards a group of things of the most popular quality—*A Breezy Day*, 225 gs.; *Overlooking Plumstead Marsh*, 195 gs. (Agnew); *Haymaking*, 1853, a delightful variation on a well-known theme, 270 gs. (Agnew); and *Flying a Kite*, a scene of breezy sunshine and sharp light, depicted in the best period of the artist's practice, 315 gs. (Agnew). After several works of less beauty or vigour came *Near Afon Wen*, 77 gs. (Noseda), a splendid example of deep and harmonious tone and unity of effect, in a sketch of hillock and down under grey and gathering skies—a landscape across which a broken path wavers to right and left among sand-hills and long grasses blown by winds from the sea. *Bettwys Churchyard*, 1852—a solemn and weird scene—was also most worthy of remark: so was *Changing the Pasture*, 155 gs. (Agnew), and *Lancaster Sands*—two children running across the sand in cool and sunny weather—82 gs. (Noseda). But the capital example of the artist's genius—a sketch only, but one of decisive and unparalleled quality—was the *Stokesay Castle*, which fell to Mr. Levy for 235 gs. Afterwards, *A Welsh Valley*, with sheep and figures, fell for 100 gs. (Vokins), and *Water Lane, Harbourne*, 175 gs. (Agnew). The highest price was realised by a well-known and exhibited work, *Mischief*—an animated scene on a windy common, backed by hills—for 510 gs. It passed into the hands of Grundy and Smith. *Cader Idris*, another exhibited work, large, but laboured rather than pleasing, and belonging to a somewhat early year (1828), fell for 365 gs. Lastly, there were three oil-pictures: a *Road Scene, Wind and Shower* (310 gs.); *Lane at Harbourne*—a sombre and suggestive view from the gate of the artist's own house—(100 gs.); and *Market Women crossing a Heath*, dated 1854 (350 gs.). About 19,000*l.* was realised by the whole sale.

Certain rare prints in the cabinet of M. Octave de Béhague were spoken of in the Academy, after they had been on view in London. The sale of the whole collection has just concluded in Paris. It lasted twelve days, and the sum total produced was little less than thirteen thousand pounds. Several of the finest pieces have passed into English private collections. Among the portraits, the following pieces and prices are specially worthy of notice. By P. Drevet, *Louis XV. roi de France*, as a child, seated on the throne—probably the only proof of the first state known to exist. It sold for 176*l.* By P. J. Drevet, there was the famous Bossuet, after a portrait by Rigaud—a second state, selling for 28*l.* The only first state known of is in the Bibliothèque Nationale. By Gérard Edelinck, there was the portrait of Desjardins, the sculptor, also after Rigaud (it fetched 40*l.*), and the very scarce portrait of Françoise-Athénaïs de Rochechouart, Marquise de Montespan, which fetched about 38*l.* A very special feature of the sale was the number and brilliant condition of the eighteenth-century French prints, whether those after certain of the now fashionable Little Masters, such as Lavreince, Baudouin, Moreau, or those after the great and permanently accepted artists of the century, such as Watteau, Patter, Fragonard, Greuze, and Chardin. After Baudouin, the *Carquois épuisé*, engraved by N. de Launay—an impression of the pure etching—realised 32*l.*; and a brilliant impression of *Le Lever*, engraved by Massard, realised 40*l.* Two Interiors, after Borel—"sujets légers"—realised 50*l.* There were some exquisite examples of line-engraving after Boucher: two of the prettiest pendants, *Le Départ du Courrier* and *L'Arrivée du Courrier*, engraved by Beauvarlet, and full of delicacy and colour, went for 10*l.* Of the line engravings after Chardin, *Le Bénédicité*, engraved by Lépicié, 9*l.* 10*s.*, and *La Bonne Education*, engraved by Le Bas, 8*l.*, and the *Serinette*, engraved by L. Cars, 16*l.* After Fragonard, *Les Hasards heureux de l'Escarpolette*—an engraving by De Launay from the picture, we believe, in the possession of Sir Richard Wallace—a slightly mended impression, 28*l.* After Greuze, a magnificent impression of Massard's happy engraving of the most popular Greuze in the Louvre, *La Cruche cassée*, 20*l.* After Lancret, the *Quatre Saisons: suite de quatre pièces*—lovely groups of variously and coquettishly occupied people—6*l.* 12*s.* After Lavreince, two engravings by Dequevauviller, which, perhaps more than anything else, justify his recent reputation, *L'Assemblée au Concert* and *L'Assemblée au Salon*, 21*l.* When Lavreince could do such good work as this it is a pity he suffered himself to treat many of the subjects by which he is quite as well—though much less creditably—known. After J. M. Moreau, *La Sortie de l'Opéra*—an impression of the etching only—30*l.* After Pater, two exquisite examples, with figures full of delicate expression and *naïve* gesture, *Les Plaisirs de l'Eté* and *Le Désir de Plaire*, 4*l.* 4*s.* After Augustin de Saint Aubin, two fine and rare prints of *Le Bal paré* and *Le Concert*, engraved by A. J. Duclos, 42*l.* After Watteau, engraved by Baron—whose things are among the rarest of the Watteau prints—*L'Amour paisible*, 8*l.*: *L'Assemblée galante*, by Le Bas, 6*l.*; *Les Charmes de la Vie*, by Aveline, 10*l.*; *La Danse paysanne*, by A. Andran, 8*l.*; *La Diseuse d'Aventure*, by L. Cars, 10*l.*; *L'Embarquement pour Cythère*, 8*l.*; and *L'Enseigne*, engraved by Aveline, 25*l.* These were cheap when it is remembered with what perfection these contemporary engravers reproduced the work of the first and greatest master of the French school of the eighteenth century. Some of the coloured prints of Little Masters fetched high prices; especially those of Debucourt: *Frascati*, for example, 27*l.*; *Heur ou Malheur*, 34*l.*; *Le Menuet de la Mariée* and *Le Noël au Château*—two pendants—140*l.*; *La Promenade publique*, 1792, the capital work of this Little Master, 36*l.*; and, highest price of all, *L'Escalade, ou les Adieux du Matin*—a singularly fresh proof before letters—about 200*l.*

The first day's sale of the Burleigh James collection is appointed for Monday.

The great prints of the Didot collection will, we hear, be on view in London next week at three of the leading printsellers', previous to their sale in Paris. The catalogue will immediately be in the hands of the amateur, and will probably be found to be of unusual interest: M. Charles Blanc having written the preface of an accomplished aesthetic critic, and M. Georges Duplessis, of the Bibliothèque Nationale, having contributed such a valuable notice on matters of fact as may be expected of one who is mainly an expert.

Messrs. Christie, Manson and Woods sold on the 7th and 8th inst. the valuable collection of the late Dr. Sibson, all choice specimens of Wedgwood's art in finish, delicacy, and colour, and enriched with the designs of Flaxman, Lady Diana Beauclerk, Lady Templeton, and other distinguished artists. The portrait medallions were first sold: of those in blue jasper that of Shakspere sold for 16 gs.; Garrick, 17 gs.; Dr. Solander, 10 gs.; J. P. Kemble, 14 gs.; Mrs. Siddons, as the Tragic Muse, 21*l.* In pink jasper: John Howard, 16½ gs.; Locke and Newton, 26 gs. In black and white: Dr. Priestley, 18½ gs.; Oliver Cromwell, 15 gs.; C. Fox, 15 gs. The medallions and bas-reliefs were all artistically arranged in glazed frames. Apollo and the Muses, a set of ten, sold for 76 gs.; and others severally for 90 gs., 95 gs., 98 gs., 110 gs., and 170 gs.; Apollo and four of the Muses, an oblong blue jasper plaque, and the companion with the other five, each 125 gs.; Achilles dragging the body of Hector, 116 gs.; Priam begging his body of Achilles, 130 gs.; Bacchanalian boys, designed by Lady D. Beauclerk, 62 gs. Of the blue jasper vases: an oviform vase with serpent handles, subject, after Le Brun, Venus in her car drawn by swans, 86 gs.; another of the same form, Hercules in the Garden of the Hesperides, 14 in., 115 gs.; another, Infant Bacchanals and Cupid sleeping, 96 gs.; the companion, the Infant Academy, after Sir J. Reynolds, 100 gs.; an altar-shaped pedestal, blue jasper, with rams' heads and subjects, 78 gs. But the masterpiece of the collection was a magnificent vase of black jasper, with serpent handles and

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heads of Medusa, the lid crowned by a Pegasus modelled by Flaxman, subject, the Apotheosis of Homer, on a square pedestal, with griffins at the angles and figures on each side, sacrifices to Flora and to Cupid, 700 gs.; an old English secrétaire of inlaid satinwood, with the Marlborough gem and four other plaques inlaid, 180 gs.; a small table of Coromandel wood, with large plaque in centre surrounded by smaller ones, 145 gs. There were a few drawings by Flaxman, among which *The Birth of Bacchus* sold for 32 gs.; *Mercury Crossing the Styx*, 12 gs.; and *The Acts of Mercy*, 10½ gs. The sale realised 4,376*l.* 12*s.*

THE paintings of M. F. Pauwels, a well-known amateur, were sold on the 5th inst. at the Hôtel Drouot: H. Regnault, *Portrait of the Comtesse de Barck*, a Spanish lady, which has been twice engraved, 14,000 fr.; R. Fleury, *Michel Angelo and Pope Julius II.*, 9,700 fr.; G. Coques, *A Music-Party in the Courtyard of an Hotel at Brussels*, 7,005 fr.; S. Ruysdael, *The Halt*, 7,600 fr.; David Teniers, the younger, *The Brick-makers*, 2,505 fr.; Vander Meer, of Delft, *A Public Square in Holland*, 10,000 fr.; De Groux, *Death of Charles V. in the Convent of St. Just*, 6,500 fr., *Pilgrimage to Notre Dame de Hal*, 2,500 fr., and *Ambuscade of Montenegrins in a Mountain Pass*, 3,750 fr. The sale realised 110,415 fr. (4,456*l.* 12*s.*).

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. COLNAGHI, we hear, intend to get engraved for publication a mezzotint, after the exquisite sketch in oils by Romney, *Lady Hamilton Reading a Gazette*, which was so much remarked this winter at the Exhibition of Old Masters.

MRS. NOSEDA will publish immediately another fascinating mezzotint after Sir Joshua, of which we have seen a proof. The subject is the *Hon. Mrs. Parker and Son*, from the picture at Saltram, the house of Mrs. Parker's descendant, Lord Morley. Mr. R. B. Parkes is the engraver, and he has not been unsuccessful in translating into black and white the now somewhat damaged colours of a work chiefly valuable for Sir Joshua's wonted grace of pose and for something more than his wonted subtlety of expression. As the boy stands at his mother's knee her face is charged, as it were, with some dreamy and distant meditation, in which, despite her attitude and gesture of affection, he has seemingly little part. The work has never before been engraved, and never perhaps been seen in public. It is undertaken by a conscientious engraver, and has in its expression of subtle fascination an attraction likely to be more lasting than that of every-day prettiness. Sir Joshua's treatment of the subject was a remarkable evidence of his art of giving strange interest to all that he touched, as anyone will perceive who examines carefully the mezzotint.

THE late Mr. William Smith, to whom the South Kensington Museum is indebted for a large and interesting gift of early English water-colour drawings, made a bequest—as the *World* announced some time ago—to the National Gallery of Dublin, and to the Museum he had previously done something to enrich. On Mr. Smith's death power of selection was left to the representatives of the galleries in London and Dublin, and the choice at Kensington has resulted in the acquisition of about 136 drawings by deceased masters of the British School, and, principally, indeed by those of the last generation, who came in style as well as in date between the founders of the school and its still living practitioners. Thus the South Kensington Museum has added to its store two drawings by Bonington, two by J. S. Cotman (one of which, we believe, was exhibited at the Old Masters' the year when water-colours were shown at the Winter Exhibition), two early examples of David Cox, one of De Wint, five of Copley Fielding, and examples, of greater or less interest, of William Hunt, Prout, David Roberts, Clarkson Stanfield, and Turner.

PHOTOGRAPHS of two curious documents, one in the handwriting of Tintoretto, the other in that of Titian, have been sent from Venice to the Public Record Office, by Mr. Rawdon Brown. The following is a literal translation of the first:—

"12 November 1568 in Venice

This writing is to witness that I Iacomo Tintoreto painter agree to paint in oil or distemper, as best may be, with landscapes and figures above, how the body of St. Mark was brought to Venice, and the cornices painted like shaded stonework, with hinged or grotesque doors as best may be, and this I promise to the magnificent grand keeper of St. Mark's School, Signior Thomas da Ravena, most worthy gentleman and clerk, and who by courtesy gives me eighty ducats for such payment.

And I Iacomo wrote this with my own hand.

Received on account forty ducats

I, Sere Giulio Baggio da Bassan was present at the writing of the above deed

I, Batista da Colmo Strasarol was present at the writing of the above."

The document in Titian's hand is a series of receipts of money between 1519 and 1526, in part payment for a picture to hang in the Church of the Frati Minori, which he had agreed to paint for the Bishop of Baffa.

WE are glad to learn that the fourth and concluding part of Mr. Henfrey's *Medallic History of Oliver Cromwell*, which has been delayed by the author's illness, will be published in a few days by Mr. J. Russell Smith.

THE Royal School of Art Needlework has opened an exhibition of works executed at the school for the Centennial Exhibition of Philadelphia, now arranged for public inspection and sale until March 24, at the Show Room of the School, Exhibition Road, South Kensington. This institution, of which the Princess Christian of Schleswig-Holstein is the acting and active president, has the twofold object of giving suitable employment to gentlewomen who need it, and of restoring ornamental needlework to the high place which it once held among the decorative arts. A staff of lady workers has been carefully trained to the work, and the result of the continuous and unwearied exertions made to keep up and improve the art satisfactorily proves that ladies of the present day can compete with their predecessors of bygone centuries. The Princesses Christian and Louise, Lady Marion Alford, Mr. W. Crane, Mr. Hungerford Pollen, and other eminent artists, have contributed their designs for curtains, portières, screens, ottomans, and every description of furniture capable of needlework decoration. Particular attention has also been paid to the restoring and repairing ancient needlework. The specimens exhibited are fine: a pair of velveteen curtains, with borders of conventional sunflowers, made for Her Majesty the Queen; a graceful white-lily border on red velvet, tastefully designed by the Princess Louise; another, of cream-coloured satin, a magnificent pattern, evidently of Venetian origin, we may instance among the number.

THE second number of *The Portrait* contains a capital photograph of Mr. William Black, with an amusing sketch by himself of his literary career. Mr. Black's novels are so pleasant that his readers would scarcely like to give them up, we imagine, even for the perfecting of the "scheme for the better government of the universe" which he tells us he has "now in his eye."

A RICHLY and profusely illustrated work, entitled *La Sainte Vierge*, by the Abbé Maynard, has just been published by the house of Firmin-Didot.

THE *Portfolio* returns this month to its National Gallery illustrations, and gives us the portrait of Mrs. Siddons by Sir Thomas Lawrence, etched by F. Flameng. Prof. Colvin occupies himself—or, perhaps we should say, finds little to occupy him—in the study of the master with the initials "M. Z.," otherwise Martin Zink, Zagel, Zatzinger, or Zwikopf, according to the views of the commentator. Those who adopt the name of Zagel hold to his being the same as a painter of that name to whom is attributed a Crucifixion in the Vienna Gallery; but Prof. Colvin does not mention this view. It may be doubted whether the artistic personality of this perplexing engraver would be found to be quite as "well-defined and unmistakeable" as Prof. Colvin considers it, if he had not happened to sign his works. Only one form of signature is given in this article, but another is usually accepted—a small tablet placed sideways, on which the Z. precedes the M. A *photogravure* from a water-colour sketch by Frederick Walker, of a flock of geese being driven down a street in Cookham, affords a relief to those who may not be able to sympathise with the strivings of early German art.

THE *Gazette des Beaux-Arts* opens with a description of M. John F. Loudon's magnificent collection of Delft Faïence at the Hague, by M. Henry Havard, who recites at the beginning of the article the various fires and other misfortunes which have destroyed the archives of Delft, and have prevented any exact knowledge of its pottery manufacture being handed down to us. Several researches have, however, of late been made into the subject, and the archives of the Hague and other towns have yielded sufficient material for the reconstruction of its history on something like a basis of verified fact. It seems before to have been chiefly a matter of lively conjecture. M. Reiset, in his National Gallery criticisms, accords all praise to our Raphael treasures, but is decidedly of opinion that neither of the two disputed panels attributed to Michelangelo—*The Entombment* and the *Virgin and Child*—is by him. Of the *Leda*, concerning which M. Reiset gives certain particulars, we hope to speak in another place. Diaz is the "contemporary artist" now under review, and an etching is given from one of his pictures. The *Journal de Voyage* of Bernini, mentioned last month, is continued, and M. Duranty finishes his suggestive series of articles on the meaning of the gestures in certain pictures in the Louvre.

THE *Chronique des Arts* "learns with pleasure" that at the next Salon a more favourable locality will be allotted to the exhibitors of water-colour drawings and engravings. Hitherto these two branches have certainly been very badly treated at the Salon.

THE *Kunst-Kronik* accords a long biographical notice to the late Josef Kriehuber, an artist not much known out of his own country, but who won distinction there by his lithographed portraits, of which we are told he executed no fewer than 4,000, besides 2,000 in water-colour. This enormous manufacture of portraits—for it can scarcely have been anything else—was greatly interfered with of late years by photography; but there is scarcely a celebrity of any kind in Germany who has not been pourtrayed by this popular artist.

THE STAGE.

"HASKA," AND "PARTNERS FOR LIFE."

Haska, at Drury Lane, has in it something very like the materials for a great dramatic success. Its claim to be a poetical drama rests on a surer foundation than the fact that it happens to be written in blank verse, and that its incidents are of a romantic sort with which our daily life has nothing to do. *Haska*, unlike much of the blank verse presented on the stage, is very often not only verse, but poetry. Mr. Spicer has conceived finely and has written with fire. And thus his drama is not only a play that one can see, but a play that one can read.

But it is, unhappily, too purely a sketch. The

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brevity of it is an excellent fault; its terseness of expression a merit so rare that we are thankful for it. Alas! the brevity and the terseness are not all gain. We welcome the three acts, instead of the accustomed five; but we do not fail to notice a want of adequate development in some of the scenes that are given us. The story itself is simple. We would by no means have had it much expanded. A very few pages—even a few lines here and there—would have enabled the writer to trace, not with a firmer, but with a subtler hand the action of the leading *dramatis personae* with whom the interest rests. At present, while witnessing their deeds, we can but vaguely surmise the motives for them. They have no time to explain. They can say nothing to those confidants in whom the stage abounds just that revelation by dialogue may take the place of revelation by soliloquy, before Mr. Spicer has roused them and whipped them away into action. It is action, accompanied by brief poetical commentary, from the rise to the fall of the curtain.

The plot is neat, easy, compact, but very slight. The scene is laid in and about Songrad, in Western Transylvania, in the middle of the eighteenth century, at a time when serfdom in those regions is giving place to freedom. The play begins with the bridal merry-making of the heroine, Haskà, a foundling, beautiful and spirited, who weds one Jan—

"Not Jan the rich, you know, that built the mill—
Just our poor Jan—the woodward."

The presence of the popular lord—the Count Karoly—is looked for at the merry-making. But he does not appear, and there appears in his stead one Count Robert Stourdza, who, playing with the better-loved lord for high stakes on the previous night, has won so much that Karoly has been obliged to make over to him in payment these peasants as property. For the character of Count Robert, Mr. Spicer has called to mind the darkest features of the Italy of the Renaissance, and the sins of the Borgias. Count Robert, to compass his ends of revenge or pleasure, will shrink from no crime. The sight of Haska prompts him to the first of which the playgoer has knowledge. Looking on her and on her lover and bridegroom, the peasant Jan, he sees in the latter "no fit mate," and his sudden solicitude for the girl takes the form of a proposal that she shall sup with him that night in the "Red Keep" of some half-abandoned castle—Transylvania's *cabinet particulier* in the eighteenth century. He will give her lover freedom if she will come to him there. And she consents. But she consents with no intention of putting herself at his service; but rather that her particular sorrow, in the loss of Jan as a husband, may be the opportunity for the securing of a general liberty. She incites the people to uprising—appeals to the peasants round her in spirited lines which have the ring of poetry in them.

She has reached the "Red Keep" in the second act, and the bad Count Robert has awaited her. How much may be expected from his promise is to be judged by the speech of one of his own servants respecting him:—

"He has the tenderest ways
Of making you quite grateful for the snare
He softly takes your life in. Scandal says
Men that are bid to drink a cup with him
Let him taste first—and when he says 'sweet friend,'
Hands creep to hilts defensive."

The character is justified by his treatment of Haska. She, asking, though not in faith, for the freedom of Jan, according to his word, is told that the clown is free already; and Count Robert draws a curtain aside, and out of the window Haska beholds, on a gibbet already, a man she is assured is Jan. Mr. Spicer has sought to pourtray in his heroine a very exceptional character—one who might well be historical for fortitude and resource—and so, pourtraying a character almost unique, he is, perhaps, scarcely to be blamed for the manner in which he makes his heroine receive such news as would madden most of women born. She approaches Robert readily for toying and cajolery. She had not looked for this issue to her love with Jan, but at least counts on her revenge and on the triumph of a cause dear to her. Presently the castle is surrounded: insurrection is abroad. But Count Robert's friends are as yet more powerful than his enemies, and Haska, who before this has discovered her true mind to the Count, is now herself to be seized. A leap saves her, but the retainers are to follow.

In the third act, the contest is played out, but before it is known by the wicked noble that he must himself be the loser, he learns that Haska is none other than his sister whom as a child he, jealous of his mother's love, had left as a prey to forest beasts. She had betimes been rescued; and now, as failure approaches, remorse overcomes him. But all this is not traced with enough of care and elaboration to give to a wild story something of resemblance to truth. It is here that the amplification of which we have spoken before is needed, though not, indeed, more needed than, in the first act of all, something to prepare us for finding in Haska not the mere village beauty, but the woman of great aims. The play ends happily. The most cogent reason for the bad Count's remorse is removed when one of his own followers tells him that he was never able, through pressure and stir of the crowd, to carry out the order to make away with Jan, and that whoever was hanged, Jan goes free. Her bridegroom is restored to Haska, and, by a coincidence with which the stage is not unfamiliar, messages arrive at the moment of this particular happiness, giving freedom and happiness to all the serfs who are so fortunate as to stand in a semicircle round Haska and her lord as the curtain descends.

Certain improbabilities, certain crudities apart—and what these are our narrative will enough have indicated—the play is a worthy one. The sentiments of love of liberty, and sympathy with virtue, to which it appeals, are, indeed, habitually appealed to, not of course in the comedies which reflect the follies of the day, but in the more or less sensational plays which are wont to occupy to a great extent our larger stages. The difference is that the appeal is here made by finer means, through the graces often of poetical fancy, or through the vigour of phrases more trenchant than those of the every-day caterer for popular cheers. We have blamed Mr. Spicer for having failed to show us that quality in Haska which it was quite right should not be shown at an early stage to the other *dramatis personae*—the peasant folk about her—but we are at the same time to commend him not only for the limits he has put to their comprehension of her, but for the truth and prettiness with which they express that which they do feel of her. Thus a girl says to a stranger, who in the first act asks "What means this merry-making?"—

"Ask the mother—
She'll tell you 'Haska.' Ask what *that* means—and
Learn in a breath more than you've seen in a year,
Of wise, and sweet, and bountiful, and fair—
Double that twice—there's Haska!"

And the foster-mother herself, when asked to be more explicit—"The good dame will tell me more"—answers:—

"Nay, stranger, who does *that*
May guess what goes to the making of the Sun,
Or where tired storms repose them. That she's flesh
We know—for all may touch her. She's my darling—
Pet—princess—crutch—and crown. But whence she came,
He knows that made her. For our part we found her
Under this very tree. Some taint of the forest
Clung to her very feet—that's all."

Thus, under sometimes doubtful versification, we find in Mr. Spicer's work poetical thought and expression beyond the range of some quite popular contemporary dramatists who measure out commonplace thoughts into accurate verse. Finer and more suggestive acting than that which the play gets at Drury Lane—where Mr. Creswick presents the familiar type of a "licentious and tyrannical noble," and Miss Leighton with little good art the heroine—would give the piece fair hope of longer life than now seems to be reserved for it on the boards of the historic theatre. But as the piece has qualities of interest and beauty which would come out only the more plainly for a little judicious revision, we may hope to see it again. With all its failings, it does its author high credit.

Partners for Life—revived this week at the Opéra Comique—is neither one of the best nor one of the worst of Mr. Byron's comedies. He has trifled with his public more grossly elsewhere than in this piece, and he has given in *Cyril's Success* and in *Married in Haste* things far worthier of careful notice. They play *Partners for Life* rapidly at the Opéra Comique—out of consideration to an audience arriving after dinner, principally to see the pleasant follies of Mr. Terry, Miss Farren, and Miss Kate Vaughan, in the long burlesque on the *Bohemian Girl*. The story itself it is late in the day to tell. It may almost suffice to say that the action—laid at the house of Mr. Mervyn, a Hertfordshire country gentleman—deals with the fortunes of this gentleman in love and money, and with his fortunes there are mixed up, after the manner of the dramatist, who scarcely seeks to rid himself of the conventional plot, those of his sister, nephew, and cousin, who cluster about him. A domestic mystery hangs over Mervyn himself, and the secret, whatever it may be, appears to be in the keeping of his man-servant. Muggles, the man-servant, pervades the comedy with quiet authority, seemingly as great as that which is more ostentatiously wielded by nominal dependents in the comedies of Molière—Toinette, say, or Dorine. But in Molière the confidential servant is a power for good. Common-sense is wont to rest with her, and to it she recalls either the follies of the imaginary invalid or the delusions of the too credulous good-fellow. Muggles, on the other hand, is a power for evil. As long as he is deemed the sole possessor of Mr. Mervyn's secret he is a person to be feared, at all costs pacified; and Mr. Mervyn—without consulting him as to his own affairs—recognises in him, nevertheless, a court of final appeal. The truth is, Mr. Mervyn now wishes to marry, and has set his heart on a certain Miss Smith who, graceful enough in the person of Miss Litton, yet scarcely responds to the description given of her that there is "an Admirable Crichtonish look about her, as if she could do almost anything:" nothing less than the authority of such an actress as Mdme. Fargueil—authority in voice, manner, gesture—being needed to justify such a saying. The *soi-disant* Miss Smith is, however, a decided young person: for five years she has been married to Tom Gilroy, Mr. Mervyn's cousin: a taunt about money, uttered almost directly after their marriage, having been enough to divide them. They still love each other, though; and, besides, there is the law—so that it is perhaps fortunate that Mr. Mervyn, whatever may be his desire, is oppressed with the knowledge of his own secret. He, in fact, deems himself still married—news never having come to him of the death of the woman from whom he had long ago separated. There are other passions in the house than those which are held in check for the present by the somewhat complicated relations of Mr. Mervyn, Tom Gilroy and "Miss Smith," and these the spectator follows with but scanty interest, it must be confessed, till such time as it suits the dramatist not only to reunite Tom Gilroy with his wife, but to take tyrannical power out of the hands of the authoritative Muggles by disclosing to the chief person of the drama, through the return of one "Goppinger" from the colonies, that the wretched wo-

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man the thought of whose existence had oppressed Mr. Mervyn's life was never his wife at all, since she was Goppinger's alike when he found and when he left her. The money difficulties in which, through the failure of a great house, Mr. Mervyn has become involved, are also concluded. Some "Goppinger" of the money-market steps in at the dramatist's bidding; and all is well.

Of high interest there is nothing either in play or performance; but, happily, the acting is without incapacity. Miss Litton delivers with a not quite amiable shrewdness her part of the rather pointed dialogue assigned by Mr. Byron to her and her stege husband. Tom, played by Mr. Barnes, is a genial-looking fellow; but the actor makes the serious mistake of greatly overcharging with emotion the passages in which he depicts the loneliness of a bachelor's home. Mr. Barnes's tones, and the melancholy music that accompanies them from the orchestra, are felt to be misplaced on a theme never rising to domestic tragedy. Mr. Terry is, as usual, full of ingenious expression and of an engaging freshness of voice and manner, to which, even in such a character as that of the secret-holding servant, he owes something of his popularity. Miss Hollingshead, Miss Clifton, Mr. Bella, and Mr. Charles, have no important tasks. The best-played part in the piece is that of Mervyn, which is rendered with much quiet lifelikeness. Mr. Maclean, one of the most useful actors on our stage for a wide range of parts, is probably without the conspicuous talent that would enable him to surprise the town in any one; but he has here shown—and not for the first time—that there are characters which no one can play better, though these may be chiefly of the duller or quieter kind. His picture of the unhappy squire is in no respect seriously amiss, and here and there, in attitude and gesture, worthy of all praise for its homely fidelity.

Frederick Wedmore.

Charles Dickens's *Great Expectations*—a version by Mr. W. S. Gilbert—will be produced this evening, at the Royal Aquarium Theatre.

The *Great Divorce Case* has been revived for a few nights at the Criterion.

Signor Rossi has made his first appearance at St. Petersburg, not with great success, though his appearance in *Hamlet* is anticipated with interest.

Many of the distinguished amateurs who took part in the recent amateur performance at the Opéra Comique will play there again to-day: this time in a piece as important as *The Rivals*, as well as in Mr. Theyre Smith's comedietta, *Cut off with a Shilling*.

Mr. and Mrs. Kendal give their last morning performance at the Gaiety Theatre to-day, when the *Lady of Lyons* will once more be the piece presented.

The company with which Mr. Mayer will open the Duke's Theatre about the end of the month will include Mr. and Mrs. Billington, Mr. McIntyre, and Mr. Lin Rayne. The piece produced will be an elaborate sensation drama, founded, it is said, in great measure on some of the incidents in the Tichborne trial.

The first volume of the collected works of Duvert, the *vaudeville* writer, is just now appearing.

The *Périchole* has been reproduced at the Variétés, with Mdme. Judic in the part played originally by Mdme. Schneider.

MUSIC.

HERR JOACHIM AT CAMBRIDGE, AND BRAHMS'S SYMPHONY IN C MINOR.

Last Thursday week was a memorable day, not merely for Cambridge, but in connexion with the musical history of this country. On that day the university conferred the honour of a Doctorate of Music on one of the greatest living artists, Joseph Joachim, while in the evening the Cambridge University Musical Society brought to a first hearing in England the latest composition, and one of the most important, of one concerning whom it is not too much to say that he occupies the proud position of being the most eminent of living composers. Many of our readers will be aware that it was wished also to confer a Doctor's degree on Johannes Brahms; but, as this could not be done in his absence, the ceremony was necessarily postponed.

As to the claims to the dignity offered them of both of the recipients, there cannot be two opinions; it may, indeed, be said that the university has honoured itself no less than the artists by the step which it has taken. Of Herr Joachim we have so often spoken that it will suffice now to say that his undoubted pre-eminence over all other performers arises less from his marvellous gifts—though we should be the last to underrate these—than from that truly artistic feeling which makes him invariably sink himself entirely in the music he performs. No other artist now before the public possesses in the same degree the spirit of entire self-abnegation. Joachim may be described as the most "objective" of all players. His own individuality is never obtruded; indeed, one never thinks of it at all while listening to him; it is always the composer himself who, through the player, speaks to us. The artist's thoroughly musical organisation puts him equally *en rapport* with all schools and all styles; and hence, with a *technique* equal to any demands upon it, Joachim is equally great as an exponent of Bach or Beethoven, Tartini or Spohr. But, while he is the greatest of all violinists, he is something more. The finest playing in the world would not be sufficient to entitle him to a doctor's degree; he is also an excellent composer, as he proved by the overture written for Cambridge, of which we shall speak presently. From every point of view, it would have been impossible to find a fitter recipient of the honours of the university.

Concerning the ceremony it is needless to speak; the daily papers have supplied full details upon the matter. It should, however, be mentioned that invitations to be present had been sent to many of the most distinguished musicians in London, a very large number of whom attended; the assemblage was, in fact, worthily representative of the musical talent of the country.

In the evening the Cambridge University Musical Society, which is now in the thirty-third year of its existence, gave its 150th concert in the Guildhall. Few provincial societies can look back upon a more honourable and brilliant past than this one. An abstract of its history was prefixed to the programme of the concert, from which we learn that during the last twenty years no fewer than thirty-nine important works, vocal and instrumental, have been heard in Cambridge. Under its present excellent conductor, Mr. C. Villiers Stanford, the society has been even more energetic than previously, as is shown by the fact that within the last three years Brahms's "Deutsches Requiem," Schumann's *Paradise and the Peri*, and the third part of his *Faust* music (the last-named for the first time in England), have been heard at these concerts; while for their next concert in May, the society is preparing another novelty in Brahms's "Rhapsodie," Op. 53, for alto solo and male chorus—a truly charming work, which has not yet been heard in this country. The performances, moreover, are, so far as we have heard them, most excellent; the amateur chorus, which, with the exception of the ladies, consists, we believe, entirely of members of the university, is not only most carefully trained, but sings with a spirit and finish worthy of high commendation; while for their orchestra the committee, instead of relying on local talent, engage the best available professional players from London.

The programme of the concert on the 8th was as follows:—

Overture, "The Wood-Nymph"	*W. S. Bennett.*
Concerto in D (for Violin and Orchestra.)	*Beethoven.*
A Song of Destiny (for Chorus and Orchestra.)	*Brahms.*
Violin Solos	*Bach.*
Elegiac Overture (MS.)	*Joachim.*
Symphony in C minor (MS.)	*Brahms.*

The choice of Sterndale Bennett's melodious overture was a graceful tribute to the late music professor at the University. It was extremely well played, under the direction of Mr. Stanford, by an excellent orchestra, led by Mr. Burnett; the only fault to be found was that it was too weak in the bass—four violoncellos and three double-basses being certainly not enough to balance ten first and eight second violins. The reception of Herr Joachim on his coming forward to play Beethoven's concerto was enough even to disturb his nerve, used as he must be to demonstrations of public favour. It was literally nearly five minutes before the applause subsided, and the piece was allowed to commence. I have heard the work from Herr Joachim many times; but I must say that on this evening, if possible, he even surpassed himself; anything more perfect cannot be conceived. Brahms's "Song of Destiny," a work familiar to frequenters of the Crystal Palace concerts, was extremely well sung by the choir of the society, the difficult intervals for the voices with which it abounds being attacked with the most praiseworthy precision. After the two movements from Bach's violin sonata in C, wonderfully played by Herr Joachim, came the first novelty of the evening—the "Elegiac overture in commemoration of Kleist," written by the new graduate as the exercise for his degree, and performed for the first time on this occasion. Without claiming for the composer, who conducted his own work, that high inspiration which amounts to absolute genius, it may fairly be said that the new overture is far above the average; it is throughout one noble strain of lamentation; nowhere is anything to be found that is frivolous or undignified, while workmanship and instrumentation show the hand of a master. The overture is a composition of real beauty, and was not unworthy of its place in a programme so remarkable as that of the evening.

The greatest attraction of the concert was, of course, the first performance in England of Brahms's new symphony. Concerning this important work it is necessary to speak with a certain amount of reserve; because, as the score is unfortunately not yet published, I have had no opportunity of studying the music; and although I heard it twice—at the rehearsal in the morning as well as in the evening—it needs more than two hearings to appreciate fully a composition at once so elaborate and so original. Those who are familiar with Brahms's later works, and who have followed the gradual development of his genius, will be prepared to hear that there is much in this symphony which cannot be properly understood till it becomes familiar. In his able analysis of the work printed in the programme, Professor Macfarren well remarked that many, and the greatest, of its beauties were imperceptible on a single hearing. Yet, while I cannot pretend to have fully grasped the author's conception, quite enough of its power and charm manifested themselves to justify me in expressing a very decided opinion that of all the symphonies since those of Schumann it is incomparably the greatest; because in it one feels throughout the touch of real genius. It is not so much in the masterly thematic developments—for in this respect Brahms is probably equalled by Raff—but in the nature of the themes themselves, and the genuine poetry that animates the entire work, that this is shown. The first Allegro, in C minor, is alternately passionate and pathetic; the second subject, particularly, is most charming; the

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beautiful effects for solo wind-instruments remind us of the B minor symphony of Schubert, though without the slightest plagiarism; while the contrafagotto, an instrument rarely employed except to reinforce the bass in *tutti* passages, is treated by the composer with no less effect than in his variations on a theme by Haydn. The Andante, in E major, is one long strain of exquisite passion and tenderness, abounding in lovely details, and both in its melody and harmony easier to appreciate at a first hearing than any other portion of the work. In place of the usual Scherzo, the third movement in A flat (*un poco allegretto e grazioso*) is a species of *intermezzo*, flowing and tranquil in character, and happily contrasted in tone with the preceding Andante. This movement impressed me less than the rest of the work; it is quite possible that on further acquaintance I should appreciate it better. The finale is throughout magnificent. It is preceded by a most powerful introduction, *adagio*, full of the grandest harmonies, and in every way characteristic of its composer. The chief theme of the following Allegro is of an "ear-catching" character very unusual with Brahms; in its rhythm, though not in the progression of the melody, it slightly recalls the subject of the finale of Beethoven's choral symphony. The movement is elaborately developed, working up finally to a most splendid climax, which brings the work to a close.

So far as it is possible clearly to sum up the impressions left upon the mind by what is necessarily only a superficial acquaintance with the symphony, I should say that the points which strike me most in it are, first, its absolute individuality, it being as much an emanation from Brahms's peculiar genius as his new quartett or his "Deutsches Requiem;" secondly, the unity of style which, in spite of the contrast of the different movements, pervades the whole; and, thirdly, the absolute and sovereign command of the symphonic form—in one word, the mastery of technical resources which it displays. Some of the most distinguished German musical critics have expressed an opinion that it is the only modern symphony worthy to be placed by the side of those of Beethoven and Schumann; and this opinion I am fully inclined to endorse.

The performance of the whole work, under the direction of Herr Joachim, was admirable. Our London readers will be glad to learn that it is intended shortly to produce the symphony at the Crystal Palace, when many will doubtless embrace the opportunity of making its acquaintance.

Ebenezer Prout.

It may safely be affirmed that no finer performance of Schumann's great symphony in C has ever been heard in England, and probably not even in Germany, than that given last Saturday afternoon at the Crystal Palace, under Mr. Manns. The work is, as a whole, the greatest, and certainly the most individual, of the composer's four published symphonies; but it requires such highly finished playing to do it justice that, except at Sydenham, it can seldom be heard to advantage. Such a rendering as that of Saturday was a treat of the highest order to all the *connoisseurs* present. Mr. G. A. Osborne's "Festival Overture" in C major, though not heard before at these concerts, can scarcely be called a new work, having been written for Mr. Kuhe's festival at Brighton, in 1875. It is a very pleasing and melodious composition, showing, both in its construction and orchestration, the hand of a practised musician; and, being played to perfection, it fully deserved all the applause it received. A new violinist, M. Henri Petri, made his first appearance in England on this afternoon. He is a native of Holland, and a favourite pupil of Herr Joachim. He was heard in Spohr's "Dramatic Concerto," and in the Romance from Joachim's "Hungarian Concerto." The young artist may be honestly congratulated on a most legitimate success. His tone is excellent, and his execution very neat; but besides this he plays with much genuine feeling; indeed, it may be said that in some respects his style reminded us of that of his illustrious master. We shall hope to hear him on future occasions. The vocalists at this concert were Mdme. Sinico-Campobello and Signor Campobello, the most noteworthy item of this part of the music being the lady's singing of the charming "Connais-tu le pays" from Thomas's *Mignon*. The overture to *Guillaume Tell* concluded the programme. This afternoon Herr Joachim's new overture, spoken of above, is to be given.

At the last Monday Popular Concert Brahms's fine sextett for strings in B flat (Op. 18) was given. The work was noticed at such length on the occasion of its last performance at these concerts (Academy, February 27, 1875) that it will suffice now to record the fact of its repetition. Mdme. Schumann, the pianist of the evening, played as her solo her husband's "Etudes Symphoniques," one of the works in which she is unapproachable, and joined Herr Joachim and Signor Piatti in Beethoven's great piano trio in E flat.

On Thursday evening the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, gave a performance of Bach's *Passion according to St. Matthew*. It is to Mr. Barnby that the credit is chiefly due of popularising this great masterpiece in London.

The Bach Choir, which, under the direction of Mr. Otto Goldschmidt, distinguished itself so highly last year by the production of Bach's great Mass in B minor, announces two most interesting concerts to be given in St. James's Hall on April 11 and 25. At the former, the Mass in B minor will be performed for the third time in England; and at the second the programme will include Bach's magnificent Church Cantata, "Ein feste Burg;" Handel's Coronation Anthem, "The King shall rejoice;" an eight-part anthem by Sterndale Bennett; the Sanctus from Palestrina's "Missa Papae Marcelli;" and Gade's cantata *Comala*. The works of Bach and Gade have never yet been performed in England.

Wagner's *Walküre* was produced at Vienna with most brilliant success on the 5th inst. The principal parts were sustained by Frau Friedrich Materna, Frau Ehnn, and Herrn Labatt and Scaria: the performance was conducted by Hans Richter, who, it will be remembered, directed the orchestra last year at Bayreuth.

It is announced that if Wagner visits London, he will probably be accompanied, not only by Wilhelmj, but by Frau Materna and Herrn Unger and Hill, the Siegfried and Alberich of the "Nibelungen" performances.

Julius Otto, well known in Germany as a popular composer of male-voice quartetts, died on the 5th inst. at Dresden, in the seventy-fifth year of his age.

The death is also announced from Milan of a talented Italian composer, Constantino Dall' Argine, at the early age of thirty-four.

NEW PUBLICATIONS.

Alexander (W.), The Witness of the Psalms to Christ and Christianity (Bampton Lectures, 1876), 8vo (J. Murray) 10/6
Blackburn (H), Pictorial Notes in the National Gallery. British School, 8vo. ....(Chatto & Windus) 1/0
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LITERATURE.

History of French Literature. By Henri Van Laun. Vol. I.: From its Origin to the Renaissance. Vol. II.: From the Renaissance to the End of the Reign of Louis XIV. (London: Smith, Elder & Co., 1876-7.)

A WRITER whose book attempts to fill an obvious void and supply a pressing want enjoys certain advantages which do not fall to the lot of most of his kind. That we have in English no History of French Literature can hardly be said to be strange, because nothing is strange in a language which possesses no history of its own literary achievements. But it is a fact, whether strange or not, and until quite recently (when a few desultory attempts—such as Mr. Besant's two books—have been made to supply the want) Hallam's praiseworthy, but quite inadequate, efforts have had to do duty as a makeshift. Independently of the fact that his labours in this line were a mere by-work, it may be doubted whether Hallam could ever have given us a worthy history of the subject. The man who thought it impossible not to wish that Shakspere had never written the Sonnets was certainly not the man to judge Villon or Ronsard, Rabelais or Corneille. M. Van Laun has the coast clear, therefore, and starts with a fair chance of adding to his laurels as an industrious and (till he tried work that was too hard for him) a successful translator the more dignified bays of a successful historian.

His first sentence, however, is a little discouraging. "The history of a literature," says M. Van Laun, "is the history of a people; if not this it is worthless." These be brave words. It is, we believe, occasionally customary in military operations to begin by letting off a rocket, and the practice may have its uses. But in literature we prefer a little more circumspection in the use of fireworks, and when they are used we like them to be luminous. The light to be derived from the statement that a thing is valueless unless it is something else appears to a sober critic uncommonly like darkness. However, an author must no doubt be humoured to some extent; and, after all, the preliminary flourish is in undoubted keeping with much of the literature which M. Van Laun is going to discuss. But the matter becomes more serious when we find in the first dozen pages that the flourish is something more than a flourish. We are not to have our French literature in peace, though we have waited for it so many centuries; we are to have it dealt to us on a strict "product of the circumstances" system. Gregory of Tours must be introduced by Clovis and the battle of Tolbiac; out of thirty scanty pages allotted to Provençal literature a large proportion must be given to the thrice-told tale of the Albigensian War. So, too, the *Satire Ménippée* (of which, however, we have not the worst of M. Van Laun's accounts) must be squeezed by a perfectly unnecessary disquisition on the League and its history. No doubt the connexion of political, social, and literary history is very close, and to overlook this connexion is a grievous error. But it sometimes seems as if writers nowadays, in their determination to carry out this excellent principle, were bent upon making us look for our literature in histories of the people, and for our history in accounts of the literature. There is, moreover, a special danger in the present case. When M. Van Laun's master, M. Taine, wrote his *History of English Literature* his peculiar mode of treatment was interesting and even valuable to Englishmen, because it presented in a very partial and *bizarre*, but new and suggestive, light a subject with which they were fairly acquainted. A similar mode of treatment applied to a subject where the facts are almost unknown can hardly fail to produce wrong impressions, unless, indeed, it fail to produce any impression whatever. Hops and skips and jumps are utterly out of place where every inch of ground needs to be carefully gone over and its features marked. Two instances will give the reader more notion of the nature and thoroughness of M. Van Laun's treatment than columns of vague language. If any number of persons possessing a knowledge of early French literature were asked to give a list of the half-dozen most remarkable books written in French before the accession of the Bourbons, it is probable that few would omit the *Heptaméron* of Marguerite d'Angoulême, and the *Cent Nouvelles Nouvelles* attributed to the instigation at least of Louis XI. The *Heptaméron* in the opinion of some persons hardly yields to the more famous book from which it borrows its plan and its name. The exquisite pathos, the lively painting of manners, the wit, the refinement, the art of the tales are hardly inferior, and the setting is, if anything, of higher interest. Dioneo and Fiammetta, Neifile and Filostrato are little more than delightful abstractions compared with Parlamente and Hircan, Longarine and Oisille, and the rest of the gracious company who journeyed from Cauterets to Tarbes. The *Cent Nouvelles Nouvelles* are of far coarser texture, as their greater age and different plan render inevitable, but, if they do not rank equally high as literature, their interest is almost equally great, and their value as bearing on manners is, perhaps, greater. We will give *verbatim* M. Van Laun's account of the *Heptaméron*.

"The sister of Francis I. led the way, Marguerite, the well-known Queen of Navarre. In the *Heptaméron* she vents her contemptuous scorn upon husbands, though she was not unmarried; against monks, though she was an ardent devotee of religion; against lawyers and doctors, though she was a queen. And her shrewdest satire of all is unconsciously pointed against herself, for she stands revealed to us as a very woman, the rivals for whose favour are God and the Devil, and who affords to neither of these more than a short and coquettish glance. Nevertheless, she deserves better of literature than of her lovers, if she had any, for her little kingdom was the refuge of free thought against the persecutions of her brother and his friends."

This is all; there is nothing about the plan of the book, nothing about its literary interest, nothing, in short, but a string of aimless and misleading antitheses and an idle piece of *esprit*. Imagine a student stirred up, let us say by Mr. Morley's address last year, to study French literature. He has heard of the *Heptaméron*; he goes to M. Van Laun for information about it, and is told that it is a piece of satirical coquetry between God and the Devil! But the *Cent Nouvelles Nouvelles* fare still worse at M. Van Laun's hands, for, incredible as it may seem, their very name does not appear.

Properly to expose the shortcomings of this book we should want the current number of the ACADEMY to ourselves. But we can give a few more instances of the author's inadequate and inaccurate treatment, and can notice some at least of his omissions. We can find no mention of Olivier Basselin, one of the most remarkable figures of mediaeval literature; none of Alain Chartier, hero of a famous story known to thousands who know nothing more of him; none of Herberay, one of the fathers of French prose. Guyot de Provins and Marie de France are alluded to by name in the earlier chapters, but no account of their works is given. The word *fabliau* occurs often enough, but of the thing no account, no specimen, no illustration, appears save in the case of the *Roman de Renard*, which is not in the characteristic sense a *fabliau* at all. M. Van Laun seems to think nothing of this specially French *genre*, the ancestor of all the *contes* and *nouvelles* for which the language is so famous; Barbazan and Méon lived and laboured in vain for him. Of the charming popular ballads of the fifteenth and earlier centuries we hear nothing; nothing of the intense philosophical life and the vast scholastic literature which had its centre in Paris. Abelard at one end is not even alluded to—of the letters which had such an important literary influence and offspring we hear never a word. At the other end Gerson's name is not so much as mentioned. No word of the exquisite *Aucassin et Nicolette* is vouchsafed to M. Van Laun's hapless readers; and Bonaventure des Periers may think himself lucky that the *Cymbalum Mundi* gets some vague notice, while the *Contes et Joyeux Devis*, perhaps the most characteristic of their kind, are never named.

Rotrou, incredible as it may seem, is left out altogether; and if Regnier is mentioned it is as an opponent of Malherbe! Some people might think Malherbe chiefly worthy of mention as having had the honour to be noticed by Regnier. Sarrasin's marvellous prose style gets no notice, though his name occurs. It is possible that M. Van Laun might plead the lame excuse of want of space, and, indeed, he does talk of his "limits." But we cannot admit that two goodly volumes are insufficient for a workmanlike survey of French literature

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before 1700. Besides, if the author was thus hard pressed, why does he waste one hundred pages on vague prefatory remarks, chronological details, and particulars about Ausonius, Lactantius, Sidonius Apollinaris? a hundred pages which land us where we ought to begin, at the oaths of 842 and the legend of St. Eulalie. Nor can he be said to have made good use of the space he does allot rightly. Rabelais has fifteen pages, Montaigne eleven, and no one will grudge them one line of it. But this space is used up with vague talk about the writers rather than with a clear account of them, their works, and their peculiarities. The account of Villon is better, but still lacks detail and precision. The section allotted to the *Roman de la Rose* is good, but not entirely original, we think. Corneille and Molière are fairly treated, and generally speaking the second volume is better than the first. The sections on Ronsard and Boileau, however, seem to have been "changed in their cradles." At least, this is the only way in which we can account for criticism which says, "if you take up Ronsard when you are in the mood for reading him, you will on the whole like him;" while it applies the epithets "magnificent," "admirable," "model," "triumph," &c., to—Boileau! It is curious and interesting to find anyone who prefers the Namur Ode to "Quand tu seras bien vieille." Of the shorter notices we have already given one specimen; we will now give another.

"Béroalde de Verville, whose *Moyen de Parvenir* has more of the salt of genuine satire—so much so as to earn him great praise of competent critics." This safe statement, which is backed up with a note of two lines from M. P. Lacroix, leaves us a choice of two inconceivables. It is inconceivable that a man should sit down to write a History of French Literature without having read the *Moyen de Parvenir*: it is also inconceivable how anyone who has read it should despatch it with the above indefinite notice.

But we hardly know whether even M. Van Laun's omissions and shortcomings are likely to be more annoying to the instructed and misleading to the uninstructed reader than his extraordinary inaccuracy of speech. We do not here allude to faults of style, though we certainly do object most strongly to such a word as "accaparate." But this is another matter. We had thought ourselves well acquainted both with Mr. Swinburne's works and with Spenser's, yet we know no book by the former entitled "Poems and Songs," and no eclogue by the latter entitled "Pan and Robin." Hallam's *Literature of the Middle Ages* is not the book to which one would refer for that author's only or principal contribution to the History of French Literature. How even the most careless of writers can say that "To Villehardouin and Joinville in the thirteenth century succeeded Froissart and Commines in the fourteenth" when he himself gives the correct date of Commines at the foot of the same page is a marvel. What is the meaning of the statement: "In religion, again, the Gauls could compare favourably with the Aryan and Egyptian races"? Does M. Van Laun think that the Gauls were non-Aryan? In vol. i., p. 32, he gives a description of the state of women and of morals in Europe generally at the commencement of the Christian era which would seem to imply a total ignorance of the manners and customs of the Teutonic races. At vol. ii., p. 40, he says that Ronsard, in his English travels, may have met "Wyatt and Surrey and Gabriel Harvey," the last-named not having been born till after the death of the two former; and at p. 382 of the same volume he appears to think that William III. was "in the height of his success" in August, 1704. But, in truth, evidences, if not of ignorance, of an inconceivably careless habit of thought and speech are to be found on every page. We have no desire to be hard on M. Van Laun; we have had occasion to speak well of his efforts in these columns before now, and we hope to be able to do so again. But a History of French Literature is not a thing to be undertaken with a *cœur léger* in this manner, however consonant such a proceeding may be to the *esprit gaulois* of which M. Van Laun, following a tiresome practice of some French writers, is never weary of talking. He appears to have proceeded on the principle that as the subject was almost unknown in England exhaustive treatment would not be required, and a few cheerful generalisations would be gratefully received. The result is a book which will give very little information to the ignorant and very little satisfaction to those who are not ignorant, for the author's faculty of criticism is not of a high order. Had he been content simply to translate Gérusez (whom he has in many particulars very closely followed) he would have produced a far more useful book, and he might have appended any disquisitions he thought proper about authors who were "the creatures of their past and the creators of their future," and the like. As it is, this *History of French Literature* is, we must repeat, anything but satisfactory.

George Saintsbury.

SIMON DE MONTFORT.

Simon de Montfort, Earl of Leicester, the Creator of the House of Commons. By Reinhold Pauli; translated by Una M. Goodwin. (London: Trübner, 1876.)

The Life of Simon de Montfort, Earl of Leicester, with special Reference to the Parliamentary History of his Time. By George Walter Prothero. (London: Longmans, 1877.)

The appearance of these two works on the same subject, so nearly at the same time, shows very strikingly the increasing interest which has been awakened by the labours of Mr. Freeman and Prof. Stubbs in the earlier period of English history. Dr. Pauli's book has long been known to historical students, as it was published in 1867. It is unfortunate that a translation of it did not appear till just on the eve of the publication of a book by an independent enquirer in England. The origin of Dr. Pauli's book is very creditable to his thoroughness and sincerity as a workman. After the publication of the fourth volume of his *Englische Geschichte*, in 1855, the labours of Dr. Shirley and others for the Master of the Rolls' series of records had brought to light much additional material bearing on the movements of Henry III.'s reign. Dr. Pauli proceeded at once to make use of these new sources of information by writing a monograph on Simon de Montfort, which followed the lines laid down by Dr. Shirley in his masterly article in the *Quarterly Review* for June, 1854.

Dr. Pauli's monograph is careful and exhaustive. He has gathered together all that is to be known of the personal life of Earl Simon, and has set before his readers, accurately and distinctly, the conditions and circumstances under which he worked. His book is a model of what a historical monograph ought to be. He has followed out his subject with diligence, and has apprehended it in its true relations to the general course of affairs. His tone of discriminating impartiality has placed the general outlines of this period beyond dispute, and has left little to be done by those who come after him. Mr. Prothero tells us that he first intended to confine himself to the office of a translator of Dr. Pauli, but, as he advanced further into the subject, the need of a fuller treatment of its constitutional aspect impelled him to undertake the work afresh.

Mr. Prothero's book is the result of a thorough and independent investigation of the original sources, and is done carefully and well. We can only regret that, from the nature of the case, so much valuable labour should have led to so little that is new. Dr. Pauli has exhausted the personal history of Earl Simon, and Prof. Stubbs has reset the constitutional history of his times. Mr. Prothero has worked at these subjects for himself, with the general result of verifying the conclusions of Dr. Pauli and Prof. Stubbs. Though on some points he differs from them, he is substantially in accord with their conclusions. It is satisfactory at all events to find that three independent writers are in general agreement on points of such importance as the life of Earl Simon involves.

Mr. Prothero approaches his subject from the constitutional side, and on this point is much fuller as well as more in accordance with modern ideas than is Dr. Pauli. The labours of Prof. Stubbs and Mr. Freeman have altered the point of view from which our constitutional development is regarded. We do not now recognise such distinctive steps in the formation of our institutions as historians even of ten years ago were ready to allow. Constitutional history has now taken the form of a patient investigation of the process by which the old English institutions adapted themselves to new requirements. Even Dr. Pauli's title, "Simon de Montfort, *Creator of the House of Commons*," points to a rhetorical conception which is now abandoned; and Dr. Pauli cannot abstain from following Hallam in suggesting that Simon may in his southern experiences have learned something from the constitution of Aragon. Mr. Prothero, on the other hand, is a diligent worker on the more modern lines of enquiry. He traces fully the various points of Henry III.'s government in their constitutional bearings. Though he tells us little that is new, he puts his points clearly and well. His sketch of the growth of Parliament (pp. 297–310) is good and clear.

On the other hand, Dr. Pauli gives us a

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more vivid and vigorous account of the life and character of Earl Simon. Mr. Prothero's interest in constitutional points has led him to deal somewhat abstractly with his subject. He is not so much concerned with the individual man as with the struggle in which he was the central figure. Yet in one respect Mr. Prothero has done good work. He has paid great attention to military history, and has made the battles of Lewes and Evesham clearly intelligible, which is no easy matter. He writes from a careful survey of the ground, while Dr. Pauli has only pieced together his authorities. To set against this, Dr. Pauli is fuller in social and literary history, which does not seem to have had any special charms for Mr. Prothero, who has little to tell us of the Franciscans, or of the ecclesiastical activity of Grosseteste, or even of St. Edmund Rich. No doubt information about all these is to be found in other books; but so is the constitutional history of the times, and we expect of a biographer that he will reproduce every side of the character with which he deals.

Perhaps we could best indicate the features of the two writers by looking at the points of detail in which they differ. The original breach between the King and Simon de Montfort is hard to be accounted for. After the storm had subsided which Simon's marriage with the King's sister had at first created, Henry suddenly turned against his brother-in-law, accused him of having seduced his sister before marriage, and drove them both from his presence. Dr. Pauli, following Dr. Shirley, attributes this sudden change of the King to the intrigues of the Papal party about the Court, who, in view of the struggle into which the Pope had entered against Emperor Frederick II., had used this means of detaching the King's confidence from one who was friendly to Frederick and owed him a debt of gratitude. Mr. Prothero objects to this reason as being too far-fetched, and contents himself with referring the breach to the distrustful character of Henry, stirred by some "Iago of the Court." Mr. Prothero's argument on this point (p. 49) does not seem to us convincing, nor to show sufficient appreciation of Papal diplomacy or the possibilities of political intrigue. Again, Mr. Prothero calls attention to the presence of Simon at the Great Council in 1244 and 1246, where he showed himself opposed to the abuses of the King. Dr. Pauli has overlooked this, and so has not recognised Simon's political activity at a sufficiently early date.

But the point on which especially Mr. Prothero throws light is the reason of the failure of the revolution of 1258 and the success of that of 1264. He has clearly set forth the weakness of the scheme of government which resulted from the Oxford Parliament.

"Only the individual members of the Government had an interest in keeping it up. It was a system which ran counter to the prevailing notions, whether conservative or liberal, and was sure to meet with opposition on all sides. . . . The constitution was, in fact, an oligarchy. It was a feudal triumph, with a merely nominal concession to constitutional principles. . . . The King had no need to struggle against his bonds; he had only to wait, and the machine would fall to pieces of itself."

When he comes to comment on the constitution framed by Simon in 1264, Mr. Prothero seems to us to have wished to set it in strong relief with its predecessor, and so to have made too much of a little. He regards it as "perfect so far as it goes: elaborate, yet simple: a constitution, in the true sense of the word: that is, a form of government which will stand by itself." This seems a good deal to say for a provisional scheme of conducting the government when the King was a captive in Simon's hands. The outlines of the scheme were that the barons were to choose three electors, who were to nominate nine counsellors, by whose advice the King was to act. Three of these counsellors were always to be in attendance on the King; if the counsellors disagreed, the electors were to decide. The King with the prelates and barons might remove any one of the electors and appoint another in his place. Doubtless this constitution is conceived in a liberal spirit that contrasts strongly with that of 1258. It extends the power of Parliament, while the provisions of 1258 limited it. But it is a little far-fetched to find in this scheme, as Mr. Prothero does, "the same principles as those of the constitution under which England has been governed for the last century-and-a-half." The range of the two sets of ideas is too far removed to enable them to be compared with safety. We are tempted to suspect Mr. Prothero of a desire to restore the equilibrium of Simon de Montfort's fame, which has recently been shaken. Simon has lost his old title of "Creator of the House of Commons." It has been shown that the Parliamentary system was an immemorial heritage, which events developed from a lower to a higher organism. Simon's supposed changes were merely natural, nay inevitable, extensions of a system already at work. Since this is so, Mr. Prothero brings out into prominence the short-lived scheme of Simon for governing the land with the King a captive in his hands. He finds in this the signs of a far-seeing political wisdom, the embryo even of modern political progress. In this Mr. Prothero is ingenious, but his materials are too scanty to justify so large a conclusion. The greatness of Earl Simon's character lies, not in any special change which he wrought, or scheme which he framed, but in the indelible impress of his character and opinions which he left upon the minds of Englishmen of his time, and which was absorbed in many ways into the fabric of England's future.

It is impossible, after reading these two volumes, to refrain from wishing that they could have been fused together. Writing after Dr. Pauli, Mr. Prothero has naturally been led to deal briefly with points where Dr. Pauli has done all that is to be done. As it is the two books supplement one another. We could wish to have seen combined in one volume the constitutional and military history of Mr. Prothero with the larger views of international relationships and the broader historical feeling of Dr. Pauli.

M. Creighton.

Mr. Henry B. Wheatley has nearly finished his edition of Ben Jonson's *Every Man in his Humour*.

Sport in Many Lands. By H. A. L., "The Old Shekarry." In Two Volumes. (London: Chapman & Hall, 1877.)

This is not exactly a new work, but rather, in most part, old matter amplified, or condensed and rearranged. Readers of *The Hunting Grounds of the Old World*, *The Forest and the Field*, and other works by "The Old Shekarry," will recognise in these two new volumes many of his old stories and descriptions; but the material is arranged in a new form, so as to make it a sort of guide-book to sport in very many lands. Beginning with deer-stalking and deer-driving in Europe, the author passes on, after noticing some other European sports, to chapters which describe most of the game of India, and a good deal of that of the Himalaya, and these are followed by descriptions of sport in Asia Minor, the Caucasus, the Sinai Peninsula, Africa, and North America. In fact, he goes over ground most of which he has already made familiar to the public, but the rearrangement is of service, and the book is handsomely got up and profusely illustrated.

There is prefixed to it a brief memoir, by a friendly hand, of Major Leveson, "The Old Shekarry," who died in 1875, at the age of forty-seven. It was when an Indian officer that he made the most interesting of his sporting experiences. During the Crimean War he was on the staff of the Turkish army, and it is interesting to notice that, while allowing the Turks to be good soldiers when properly led, and though he distinguished himself highly when serving with them, yet he wrote in September, 1854:—

"From what I have seen of the Turkish service I do not like it, and shall quit it as soon as the campaign is over. I believe, as a body, they are the most detestable race of people under the sun, and I think that their kingdom will soon pass away into other hands."

That is pretty strong testimony from one well acquainted with India, and an intelligent, frank Englishman, accustomed to the world. On another point which has been mooted of late—namely, the fighting qualities of the Turks—Major Leveson is equally explicit. Speaking of the battle of Balaclava, he writes that the Turks

"all behaved in an infamous manner and bolted without hardly firing a shot, leaving the guns to the Bears. The lieutenant-colonel in command was the first to run. He mounted his horse on the approach of the Russians, and told his men to save themselves as they best could."

There is something strange and touching in the circumstances of Major Leveson's death. Though it was a very prolonged one, the Old Shekarry died like some of the wild beasts he had wounded without directly killing them. When Colonial Secretary at Lagos, on the east coast of Africa, in 1863, he was called on to organise and lead a small force of Houssas against an African chief who had committed serious aggressions upon British territory. He was entirely successful in his operations; but the last gun fired by the enemy lodged an iron bullet in his head just below the right ear, shattering his lower jaw. This bullet remained imbedded in the bone; and all the skill of Nélaton and of Sir William Ferguson failed to extract it. The wound never properly

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closed; and, though it took ten years to kill him, the continuous pain and want of sleep it caused wore him out at last. In this way died one of the greatest hunters of modern times, as if illustrating the old truth that they who depend upon the sword will perish by the sword. But it is due to the Old Shekarry to state that, so far from being a ruthless sportsman, he was kind and considerate to the animal creation with which he had to deal, only using his gun to free the country round him from fierce depredatory wild beasts or to provide necessary food for his followers. The real moral question which arises is, why such Englishmen should be used up in miserable affairs like that at Lagos and be held useless for obvious interests of their race and country.

Some critics have imagined that the Old Shekarry's sporting experiences have been rather "expanded" in order to make them more interesting for home readers; but there is no ground for such a supposition, which probably arose from the envy of brother sportsmen who were wanting in his power of description, or who had never penetrated into the depths of the jungle as he did. I can check his accounts of sport in Western India and the Himalaya, and have no doubt as to their truthfulness. A great deal of misconception is apt to arise from the circumstances in which people go out in search of tigers. These animals abound in certain places at particular seasons, and at other times are scarcely to be found there at all. The natives, also, are by no means always willing really to assist the sportsman and to give him a chance of bagging a tiger, because, so long as the tiger confines itself to their stray cattle, they are more unwilling to have to serve as beaters than anxious for the destruction of their feline friend. Moreover, Major Leveson had an unfortunate way of being very sparing as to dates and names. For instance, in the volumes before us he speaks of what must have been a highly interesting excursion "to the eastward of the Pang-kong lake," where he shot some wild yaks, and where he must have been in the territory of Chinese Tibet, being favoured by an old Tartar chief, but there is no indication of the year in which this was accomplished; and we do not learn anything of his companions except that they were "Fred and the Doctor."

But, while accepting freely the truth of the Old Shekarry's experiences, I should be sorry to vouch for his invariable accuracy. On this Tibetan excursion he expresses an opinion that he got on a range of mountains which were "part of the Kailas range;" which is incorrect, both the Indian and the Tibetan Kailas being far away from his position, and orologically completely separate. Elsewhere, under "bear-hunting," he writes as if there were only two kinds of bear in the Himalaya—the ordinary black Indian bear and the snow-bear—ignoring the long-snouted and peculiarly-marked *Ursus Tibetanus*. He says that "bears attain maturity at about five years of age, and the duration of their lives is estimated at over fifty years," which is totally opposed to the law of Flourens, and is very like saying that men attain maturity at ten, and usually live to over a hundred. He is also wrong in stating that the snow-bear of the Himalaya feeds chiefly on vegetable diet, is rarely wantonly ferocious, and seldom attacks cattle or other animals. Flesh is its principal food; the shepherds have to protect their flocks with the aid of most ferocious dogs; many of the tame yaks, when sent up to the higher pastures in summer, are destroyed by the snow-bear, though the yak makes a formidable resistance, and the people of the Himalaya, within the range of this bear, are extremely unwilling to travel by night on account of it. We note also that Major Leveson reproduces the old idea that the man-eating tiger is possessed by a special taste or craving for human flesh. "All animals," he says, "have a natural innate dread of man, but if any of the Felidae by any chance once happen to taste human blood, they acquire a relish for human flesh, and abandon the chase of all other animals." There are two errors here. The larger Felidae have no natural innate dread of man, and only learn that when man pursues them with firearms. The Indian tiger is afraid of man because he is so much hunted; the Malayan tiger plays about the villages, and even carries people out of their houses. Secondly, the Indian man-eater is usually—I may say, almost invariably—a worn-out tiger, unfit to hunt in the jungle or to carry off cattle; and it is simply his incapacity, and not his taste for human flesh in particular, which makes him devote himself to mankind and their smaller live stock. This fact is even illustrated by Major Leveson himself; for he says of the famous man-eater he killed, which had carried off more than a hundred persons, "he was covered with mange and had but little hair left on his skin."

Andrew Wilson.

On the Clause "And the Son," in Regard to the Eastern Church and the Bonn Conference. A Letter to the Rev. H. P. Liddon, D.D., by the Rev. E. B. Pusey, D.D. (Oxford: Parker & Co., 1876.)

At the time of the Bonn Conference in 1874, most of the few people who felt interest in the subject were surprised at the attitude assumed by Dr. Pusey; who repudiated any compromise on the question of the form of the Nicene Creed that should extend beyond its practical and national use. While admitting, what of course is undeniable, that the Greek form is the original one, and is orthodox as far as it goes, he yet maintained that the Latin form is so orthodox that for a Church that has once used it to throw on it the tacit discredit of withdrawal would amount to heresy, and showed that he thought some of the attempts made to tone down the Latin doctrine to the level of Greek belief to be on the confines of heresy already.

In this work the tone is somewhat more conciliatory than in the letters published at the time; there is more heartiness in the expression of a hope that the Orientals substantially agree with us. But the chief interest of the book is not so much the light it throws upon the future as upon the past. The re-union of the Oriental and Anglican Churches on an Old-Catholic base is for the present εὐχαῖς ὁμοία—a dream, even if a prophetic one; but there is an historical and literary interest outside the purely religious sphere, in the question of fact how the Western formula originated; and on this question Dr. Pusey's wide and thorough patristic reading can hardly fail to throw light.

Disengaging his theory from the evidence on which it is based, his explanation of the matter is this. The Constantinopolitan Creed did not assume its present character or authority immediately, nor was it immediately received, at least into familiar use, in the West. The Council of Constantinople was a purely Oriental Synod, and was only *made* oecumenical *ex post facto*, by vote of the Fathers of Chalcedon, who for the first time placed its Symbol on a level with the original Nicene. Even after Chalcedon there was "no need in the West *then* for either Creed;" they were content with the Apostles'. Except a half-Greek population in Southern Gaul, where it became the baptismal confession, no Western Church used the Creed of Constantinople till after the third Council of Toledo—when, *in professed obedience to the Canon of Chalcedon*, the Spanish Church adopted it *in its present Western form*. He thus argues that the clause is no "interpolation," but an inadvertency, so to speak, in translation—one might compare it, though Dr. Pusey does not, to the omission to attach the epithet "Holy" to the "One Catholic and Apostolic Church," in the English Liturgy. But, while the English omission is probably pure accident, the Spanish addition, it is suggested, arose from the spontaneous working of the Catholic mind; the editors of the Latin Constantinopolitan Creed assumed that the *Filioque* must be there, because they felt that it ought to be there—because they were used to it in other Catholic Creeds, with which they were more familiar. These Creeds were the anti-Priscillianist confession of the *first* Council of Toledo, and the Athanasian.

Dr. Pusey can hardly be said either to assume or to prove the antiquity of the latter formula. He produces some strong arguments for it; he points to more facts which harmonise with it; on the whole he may be said to make good its title to be treated as the view in possession, which is not yet shaken by Mr. Ffoulkes's arguments in favour of his hypothesis. Nor, in fact, is this point more than subsidiary to the main argument of the present work: whether the Fathers of the fifth century borrowed their language from the Athanasian Creed, or the compiler of the Creed from them, there is no doubt that the confession of the Double Procession was in early use in the West, in Churches and by individuals whose orthodoxy was never questioned in the East; while Dr. Pusey adds that the language of certain orthodox Eastern Fathers is quite as explicit.

So far, there can be little doubt that he makes out his case. The Orientals have no just ground for charging the Western form with doctrinal unsoundness; probably the second Bonn proposition, "that the addition of the *Filioque* to the Creed did not take place in an ecclesiastically regular manner," is an undeserved stigma on the Spanish

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and the other Western Churches gradually followed its usage. But ısey's practical inference as to the Churches which have the formula ıardly logical, if we accept his theory vay that they came to have it. There ɔn a misunderstanding between the ɔx Greek and the orthodox Latins, ɔ the latter inadvertently introduced Greek formula a phrase that properly ɔd to a Latin formula. If the Greeks illing (which they seem not to be) to the Latin formula, the Athanasian in its original form, it is difficult to ıat they might reasonably claim that esterns should accept the Greek for- ;he Constantinopolitan, in *its* original ɔo. Surely a champion of the Atha- Creed like Dr. Pusey might be satis- the reunited Church of the future it on a co-ordinate footing with that has been *the* undisputed Catholic l, at any rate since Chalcedon.

WILLIAM HENRY SIMCOX.

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oubles of our Catholic Forefathers re- l by themselves. Third Series. Edited ohn Morris, Priest of the Society of ıs. (London: Burns & Oates, 1877.)

R MORRIS in the volume which lies us has made a very interesting addi- the historical materials for which we eady indebted to him. He brings us ıto the North of England. The which he gives of the persecution of ɔman Catholics in Yorkshire are for ɔst part of a fragmentary character. ıve no leading autobiography in this ke that of Father Gerard. We have s of reminiscences of hard times and of cruelty and wantonness, written apparently, long after their occur- When people are running from one -place to another, and scarcely know they can trust, or where they can n security for two successive nights, ıave little time for compiling auto- phies or annals. Father Morris has ed many interesting fragments, and lustrated them with many valuable ɔns and explanations of his own. His s well done. Nothing can exceed the ıs with which he discusses matters on he must feel most deeply, and the con- ;ion that he shows towards the agents ɜrsecution of exceptional severity and ɔn. The sufferers tell their own tale. ditor has evidently omitted a good ' free speaking. If he had given it, d not have made the narrative more ng and lifelike than it is.

cognisance of the offences of the ı Catholics in the North was delegated ;igh Court of Commission for Eccle- al Causes which was established at in the early part of the reign of Eliza- The Act books of this body are still ved in the registry of the Archbishop, ry few of the indictments and depo- are in existence. Whenever the ı was a capital one, these papers would ısferred to the Assize Courts, and as ɔords there do not commence till about ar 1640, we look in vain to official re- ries for the details of cases of which we should be glad to know more. We may draw, however, from the Act books to which I have alluded a very fair idea of the persecution that fell upon the Roman Catholic laymen. It was so persistent and severe that a large number of persons conformed to the Established Church. To counteract this ever-continuing defection, the priests were obliged to be always on the alert. When we find that one of them was actually in prison for some time, unknown to the gaolers, on purpose that the captives should not be induced by fear or promises to renounce their religion, we have a sample of the spirit which animated these devoted children of Douay, and of the dangers that they were delighted to incur.

If the Roman Catholics in the North were treated with exceptional severity, it was partly due to the fact that there had been two serious religious insurrections in that district in consequence of the Reformation. The rebellion of Robert Aske in the days of Henry VIII. was only put down by adroit management and with a heavy hand. The rising in the North in 1569 was of a much milder character, and, although little was done by the insurgents beyond restoring the old service in a great number of churches, the punishments awarded to the offenders were heavier than ever. Henceforward, as if in fear of farther outbreaks, a series of repressive measures of the harshest and most elaborate kind was carried out by the High Commission at York throughout the province. Conformity to the established religion was thrust upon all. Such a system of *espionage* was set up that any disobedience was instantly detected. A summons to York immediately followed, supposing that there was no arrest. Once at York, and a series of delays and extortions began; the hearing of the case was put off from day to day, while the culprit, if his offence was slight, was placed in the charge of some licensed lodging-house keeper in the city, and was obliged "to confer with some godly minister for the reformation of his soul." The cost of board, the lawyers' fees, the fines, all purposely pitched at the highest scale, beggared many in the course of a few months. The more serious offenders were put under watch and ward in the numerous prisons in the city, to be dragged out at the pleasure of the Commissioners, and to be taken to the Minster, in cruel mockery, to hear Protestant sermons, specially fabricated for their conversion. There is a MS. at Stonyhurst which gives a remarkable account of these discourses and their reception.

We cannot say that the treatment of the Roman Catholics was peculiar to themselves. The prisons, disgraceful and abominable as they were, were the same for all. The laws were cruel, and they were carried out with severity; still, even the death of Margaret Clithero was in accordance with those laws. She was pressed to death, not because she was a Roman Catholic, but because she refused to plead. The disgrace lay, after all, in the barbarity and intolerance of the age. It is humiliating to think that differences in religion were put on the same level with the grossest offences against the person, and that the Roman Catholics as a body were looked upon as disloyal and dangerous traitors. All must be indignant when they read in Father Morris's pages that good men and women, whose religion was their only sin, were often compelled to herd with the lepers of society, deprived of the meanest comforts, and thrown to rot and die in holes amid filth and vermin. The City gaol upon Ousebridge was a disgrace to civilisation. Then there was a chamber in Monkbar known by the name of "Little Ease," and a still more miserable den, seemingly an old guard-chamber, on the wall at a place called Bale Hill, which is still in existence. It was into such places of horror that gentlemen and ladies, of tender nurture and ancient lineage, were indiscriminately cast. It was here that many of them died. None, we are sure, can read without emotion the record of the many little incidents in their trouble, and of the high faith which made their hearts like iron.

While the laity, men and women, were so undaunted, the priests were bidding them be bold by their example and words. As a rule, the northern priests were more successful in eluding their pursuers than their brethren in the South. The story of the lives that they led surpasses any romance in excitement and novelty. Richard Holtby, who occupies the most prominent place in this volume, was the Father Gerard of the North, but he was unlike Gerard in one respect, he never lost his personal liberty. Mr. Morris tells us a good deal about Holtby's work and adventures. For several years he was the superior of his Order in England, great in organisation, great also in his influence which spread far and wide. He could turn his hand to anything, from embroidery to trimming a garden. As a mason and a carpenter he was most skilful. No one, we are told, could frame more deftly those hiding-places for priests in which, no doubt, he frequently concealed himself. We quote with pleasure the record of one of his numerous escapes, when he was at Thornley in the county of Durham in 1594:—

"Father Holtby and the eldest son of Mr. Trollope, his host, had gone to a considerable distance for the baptism of a child, and on their returning, being hardly a bowshot from the house, they saw sentries posted about, by which they understood that a search was going on. They were at once perceived, and as they ran away for dear life, the watch pursued them. The country was fortunately well wooded, and as the young gentleman had threaded every path in search of game, his knowledge of the ground enabled them to distance their pursuers. There they both remained hidden in the thickest part of the wood for two days and nights, one night in a tree, the other in a cave. Meanwhile, Mr. Trollope, his wife, a son, and a niece, with two servants, were shut up in an underground hole for three days and nights, without a mouthful of bread or a drop of water. . . . The searchers brought with them a little bell, that by the variation in its sound they might judge where there were any hollow places; and they measured the house inside and out, to ascertain where the inside measure differed from the outside. They would distribute themselves through the house, and keep profound silence to catch the sound of a cough, a sigh, the breathing, or any movement of those who were hidden, and one or another would suddenly call out, 'Here they are, mates, we've got them!' that the Catholics might betray their whereabouts by a start of surprise. It certainly is wonderful that for so long a time they could keep

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quiet, especially as it is hard sometimes not to clear the throat."

The scene of this adventure is well-known to us, but it is greatly changed. The old manor-house is there surrounded by a multitudinous population, and blackened by the dense atmosphere of a pit village. The woods have disappeared, and, curiously enough, their removal has disclosed in the limestone cliff beneath the house an old hiding-place, framed probably by Father Holtby's hands. The family that sheltered him is extinct. The Trollopes suffered much for their recusancy, and yet when Charles I. was in peril they took up arms in his cause. Two sons of that ancient house died on "the bed of honour" for their king, and their father was obliged to sell his estates after mortgages and sequestrations had grievously reduced them.

In connexion with Holtby we have a glimpse at Campion. That learned and most able Jesuit passed some time in the North in Holtby's society, and his famous work, the *Decem Rationes*, was written in twelve days during his stay at Mount St. John, in the neighbourhood of Thirsk. In that treatise there is a remark in connexion with Toby Matthew, afterwards Archbishop of York, which caused no small distress and amazement. The writer, who speaks of Matthew with affection, quotes an observation of his to the effect that no faithful reader of the Fathers could be otherwise than a Romanist. Matthew repudiated this statement in a short tract which was printed after his decease, and in the declaration of his faith which he made upon his death-bed he unequivocally denies it. His friendship with Boast and Campion, the secession of his own son, Sir Toby, and the danger that he was in of losing his grandson in the same manner (if we are to believe John Gee), must have rendered the Archbishop peculiarly sensitive Sir Toby, in the account of his own conversion, gives his opinion that his old father was of the same mind as himself. He was certainly mistaken. The Archbishop's books are now in the cathedral library at York, and anyone who wants to know more about the Roman Catholic controversy, and its progress in the North, must go to them for information. The Archbishop seems to have bought every book on the subject that appeared. All are noted by him in the most careful manner, and they forbid the shadow of a doubt of the Archbishop's loyalty to his Church.

There is much more in this volume that we should like to remark upon, but we must end by expressing a wish that we may soon have another volume in Father Morris's series. James Raine.

NEW NOVELS.

The Heritage of Langdale. By Mrs. Alexander. Three Volumes. (London: R. Bentley & Son, 1877.)

Mr. Charlton. By the Author of "Anne Dysart." Three Volumes. (London: Hurst & Blackett, 1877.)

Is that All? (London: Sampson Low & Co., 1877.)

Mrs. Alexander's new story exemplifies the danger of writing too quickly and in an unfamiliar field. It is not by any means up to the level of *The Wooing O't* and *Her Dearest Foe*, but seems merely the product of such off-hours as could be spared from more finished work. Abandoning the story of modern life which she can tell so pleasantly, she has here attempted a costume novel of George I.'s day—not an historical one, since public affairs are but incidentally referred to in it, and the personages of that time who belong to actual record are merely put in for local colour. It is not for character-drawing or for dialogue that the book claims attention, but for its plot and its picture of manners. And it is not easy to place it high on either ground. As an early effort of a less practised and deservedly successful writer than Mrs. Alexander, it would pass muster very well, but she has fixed her own standard, and a critic has a right to blame her when falling notably below it. In the first place, the plot and general set of the story, save for one somewhat boldly-conceived and dramatic incident with which it opens, at once recall one of G. P. R. James's best-executed and least-known tales, *The King's Highway*, whose scene is laid a little earlier, and which is a better-constructed book altogether. There is only one leading character which has been elaborated with any care, but the Countess of Helmsfield is in truth merely Fielding's Lady Bellaston toned down to the requirements of modern decorum, and the best sketched of the minor personages, Dorothy Keen, an Irish nurse, is in dialect and manners the peasant Irishwoman of the present day, not of a century and a half ago. The hero of the story, an Englishman by the father's side, who poses for a time as a Spaniard under his mother's family name, appears as Don Juan *di* Monteiro, a form of surname which is no more possible in Spain than in France, as *de* is the nobiliary particle in both countries. Nor does the book stand the test of examination as a study of costume. The eighteenth century is so clearly accentuated a period, and so abounds in material, that a writer who undertakes to make it live anew for us in fiction is expected to be correct in detail, and not to trust to vague general effect, like those landscape-artists of a former generation who studiously avoided making their trees of any recognisable species. Especially is this rule stringent now, because of the accuracy of three books dealing severally with the beginning, the middle, and the close, of the century—Thackeray's *Esmond* and *Virginians*, and his accomplished daughter's *Miss Angel*. But though Mrs. Alexander restricts the date of her story first by stating, in a general way, that it begins soon after Lord Mar's rising on behalf of the Old Chevalier, and then confines it more narrowly between 1718 and 1721, by making it fall when Lord Sunderland was Premier and James Craggs Secretary of State, and brings it exactly to 1720 by reference to the position of South Sea Stock, she makes such mistakes as representing the *Spectator* and *Guardian* as being the journals supplied at Lady Helmsfield's, though the latter ceased to appear in January, 1710–11, and the former in August, 1714–15. There is also a reference to the battle of Culloden as a thing of the past, but that may be a mere slip of the pen for Preston or Sheriffmuir. Other anachronisms are not so easily explicable, and those who think that nobody knew anything about the "Music of the Future" till the star of Richard Wagner arose on the horizon, will learn with interest that Maud Langley, in 1720, instead of contenting herself, like other well-regulated young ladies of her day, with Scarlatti, Leo, Corelli, and perhaps Porpora, actually plays the compositions of Paisiello, who was not born till 1741, of Cherubini, who came into the world in 1760, dying so lately as 1842, and of Beethoven, whose birth dates in 1770. That is the sort of thing no fellow can understand. There is a very slight effort made to give some notion of the Court ways of the period, under the Princess of Wales, but those who are acquainted with Mr. Folkestone Williams's clever *Maids of Honour* will not think much of Mrs. Alexander's faint outline. She had much better go back to her former style, or if she *will* bring Queen Anne back to life, like the architects and decorators of the momentary fashion, let her read up conscientiously first, instead of making a general average, and trusting to her readers knowing less about the period than she does herself.

Mr. Charlton, the hero of the story named from him, is one of the forcible Broad Church or unclassifiable curates who have largely displaced, in modern fiction, their Evangelical and Tractarian precursors as *premiers jeunes hommes*, but who are generally far more idealised, and correspond less to actual living types. The general outline of the plot is a sufficiently familiar one—that of the rugged, sterling character who fails to win the heroine's love, and sees her borne off by a more attractive, but less estimable wooer, to return at last, after disenchantment and widowhood, to the truer affection. This situation has been worked many times, notably by Mrs. Craik, in *The Head of the Family*; but it is treated with enough freshness in the book before us not to produce any sense of hackneyed triteness. And both the leading personages are well drawn, with a firm, clear touch. Mr. Charlton is not made a mere peg on which to hang theological crotchets, and, indeed, we are treated to very little of his actual opinions, being rather left to infer them from his temperament, which is vigorously sketched, with much truth of conception, and from his securing and retaining the good will of a popular Evangelical preacher of the best type. Renée Leveson, the heroine of the novel, a girl of mixed French and English blood, is also a commendable portrait. She belongs to the same type of pure, gracious, and highminded women as those Miss Roberts loves to depict—such as Irene Mori, or the Iseulte of another writer—and is consistently developed from the first. The secondary characters, notably her first husband, Reginald Vaughan, and his sister, Lady Mellor, are quite as good sketches in their way, and the presence of humour is attested not only by some clever but not unkindly delineations of various forms of popular Evangelicalism, with which the writer seems chiefly familiar, but by the presentment of no fewer than three fools, all women, and each perfectly distinct from

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her companions—one, in truth, being the sort of fool who is shrewd and keen in all matters of self-interest. The style, though faulty in places, is sustained, and sometimes bright, insomuch that the writer, like Mr. Cross since the reassembling of Parliament, seems to be training for epigram, and occasionally is fortunate enough to achieve it.

Is That All? is not inappropriately named, for it is the slightest of unsubstantial sketches of American society in a small and prosperous town—a very *méringue* of a story, as the writer acknowledges in the last paragraph. Its one claim to attention is as presenting one or two cleverly-drawn social types of American women, but they are more conventionalised than those whom Mrs. Stowe, Mrs. Whitney, and Miss Alcott have made familiar, and are scarcely differentiated enough from home species to be particularly new or interesting. The book exhibits some promise of better work to come, but it is not very racy of the soil, and scarcely merited reproduction on this side of the Atlantic.

Richard F. Littledale.

CURRENT LITERATURE.

It is seldom that we have to chronicle the appearance of a more satisfactory edition of an English poet than Coleridge's *Poetical and Dramatic Works* (in 4 vols., Pickering). Although Coleridge's poems are not in the corrupt state of Shelley's, they yet require considerable editing, as distinguished from mere reprinting, in consequence of their frequent and fragmentary issues and re-issues in periodicals and in volumes, alone and in company with other men's works, which have made various readings many. The same difficulty has hitherto prevented a really complete collection of the minor pieces. Such a collection we seem to have at last obtained in these volumes. The first contains the whole of the juvenile and early poems as far as 1797; the second, the remainder of the poems, with an appendix of doubtful or partially-authenticated pieces; the third, *The Fall of Robespierre* and *Wallenstein*; and the fourth, *Remorse* (with the various readings, &c., of Mr. Pearson's reprint of *Osorio*) and *Zapolya*. The text is, of course, that of 1834 in substance, the variations of earlier and later editions being usually given in footnotes, while omissions are restored in brackets. Of the wisdom of this latter proceeding the editor avows that he is not quite assured, and we rather share his doubt. At any rate, we think it would have been safer to italicise the bracketed passages as a fuller warning to the eye. However, this is a very minor point. Among pieces which claim to be here first reprinted are the *Water Ballad* of 1831 and a poem addressed to Perdita Robinson, some thirty years older. The first volume contains a well-written prefatory memoir of 120 pages, affording plenty of dates and other information, and forming a good biography of at least Coleridge's poetic period. There is no attempt at criticism; and, indeed, unless Mr. Swinburne's well-known essay could have been prefixed in full, the abstinence is probably wise. The curious thing about S. T. C. will always be, not that his perfect work is so small in compass, but that he should have done so much work which is next to worthless. Even if the accursed "person from Porlock" had allowed *Kubla Khan* to be finished, it could not have been more beautiful or have exalted its author higher. But how the author of *Kubla Khan* could have written the poems which fill the first of these volumes is a pleasant psychological puzzle. We hope it is not frivolous to say that the get-up of these books adds not a little to the joy of their possession. They are clad in that sober, blackish-blue cloth which, with a white label, has always seemed to us the ideal coat of a book which cannot afford gold and morocco, and Mr. Pickering's name is sufficient warrant for their type and paper. It would be difficult to have a better edition.

The Poetical Works of Charles Mackay. (Chandos Poets.) (F. Warne and Co.) We are glad to see this handsome edition of the complete poems of a writer who occupies a peculiar position in Victorian literature. The class of poets to which Mr. Mackay belongs has never been a large one, and tends probably to become smaller and smaller. Without a very large share of the vision and the faculty divine, without exquisite workmanship, without, in short, much of the literary attractions of poetry, these poets possess a gift which no poet can afford to despise, and no critic ought to undervalue—the gift of writing songs. Wherein this song-writing gift consists, how it differs from the general poetic faculty, and how it is that some of the very greatest poets have had no share in it, are points not to be discussed here. It is sufficient that it is a rare gift, and that the writer under our notice has got it. Mr. Mackay apologises, in a singularly modest preface, for reprinting such compositions as "There's a Good Time Coming," which he frankly acknowledges to be only "verse," but in truth no apology was needed. This very song is a perfect study in its kind. It has endless poetical defects, rough metre, awkward expression, commonplace sentiment, and a score of others, and yet is a most genuine and undoubted song. There are, however, many of its fellows of equal merit and fewer defects, most of them written in "longs and shorts," of which best of song-metres Mr. Mackay is thoroughly master. The more ambitious poems deserve less praise, for here the writer is no longer in his element. "The Salamandrine" (its new title, "The Maid of Mora," seems to us a decided change for the worse) has many pretty thoughts and passages, but lacks the charm of coherent and sustaining imagination. Undoubtedly the best thing in the book is the well-known Cholera Chant, "The Mowers," as its proper title goes; its first stanza is a metrical triumph. But there are other excellent bits of work in the volume, some of them quite new to us, and we commend it heartily to catholic students of poetry who can afford to concede that not one of the least merits of a singer is that he should be able to sing.

The Parlour Car, by W. D. Howells (Boston: Osgood), is a dainty little book about the size of a lady's card-case, and contains a "farce," as the author calls it, displaying the wrath and reconcilement of two lovers in a Pullman car. It is pleasantly done, and, with a little compression, could be acted very well in a drawing-room. But the compression is certainly necessary, for even in the reading the action hangs rather, and some of the speeches are far too long. Mr. Howells is a most admirable novelist; it is no shame to him, therefore, if he is not quite so admirable as a writer of dramatic trifles.

A translation of Dr. von Holst's *Constitutional and Political History of the United States*, 1750–1833, by J. J. Lalor and A. B. Mason (Chicago: Callaghan and Co.; London: Trübner and Co.), has recently appeared. The original has already been reviewed in the Academy. The language of the translation reads well, though some of the expressions are not such as are usually found in literary English on this side of the Atlantic.

The third and concluding volume of the *Voyage d'Exploration à la Mer Morte, à Pétra, et sur la rive gauche du Jourdain, par M. le Duc de Luynes:* œuvre posthume publiée par ses petits-fils sous la direction de M. le Comte de Vogüé (Paris: Arthus Bertrand), has now been published. It may be remembered that in 1863–4 the Duc de Luynes, accompanied by Lieut. Vignes, of the French navy, and the geologist, M. Lartet, undertook a private scientific exploration of the region of the Jordan Valley, the Dead Sea, and the 'Arabah; but that owing to the lamented death of the chief of the expedition, the publication of the results was long delayed. This third volume of the splendid work is devoted to M. Lartet's geological researches, and treats of the interesting question of the origin of the Dead Sea depression; it appears now to be beyond all doubt that the sink of the Dead Sea and the Jordan valley has had an altogether independent origin from that of the Gulf of 'Akabah, the line of which it seems to continue.

Herr Theobald Fischer's *Beiträge zur physischen Geographie der Mittelmeerländer, besonders Siciliens* (Leipzig), is, we are told, the forerunner of a larger work to which the author has devoted a number of years of study and research. In itself the introductory work is a most important contribution to the physical geography of the most remarkable of geographical areas. Besides a very thorough account of the climate and vegetation of Sicily and the opposite African shores, we have here a scientific investigation of the present and past secular movements of elevation in the coasts of Sicily in their relation to what may be called the central Mediterranean bridge between Europe and Africa.

Géographie de l'Algérie, par O. Niel, professeur au collége de Bone (Bona: Legendre), is the first systematic account of the physical, agricultural, industrial, and commercial geography of Algeria that we remember to have seen. It appears to be excellently worked out, concise, and trustworthy.

In a little book entitled *Le Sahara* (Paris: Sandoz), M. Largeau has published the account of his first journey of exploration across the great wady Igharghar, the longest dry channel of the Sahara, to Rhadames. The features of the desert are illustrated by a number of rough but expressive woodcuts from his sketches.

The *Public Schools Atlas of Ancient Geography in Twenty-eight Maps*, edited, with an Introduction, by the Rev. George Butler, Principal of Liverpool College (Longmans), will be found to be a useful companion by the student of Greek and Roman Classics and History. By a most sensible arrangement these "ancient" maps correspond with those in the author's "modern" school atlas, and are thus very well adapted to the study of classical geography in connexion with history. The maps appear to have been compiled from those of the best authors—Spruner, Kiepert, and Smith, and have generally the merit of clearness, if they are somewhat rough in appearance. Some of them suffer a good deal from the fault, which prevails in almost all English atlases, that the draughtsman in representing the elevation of the ground does not take the pains to grasp the broad features of the relief, but uses what is called "hill-work" almost entirely as a conventional sign, thus covering the map with darker etching where there are mountains, but failing to give any broad idea of the relative heights of the land. Following the routine plan of such atlases, the first map of all is that of "the World as known to the Ancients," which is a section embracing Southern Europe and Northern Africa, and Asia as far as India, giving the Roman names of all the countries within this space. A corner of the sheet is as usual given to the "Orbis terrarum ad mentem Herodoti," embracing the same countries, but rounded off on all sides to an imaginary sea. It has always appeared to us that this map, and with it the whole of such an atlas, gives to the Greeks and Romans far too exclusive an appropriation of the name "the ancients," and is very apt to mislead the student. Were there no other "ancients" and old civilisations in India, Cambodia, and China, or even in Mexico and Peru, at least as old and as civilised and warlike as those which clustered round the Mediterranean? Herodotus' map only shows how much and how little Herodotus knew of the world.

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NOTES AND NEWS.

Mr. Andrew Reid, the eminent printer and publisher of Newcastle-upon-Tyne, proposes to issue by subscription *A History of Newcastle-upon-Tyne, Ancient and Modern*, from the pen of Dr. J. Collingwood Bruce, editor of the *Lapidarium Septentrionale*. The price of subscription will be three guineas a volume.

General di Cesnola's book on Cyprus—*Cyprus, its Ancient Cities, Tombs, and Temples: a Narrative of Explorations and Discoveries during a Residence of Ten Years in the Island*—will be published shortly by Mr. Murray. It will give a sketch of the island, from prehistoric times; and the appendix will contain an illustrated catalogue, by Mr. C. W. King, of gems discovered at Curium, with a description of vases, and a list of Phoenician, Greek, and Assyrian inscriptions, found by General di Cesnola. There will also be some account of the actual condition of the people of the island.

We understand that the Council of the New University College, Bristol, intend shortly to appoint a Principal of the College.

Mr. Ouvry, President of the Society of Antiquaries, has privately printed a catalogue of his valuable collection of Old Ballads (consisting of 194 articles contained in three folio volumes), which will be of considerable interest to all ballad-fanciers. One of the earliest of the ballads here registered is "The Lamentation of Englande for the late Treasons conspired against the Queene's Maiestie and the whole Realme by Fraunces Throgmorton, who was executed for the same at Tyborne, July 10, 1584;" to the tune of *Weepe, Weepe*, and commencing—

"With brinishe teares and sobbing sighes."

There is also a ballad on Babington's Conspiracy, and we notice copies of most of the old favourites, such as the "Blind Beggar of Bethnal Green," "Sir Andrew Barton," "Patient Grissel," "The Downfall of the Brown Girl," &c. The compiler (Mr. T. W. Newton) has greatly increased the value of his catalogue by adding to the index lists of first lines, tunes, and printers.

Mr. Henry Irving is to contribute to *The Nineteenth Century* a series of Shaksperian Notes. Those in the April number will deal with "The Third Murderer in *Macbeth*." Among other articles will be one by Sir John Lubbock on "Our Ancient Monuments," and by Sir James Stephen on "Mr. Gladstone and Sir J. C. Lewis on Authority in Matters of Opinion."

We understand that Messrs. Macmillan and Co. will publish after Easter a volume of travels in Transcaucasia, by Mr. James Bryce. One of the interesting features of the book will be a description of Mount Ararat, the ascent of which by the author is among the half-dozen or so that have been made by modern travellers.

The *Baltimore Evening Bulletin* of February 23 last contains a full report of the proceedings on the occasion of the celebration of the first commemoration day of the Johns Hopkins University. This day is fixed for February 22, the birthday of George Washington, and patriotic sentiments entered largely into the speeches then made. But the chief interest attaching to the proceedings lies in the public enunciation of the aims and hopes of this the youngest and most original of American universities. President Gillman, and Profs. Gildersleeve and Sylvester, each delivered addresses animated by the same spirit. That the earnest pursuit of knowledge in all its fields forms the supreme academical duty has become a truism. But at the Johns Hopkins commemoration we find this principle enforced from a fresh point of view. Great stress was laid by all three speakers upon that aspect of a teacher's functions according to which he may be regarded as himself a learner, not only in his own subject, but also as an attendant at the lectures of his colleagues. The common aim of the whole society, whether professor or pupil, is thus emphasised; the obligation of study is based upon its right foundation, and the English evil of competitive examinations is simply ignored.

Thomas de Quincey: his Life and Writings, with Unpublished Correspondence, is the title of a work in two volumes now in the press, edited by Mr. H. A. Page; it will contain about a hundred of Mr. de Quincey's letters, and letters to him from Prof. Wilson, Mr. Thomas Carlyle, and others, placed at Mr. Page's disposal by Mr. de Quincey's family. The work will be issued shortly by John Hogg and Co., Paternoster Row. Mr. James Hogg, sen., who was intimately associated with Mr. de Quincey during the last ten years of his life, will contribute some reminiscences; and the appendix will contain the "Medical Aspect of Mr. de Quincey's Case," throwing fresh light on the opium-eating, by Dr. Eatwell, late Principal of the Medical College, Bengal.

Mr. Quaritch informs us that his new editions of Lady Charlotte (Guest) Schreiber's *Mabinogion* in English, and of Mr. Kenelm Digby's *Broad Stone of Honour*, will be ready in three weeks.

Harry, a new poem by the author of *Mrs. Jerningham's Journal*, will appear soon after Easter.

We are authorised to say that it is not true that the author of *Madcap Violet* is at work on a new novel called *Rose Madder*.

The forthcoming number of *The Nineteenth Century* will contain, under the title of "A Modern *Symposium*," a discussion on "the Influence of a Decline in Religious Belief upon Morality." Sir James Stephen, Lord Selborne, Dr. Martineau, Mr. Frederic Harrison, the Dean of St. Paul's, the Duke of Argyll, and Prof. Clifford, will probably take part in the controversy, which is to be continued in following numbers by Prof. Tyndall and Prof. Huxley.

Messrs. William Collins, Sons and Co. will immediately publish the second volume of Prof. Thorpe's *Inorganic Chemistry*. It will treat of the metallic elements. They have also in the press a translation by Dr. Leonhard Schmitz of Dr. Weise's *German Letters on English Education*.

A genially written pamphlet-memoir of the Life and Works of Edward Newman, the naturalist, has been published by Mr. Van Voorst. Mr. Newman has been spared a long biography, but the pamphlet recounts all that it is needful should be known about the enthusiastic amateur of natural history, whose book on *Ferns* passed into a fourth edition, and who wrote the *Letters of Rusticus*—concerning Godalming—so well in avowed emulation of *The Natural History of Selborne* that the *Westminster Review* declared of it that it was, indeed, "the most charming contribution to natural history since the days of Gilbert White." It was Mr. Newman's privilege to be a member of the Society of Friends, and to be—like another writer of wider repute—the proprietor of a substantial "rope-walk."

C. Maspero's *Histoire Ancienne des Peuples de l'Orient* has been translated into German by Dr. Eintschmann. The translation, which has been made with the help of the author, is very good, and contains several improvements upon the original, made in part by the translator. It is preceded by a Preface from the pen of Prof. Ebers, the well-known Egyptologist, in which he speaks in highly commendatory terms of M. Maspero's method in making use of the hieroglyphic sources which form the main basis of his work.

The number of Prussian students in philology, history, and philosophy, in the Prussian universities, according to official statistics, amounted in the summer term of 1876 to 698 inscribed students. This high figure abundantly proves how little foundation there is for the fears of those who expect to see the whole teaching of German universities engrossed by natural science. In the above number are not included those students of Prussian extraction who were pursuing their studies in other than Prussian universities. Among these Leipzig alone had 191 Prussian students of philology and philosophy.

A third revised edition has begun to appear of V. Hehn's attractive work *Culturpflanzen und Hausthiere*, being a complete history, from the most ancient times downwards, of the introduction into Europe of all the more important domestic animals, and of the sorts of grain and fruits which are, or were, being cultivated by the civilised nations of Europe. The main part of the work consists in a collection of all the passages bearing on the subject in ancient and mediaeval authors; but the author avails himself also very largely of the help of comparative philology, in order to trace his subject into the remotest recesses of prehistoric times. The extent of his reading is perfectly amazing, his etymologies are for the most part ingenious and well founded, and the excellent arrangement of the whole matter, and the author's vivid style, make his work very pleasant reading. It is to be completed in ten sections of about four sheets each, the first of which is just out.

On February 20 was solemnised, at Berlin, the sixtieth anniversary of L. von Ranke's graduation as Ph.D. Numerous congratulatory addresses from all parts of Germany were presented to the venerable *doyen* of German historians, and a banquet was given, at which many distinguished persons, including the Minister of Public Instruction, Field-Marshal Manteuffel, Professors Mommsen, von Sybel, von Treitschke and others, were present. Among the speeches that of Prof. Mommsen may be mentioned, who stated, with reference to an old saying of Ranke himself, that he had now reached the land of promise, having become, by his *Denkwürdigkeiten Hardenberg's*, one of the number of historians of the nineteenth century. Afterwards an interesting and highly laudatory letter was read, which Dr. von Ranke had received from the German Emperor on the completion of that work, not long ago. On the occasion of his anniversary, the Emperor conferred upon him the Order of the Crown, first class.

Prof. Whitney is giving a course of twenty lectures at the Johns Hopkins University, Baltimore, "On the Development of the Structure of Indo-European Language."

Prof. Marsh, of Lafayette College, United States, has kindly undertaken to edit for the Early English Text Society Lord Tollemache's Anglo-Saxon MS. of Orosius, the earliest extant.

The German Shakspere Society has two of its leading members in London now, Profs. Elze and Delius, working at the English drama contemporary with Shakspere.

Among the candidates for the Chair of Comparative Grammar at University College is Mr. Henry Sweet, of Balliol, President of the Philological Society. We are glad to hear that a man of such mark is willing to take an unendowed chair. The Council will be fortunate if they secure him.

Messrs. Reeves and Turner write to us, under date March 20, 1877:—

"As regards Mr. MacCarthy's statement that he left some handbills here for Mr. Buxton Forman, we beg to say he did not tell us they were for that gentleman, and that we did not give them to Mr. Forman. We enclose the bills in the envelope in which we received them. You will see it is addressed to us, not to Mr. Forman."

Prof. Craig has started a Shakspere Class at University College, Aberystwyth, and obtained a promise of the New Shakspere Society's yearly prize for it. There are about a hundred students attending the classes, thirty resident in the college, the rest in lodging-houses near.

We hear of two Shakspere Societies among the men at the Temple: "The Globe," meeting at the rooms of Mr. T. Alfred Spalding, 6 Pump

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ınd the other, "The Octagon," consisting old members of University Hall, Gordon From Melbourne comes news of another e reading-party, comprising the cream of ny — Profs. Irving and Pearson; Mr. of the Parliament House, &c.

'AULKE WATLING has made an interesting discovery in the British Museum, that e sixteen-leaf anonymous "boke for to nan to be wyse in buylding of his house ıelth of (his) body and to holde quyetnes elth of his soule and body, &c. Imprynted Robert Wyer, dwellynge at the sygne of ı Euangelyst," &c., is, in fact, the first hapters of the well-known quaint old Andrew Boorde's racy *Dyetary of Helth* of :. It is nearly in the same small manuscript-:k-letter that Mr. Hy. H. Gibbs's unique the 1542 *Dyetary* is printed in, and is no ı earlier edition of the beginning of that Mr. Faulke Watling has drawn up an of the little volume, with a copy of its al verses—as bad, alas! as Boorde's others d collations. This will be printed at once Early English Text Society, and issued as ment to Mr. Furnivall's edition of Andrew ; two best books, the *Introduction* (or ok of Europe in 1542–7), and *Dyetary*, Society's Extra Series in 1870. It should ›wn to Mr. W. C. Hazlitt's credit that he had fter the entry of this little "Boke," under in his *Collections and Notes*, 1876:— d not this tract be added to the works of Borde?" Mr. Christie-Miller has also a the "Boke" in his choice library at Brit-

r. BRUYN ANDREWS, the author of the *ır of the Mentonese Dialect*, reviewed in DEMY, November 6, 1875, is revising the a vocabulary of the same dialect, which eady for publication by next autumn. It tain about 10,000 words. No such voca-xists of any of the dialects spoken along ›ard from Marseilles inclusive to Genoa.

ts. MARCUS WARD AND CO. send us a little n of illuminated Easter cards, of which l only say that they are worthy to rank ›se which gave pleasure to so many last as.

ts. CLARK, of Edinburgh, are about to edition of Bengel's *Gnomon of the New nt* in thirty-four monthly parts.

w weekly journal, entitled *The Fishing* is announced to appear on April 20. It ı devoted exclusively to the interests of and the fishing trade. It will be pub-y Mr. E. W. Allen, 11 Ave Maria Lane,

ıarn that Messrs. Henry S. King and Co. aring for immediate publication a new Prof. William Dwight Whitney, entitled *'s of English Grammar, for the Use of*

ıllowing Parliamentary Papers have lately blished:—Return of Joint Stock Com-nade up to June, 1876 (price 1*s.*); Navy ıation Account, 1875–6 (price 1*s.*); Civil and Revenue Departments, 1876–77, entary Estimate (price 4*d.*); Ditto, Ap-on Accounts, 1875–76 (price 4*s.* 2*d.*); of all Vessels ordered to be Surveyed by the f Trade (price 1½*d.*); Eighteenth Report oard of Superintendence of Dublin Hos-ith Appendices (price 2*d.*); Report of ırch Temporalities Commission for 1876 *l.*); Report of Broadmoor Criminal Lu-ıylum Commission (price 4½*d.*); New Regulations by Committee of Privy ›n Education (price 2½*d.*); Abstract Ac-f Woods, Forests, and Land Revenues .); General Annual Return of the British r the Year 1875 (price 6*d.*); Further Correspondence relative to the Affairs of South Africa (price 3*d.*); Reports of Inspectors of Constabulary (price 3*s.* 10*d.*); Minutes of Evidence taken before the Commissioners on Railway Accidents (price 12*s.*); Twelfth Annual Report of Registrar-General in Ireland, 1875 (price 8½*d.*); Correspondence on Broaching or Pilfering of Cargo at Sea (price 2½*d.*); Return relating to the Free Libraries Act (price 1*s.*); Annual Report of the Director of the National Gallery for 1876 (price 1*s.*); Abstract of Annual Returns of Volunteer Corps (price 5½*d.*); Report to the Board of Trade on Emigration and Immigration, with Statistical Tables (price 3*d.*); Report of Committee of Inquiry into Questions respecting the Militia and Brigade Depôt System, with Minutes of Evidence, &c. (price 6*s.*).

CHARLES COWDEN CLARKE.

THIS veteran, whose career closed last week at Genoa, has done good service for popular literature, and in the way of making literature popular. Many a young reader, hearing of his death, will feel that a true and intelligent friend is gone. His *Riches of Chaucer*, and *Tales from Chaucer in Prose* have spread some knowledge of the old poet where there would else have been little or none. And in other fields he worked well and usefully. But undoubtedly his chief claim to kindly remembrance and interest with most people lies in his connexion with Keats. Leigh Hunt and he were Keats's two greatest friends and advisers; and it was he who introduced Keats to Leigh Hunt, and so to the circle of which Leigh Hunt was the centre. How it carries one back to think that he was one of Keats's tutors! When the future poet was sent to school at Enfield, Mr. Clarke, some seven years his senior, was an "usher" there—it was his father's school—and not only in a professional way exercised important influence over him. The tie was not broken when Keats was apprenticed to a surgeon at Edmonton. It was Clarke who lent him the *Faerie Queene*, whose perusal awoke the yet slumbering genius. It was to Clarke he owed his first sight of Chapman's *Homer*; at his lodgings, in the Euston Road (if we remember right), "the friends sat up till daylight over their new acquisition, Keats shouting with delight as some passage of especial energy struck his imagination." Keats was keenly sensible of his obligations to his friend; and now that that friend is gone—Mr. Severn, and Mr. Wells are yet here, but "friend Charles" is gone—we may fitly read by his grave of the gratitude his generous and sympathetic help deserved and won, and wins.

"I should not now trouble you," writes Keats to him in his youthful manner, in September, 1816, "with my dull unlearned quill

but that I've known you long;
That you first taught me all the sweets of song;
The grand, the sweet, the terse, the free, the fine.

. . . . . .

Who read for me the sonnet swelling loudly
Up to its climax and then dying proudly?
Who found for me the grandeur of the ode
Growing, like Atlas, stronger from its load?
Who let me taste that more than cordial dram,
The sharp, the rapier-pointed epigram?
Show'd me that Epic was of all the king,
Round, vast, and spanning all, like Saturn's ring?
You, too, upheld the veil from Clio's beauty,
And pointed out the patriot's stern duty;
The might of Alfred, and the shaft of Tell;
The hand of Brutus, that so grandly fell
Upon a tyrant's head. Ah! had I never seen
Or known your kindness, what might I have been?
What my enjoyments in my youthful years,
Bereft of all that now my life endears?
And can I e'er these benefits forget?
And can I e'er repay the friendly debt?
No, doubly no."

JOHN W. HALES.

NOTES OF TRAVEL.

ADMIRAL SIR EDWARD BELCHER, whose death on the 18th inst. severs a link between the past and present generation of Arctic voyagers, was born in 1799, entered the navy as a first-class volunteer in 1812, and was soon after made a midshipman. He was present at the bombardment of Algiers by the English and Dutch Fleets under Lord Exmouth in 1816, and afterwards served on the African and North American stations. In 1825, he was appointed assistant surveyor to Capt. F. W. Beechey, who had been commissioned to proceed by the Pacific and Behring Strait to the Polar Sea, to communicate if possible with Franklin, who was travelling overland from North America. Returning in 1828, Belcher was next year raised to the rank of Commander, and in 1836 was placed in charge of the surveying vessel *Sulphur*, commissioned to explore portions of the coasts of America and the Indies. During this great voyage round the world, in which he was absent for six years, Belcher rendered important services to Lord Gough in his operations against the Chinese, especially in the Canton river, and for these obtained the thanks of the Admiralty, and the Order of the Bath. After his return in 1842 he published the well-known *Narrative of the Voyage of the "Sulphur,"* and received the honour of knighthood in 1843. Down to 1847 he was mainly engaged in surveying in the East Indies, but in 1852 he was selected to command an expedition in search of Sir John Franklin, during which he penetrated through Jones Sound, and surveyed the northern shores of the Parry Islands as far as Wellington Channel. After two winters in the Arctic seas he was obliged to abandon his vessels, bringing the crews safely home. In 1867 he was made Knight Commander of the Bath. Among a number of works he published, besides the one mentioned, were a *Narrative of a Voyage to the East Indies*, 1843–48; *The Last of the Arctic Voyages*, 1855; and a *Treatise on Marine Surveying*.

THE March number of *Petermann's Mittheilungen* brings the 130th of the series of papers on the geography and exploration of the Polar regions, this one giving Weyprecht's description of the adventurous return journey of the Austro-Hungarian Expedition in May to August, 1874, with the boats over the ice, after the abandonment of the *Tegetthoff* on the coast of Franz Joseph Land. In an introductory paragraph Dr. Petermann says:—

"It is not my intention, on this occasion, to go into the scientific results of the Austrian Expedition, but the one great fact of this expedition—namely, its misfortune of having been compelled to drift with an ice-field—confirms in the fullest degree my long firmly-held theory of the flowing of the Gulf Stream into the Siberian Sea. No other example exists than that of the *Tegetthoff* of a ship having been drifted helplessly towards the North Pole. On the return journey, also, the crew had to contend against this marked drift to northward; they were again and again set back towards the north, and Weyprecht says distinctly:—'If land and land-ice had not stopped the farther drift to the north, we would probably have been carried twenty or thirty miles northward past the *Tegetthoff*, during the time that we were apparently going south.'"

Dr. Carl Benoni contributes a most valuable paper on "The Influence of the Earth's Rotation on the Geographical System of the Winds," in which he critically examines the more authoritative views of the origin of the winds from that of Halley (1687) onwards.

THE *Geographical Magazine* for this month contains a paper by Captain Wiggins, accompanied by a large map, detailing his voyages in the Kara and Siberian Seas during 1874–76, with the object of opening up communications with Siberia by sea, the former of which led to the explorations which have since been made by Prof. Nordenskjold in the same direction.

"These voyages," Captain Wiggins concludes, "and

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our ascent of the Yenisei with the first European steamer and cargo that has ever reached so far into those regions, should surely be a convincing proof of the feasibility of this route for commerce. It may even yet prove to be the best route to the Pole, seeing that it is more than probable the warm waters of these mighty (Siberian) rivers will, after joining the salter waters of the Kara Sea, pass on to north-eastward, round towards the open water seen by Baron von Wrangel. Smith Sound route to the north-west having been investigated, it is to be hoped that our next Polar Expedition will turn its attention to this north-eastern route."

It is announced in the *Yachta* that the Society for the Promotion of Russian Marine Trading has in view the fitting out of an expedition for the examination of the Gulf of Obi; of this Herr Dahl has been appointed leader, and has been entrusted with the purchase of a suitable steam-vessel, the sum of 20,000 roubles having already been collected for the purpose.

Mr. James Stevenson, of Glasgow, has issued an interesting pamphlet entitled *Notes on the Country between Kilwa and Tanganyika* (Glasgow: Maclehose), which may be said to contain all that is yet known of this part of Africa. Von der Decken's account of his journey from Kilwa to Mesule in 1860–61 is translated, and is supplemented by all that has been since learned from Livingstone, Bishop Steere, and others. In 1874, when the subject of a mission-station on Lake Nyassa was brought before the Foreign Missions Committee of the Free Church of Scotland, the possibility of having an alternative route to the lake to that by the Zambesi, which passes through Portuguese territory, was felt to be an important element in the decision. Von der Decken found the country along the line of his march, for about half the distance to the lake, populous and friendly, but since his visit a great change has taken place, owing first to a great inroad of the Ma Viti or Ma Zitu Kaffirs from the south. The Ma Viti in turn were driven out before the tribe of the Ma Gwangwaras from near the Lufiji river, who became worse destroyers than their predecessors, and who have depopulated the land in repeated slave-raids. The stoppage of the slave-trade at Kilwa would, Mr. Stevenson believes, take away the motive for the Gwangwara raids, and the establishment of three or four stations across the country from the coast for 250 miles inland would not only ensure their cessation but would afford rallying-points for the remnant of the industrious natives of the country. The Ma Viti Kaffirs still dominate the country for 200 miles round the head of Lake Nyassa, and the problem remains of how to approach these people so as to induce them to govern for their own advantage and that of those around them.

"Of the programme indicated," Mr. Stevenson says, "we may mention that the Free Church wrote three months ago to Livingstonia calling attention to the importance of getting into communication with the Ma Viti, and it appears that the mission has already had some relations with the scattered bands of this race at the southern end of the lake, which may facilitate communication farther north."

The Zanzibar mail of February brings intelligence from the section of the Church Mission Society's Expedition, under Lieut. Shergold Smith, which is proceeding to the Victoria Nyanza and Uganda from the east coast. On November 7 last this party was at Nyambwa, a point on Mr. Stanley's route to the lake, and this latter despatch is dated from Lat. 4°44′ S., Long. 33°45′ E., or about 100 miles south of the Victoria Nyanza. The expedition was taking a more northerly route than previous travellers, and was leaving Unyanyembe on the left.

L'Exploration of March 15 says that Captain Martini embarked on the 6th at Leghorn for Alexandria, on his way to rejoin the Marquis Antinori's expedition to the countries south of Abyssinia.

The first number of the *Annaes da Commissão Central permanente de Geographia* (Lisboa: Dez°, 1876) gives an account of the formation of this important semi-official society, which is composed of eighteen scientific men, resident in Lisbon, and delegates from the provinces and colonies, and is attached to the Ministry of Marine and of the Colonies. The most important geographical portions of the contents are papers referring to the projected expedition to Central Africa from the West Coast, but whether this will be restricted to the Portuguese possessions, or will take the line of the Congo upward to its supposed union with Lake Sankorra and the Lualaba, does not yet appear. Another paper describes the late Baron Barth's geological researches in Angola.

Mr. Ernest Giles's report on his return journey across the central interior of Western Australia, from Perth to Adelaide, during 1876, has recently appeared in the form of a Parliamentary paper, accompanied by an elaborate map of his route, which lies between those of Forrest and Warburton. Though an immense extent of new country was traversed, no features differing much from those already known, or other than a monotonous alternation of dry spinifex-covered plains, sandy ridges, and occasional water-holes and grassy country, appear to have presented themselves.

Messrs. Dehou, of Brussels, are about to publish a volume, entitled *Projet de Création d'une Colonie Agricole Belge dans l'Afrique Centrale*, by a Belgian officer.

From an account of the Rev. Dr. Turner's tour in the South Seas, published in the London Missionary Society's *Chronicle* for March, we find that some curious superstitions are prevalent in the island of Nikunau, one of the Gilbert Group. "Tapuariki," it seems, "was the great god here, and was supposed to come in the thunder. They had many other gods, and, as was common in the group, had coral round-stone slabs or pillars set up as shrines. Man was supposed to have been developed from the fish of the sea. They say that in the beginning darkness brooded over all, and that the heavens were down and resting on the earth, until raised by two brothers Naleau and Laki. They had a third brother, whose right eye was plucked out and thrown up into the heavens, and became the sun; the other was thrown up and became the moon."

We hear that the Portuguese Government has resolved to despatch an expedition to survey the banks of the River Congo, and, if possible, to discover its true sources.

THE AUTOGRAPHS OF BENJAMIN FILLON.

Paris: March 10, 1877.

The sale of a portion of M. Benjamin Fillon's collection of autographs and historical documents has just taken place, and was attended with notable and well-deserved success. It was conducted by M. Etienne Charavay in Paris and Mr. Frederic Naylor in London, and a sum of 28,501 francs was realised by the two days' sale. The 298 numbers thus disposed of included series one and two of the large and valuable cabinet—"Les Initiateurs-inventeurs" and "Les Chefs de Gouvernement." These divisions are wholly personal, and show the philosophical tendencies of the collector. They would be unsuitable for a public collection, as they would entail the confusion which is obviated by an alphabetical arrangement; but it is well to call attention to them as they bring credit on the taste for collecting autographs, which taste too often consists simply in a quest for pieces of paper containing either a few lines or else the signature of an individual tacked to some title or other. A study of the catalogue reveals still more clearly the highmindedness of the collector, his patience and his generosity. He began these series in 1839, and in the short space of forty years, by means either of money, exchange, or solicitations, he contrived to become the possessor of a set of documents, all of them of historical or biographical interest, sometimes very considerable, but always worthy of attention.

This M. Benjamin Fillon is a singular man, who lives in La Vendée, but is nevertheless in close and constant relations with all the amateurs, all the writers, all the dealers, who can in any way minister to his many passions: a liberal policy, china, the local literature of Poitou and La Vendée, Gaulish numismatics, art-criticism, &c. He has an intense love for France and the Revolution. He has published numbers of pamphlets on the most varied subjects. To him is owing the most likely explanation of the place whence those delicate ceramics of the Renaissance formerly called *pièces du service de Henri II.*, now known as *faïences d'Oiron*, originally came. For many years he has been promising us a reprint of the works of Bernard Palissy, to which he has added most valuable notes. But, like his friend A. de Montaiglon, he often grows wearied and disgusted with his subject when he has exhausted it, and forgets his promises to the public. His person is known to you by the terrible portrait engraved by Ch. Méryon: a short man with pigeon breast, powerful shoulders, short neck, a round face like a bulldog, big lips, prominent, black, flashing eyes. Had it not been for an excessively sanguine temperament, possibly also that indifference which fortune engenders in the habits of our higher *bourgeoisie*, and, lastly and most undoubtedly, those fatal years of the Empire which kept so many men of honest energy and intelligence out of public affairs, he would certainly have taken a high position in politics. He has remained something of an idealist, and accurately painted himself when he numbers Mrs. Beecher Stowe among the benefactors of humanity and next to our revolutionary writer, P. T. Proudhon.

But I must proceed to enumerate facts, and there is very little room left for the most indispensable notices of pieces or prices:—Savonarola, letter to his brother, physician at Ferrara, date 1495, 600 francs; Luther, letter to the Corporation of Goldsmiths of Nuremberg, recommending a workman to them, date 1528, 126 francs; Rabelais, a receipt for thirty-two gold crowns, as physician of Cardinal du Bellay in 1548, 400 francs; Bernard Palissy, original MS. of the estimate for the grotto of the Tuileries, 400 francs; Bacon, letter signed "Fr. Verulam. Canc.," to the Duke of Buckingham, date 1619, 500 francs; Galileo Galilei, letter written from his prison of Arcetri in 1635, 695 francs; Descartes, letter to Huygens of Zuylichem, in 1596, 305 francs; Pascal, private letter to his sister, in 1643; on the second page fourteen lines in his father's hand.

This letter, as well as a great many others, valuable on account of their scarceness or historical interest, had been facsimiled, and render the catalogue exceptionally precious. The analyses are likewise excellent. Locke, charming letter in French, expressing his great regret at leaving France, date 1679, 70 francs; also a very curious letter about the French abbés, whom he greatly appreciates, 118 francs; Newton, letter to the Lords of the Treasury relating to the affairs of the Mint. He gives his opinion as to the mode of reforming abuses, date 1719, 1,500 francs. W. Penn, details concerning political and military affairs in 1703, 120 francs; B. Franklin, recommendation in favour of a young doctor of Pennsylvania, date 1781, 110 francs; J.-J. Rousseau, two letters on education to the tutor of the son of the Duc de Villequier, in 1770, 125 and 172 francs; Diderot, familiar letter to Mdme. Necker, in 1713, 130 francs; Watt, the mechanical engineer, 38 and 17 francs; Jenner, letter on vaccine in 1804, 35 francs; Fulton, letter relating to experiments of submarine explosion, year IX. (he in vain sought an opportunity of blowing up an English ship), 80 francs; Darwin, letter about some collections of plants, one of them made by Robert Brown, in 1839, 15 francs; Mrs. Beecher Stowe, autograph for an

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6 francs. Here the series of the "Initia-
enteurs" ends, and that of the "Chefs de
ement" begins. Louis XI., then Dauphin
ennois, to the Duke of Orleans, proposing
ange of a mule against a greyhound, 500
Henri II., despatch in cipher, with trans-
1578, details concerning Philippe II.'s
marriage with the new Queen of Eng-
zabeth, in order to cement a lasting union
England, Flanders, and Spain (the King
ambassadors to prevent the Pope from
s consent to the marriage of the Catholic
eretic), 200 francs; Catherine de Médicis
es IX., in 1569, giving him news of the
francs; Mary Stuart, signature as Queen
(the rarest of all), on a captain's brevet,
d'hôtel" of the Duc de Guise, in 1586,
; Charles IX., note to the Queen, his
150 francs; Henri III., a mystical love-
Mdme. de Montaigne, 122 francs;
IV., to Cardinal Mazarin, in 1651—he
been declared of age, and recalls
his side—(autographs of the *roy-soleil*
scarce, because the practice of keeping
s "de la main" dates from this reign),
s; Marie Antoinette, note to the Duchess
moille in 1775, 650 francs; the downfall
XVI., August 10, 1792, historical docu-
ed by Gensonné and Lecointe-Puyraveau,
s; the preservation of objects of art, in
cument signed by Collot d'Herbois and
Varennes:—

les cuivres inutiles qui se trouvent dans les
dans les colléges de Paris et qui peuvent
fabrication des canons, doivent être envoyés
al; mais il est à remarquer que parmi les
s en cuivre qui se trouvent dans les églises
il en est qui sont de véritables chefs d'œuvre
Il faut donc avant de les faire enlever,
s'ils ne doivent pas être conservés à la pos-
dans le cas d'un doute à cet égard, prévenir
d'instruction publique"—

es and 75 francs; similar instructions
ng thefts of valuable objects committed
churches by private persons, which
urally since been put down by royalist
s to the republican Government; Louis
letter to his cousin, the Count of
, relating to the Quiberon affair in
0 francs; and from the same, in 1815,
s protest against the depredations com-
France by the allied armies, 300 francs;
ilippe, intimate letters written during his
n England, in 1803 and 1804, 140 francs;
nte de Poitiers, Latin charter, date 924,
es; Treaty of Gien, date 1410, bearing
h signatures of Jean duc de Berri, Charles
léans, Jean VI. duc de Bretagne, Jean
ençon, and Bernard comte d'Armagnac,
ies; Eléonor d'Aquitaine, charter dis-
abbés and monks, date 1200, 310
Edward III., treaty of alliance in 1372,
s; John Plantagenet, letters patent given
of the realm of France, in 1429, 66
Edward IV., prorogation of treaties of
and alliance in 1468, 155 francs;
III., treaty with François duc de Bre-
1484, 450 francs; Henri VIII., French
Margaret of Austria, 1,000 francs; Eliza-
nch letter to Charles IX., telling how
bassador, Lord Beaumont, has, by her
ation, visited Scotland and judged for
of Mary's Stuart's position with regard to
ects, 310 francs; from the same Elizabeth
erine de Médicis, concerning her inter-
in favour of Mary Stuart, date 1574,
ancs (it was adjudged to M. A. W.
leau); by the same hand again, letters
n Latin to an equerry, date 1600,
s; Charles I., signed document, licence
to Spanish fishing-boats, 40 francs;
Cromwell, order to pay 2,250 pounds
o Col. Daniel Axtell for the troops under
mand in Ireland, in 1649, 200 francs;
he same, recommending to Cardinal Mazarin, the French Ambassador in England, M. de Bordeaux, 1,105 francs; Richard Cromwell, letter signed, to Cardinal Mazarin, in 1658, with magnificent seal, 500 francs; William III., French letter to the Prince de Vaudemont, in 1694, 20 francs; Mary Stuart, French letter to Catherine de Medicis, in 1568, after her removal to Bolton to "faire entendre à la royne mère l'état de ses affaires," 450 francs; William of Nassau, answer to an envoy of the English Queen's, Robert Réal, in 1516, 45 francs.

Lastly, to conclude this list, which I should like to have made longer, and, above all, more detailed: Charles V., autograph letter, signed, to his prisoner François I., in 1525—he thanks him "cordially" for having said that he should ever be his good brother, his true and lasting friend—555 francs; Frederic II., letter to Cardinal Fleury, in 1742, relating to political and military events of the time. He draws a picture of the condition of Europe: "Tout l'orgueil de la reine d'Hongrie s'est fondée sur ses succès d'Autriche et sur une somme de 900,000 florins qu'elle a reçue d'Angleterre par Nuremberg." This is one of the finest autographs of the great Frederic ever seen at a sale, 550 francs; Washington, asking the President of the Convention to use his authority in raising and equipping troops in 1777, 75 francs; from the same, a letter to Colonel Humphrey relating to the pillage of the Newark mail, 130 francs; J. Adams, letter on the death of his friend, the Count Sarsfield, in 1780, 26 francs; Jefferson, two letters, one French, 15 and 20 francs; Monro, laudatory letter on Lord Holland, 20 francs.

PH. BURTY.

SELECTED BOOKS.

General Literature.

DOYLE, Sir F. H. Lectures on Poetry delivered at Oxford. Smith, Elder & Co. 9s.

VINCENT, CH. Histoire de la chaussure, de la cordonnerie, et des cordonniers célèbres depuis l'antiquité jusqu'à nos jours. 1re partie. Paris: Lecuir. 5 fr.

History.

MAZADE, CH. de. Le comte de Cavour. Paris: Plon. 7 fr. 50c.

TESTA, J. de. Recueil des traités de la Porte ottomane avec les puissances étrangères. T. 4. France. Paris: Amyot. 12 fr. 50 c.

TSCHACKERT, P. Peter v. Ailli. Zur Geschichte d. grossen abendländ. Schisma u. der Reformconcilien v. Pisa u. Constanz. Gotha: Perthes. 9 M.

VIVIE, A. Histoire de la Terreur à Bordeaux. T. 1. Bordeaux: Féret.

Physical Science.

CLAUS, C. Zur Kenntniss d. Baues u. der Organisation der Polyphemiden. Wien: Gerolds Sohn. 5 M.

FUCHS, TH. Studien üb. die jüngeren Tertiärbildungen Griechenlands. Wien: Gerolds Sohn. 4 M.

Philology, &c.

CORPUS inscriptionum atticarum. Vol. 2. Pars 1. Inscriptiones atticae aetatis quae est inter Euclidis annum et Augusti tempora. Ed. U. Koehler. Berlin: Reimer. 42 M.

MIKLOSICH, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europas. VII. Wien: Gerolds Sohn. 4 M.

CORRESPONDENCE.

BOLOGNA.

Trieste: March 9, 1877.

A most interesting discovery is reported from this venerable city. Cav. Antonio Zannoni, C.E., can now add to his fine serial, now publishing, substantial proofs that Etruscan Felsina dates from the same age as Villanova—that is, from the end of the Bronze and the beginning of the Iron Age. On January 17 the municipal engineer (Cav. Zannoni) unearthed, in the Prato di S. Francesco, a *dolium*, 1 mètre 35 centimètres high, with a breadth of 0·95 centimètres at the mouth, and 0·51 centimètres at the base. It contained about a ton and a half of bronze articles, whole and broken, including metal "loaves" and ingots already run into their moulds. There were *Paalstabs* in numbers (some with ornaments); sickles, many of them unusually large; the so-called razors, chisels, gouges, centre-bits (*trapani*), saws and files; buckles, hooks, pincers, bridle-bits, and other articles of harness; thousands of *fibulae*, bracelets, spirals, pendants, *phalerae*; huge pins; fragments of breast-plates in *repoussé* work, as well as incised, and vases with twisted and moveable handles. The weapons were axes, lance-heads, and arrow-piles; knives, daggers, and sword-blades, of which Cav. Zannoni has kindly provided tracings for my *Book of the Sword*. The double-razor was not found; and two knife-axes with a few dagger-knives were exceptional; while the most perfect types were the lances, sickles, chisels, pins, and *Paalstabs*. The Abbé Chierici (*Bullettino di Paletnologia Ital.*, Jan. 1877) compares the collection with the broken metal of a *fripier's* store, and supposes that some bronze-smith, or merchant, had thrown promiscuously together what was wanted for his craft. That authority dwells upon the high archaeological value of this casual store; and in the total absence of the articles from the *Terramare*, or pile-villages, he sees two distinct peoples. Cav. Zannoni will soon publish drawings of this remarkable find, which has surprisingly enriched Circumpadan palaeo-ethnography.

RICHARD F. BURTON.

THE VERB "TO ERN" IN SHAKSPERE.

Cambridge: March 19, 1877.

The verb *to ern*, signifying *to grieve*, occurs no less than six times in Shakspere, but has never yet been either rightly spelt (*except in the First Folio*), or properly accounted for; though it has always, thanks to the numerous uses of it, been rightly understood.

I proceed to cite the passages, all correctly given by Dr. Schmidt, s. v. *Yearn*, with the remark that the old copies have also the spelling *ern* or *earn*, which I shall show to be perfectly right.

In three passages the verb is transitive, and means to grieve, to afflict, to vex:—

(1.) "Well, she laments, sir, for it that it would *ern* [First Fol. *yern*] your heart to see it."—*M. Wives*, III., v., 45.

(2.) "Oh, how it *ern'd* [First Fol. *yern'd*] my heart, when I beheld," &c.—*Rich II.*, V., v., 76.

(3.) "It *erns* [First Fol. *yernes*] me not when men my garments wear."—*Hen. V.*, IV., iii., 26.

In three others, it is intransitive, and means to grieve, sorrow, mourn:—

(4.) "No, for my manly heart doth *ern*" [First Fol. *erne*].—*Hen. V.*, II., iii., 3.

(5.) "For Falstaff, he is dead, and we must *ern* [First Fol. *erne*] therefore."—*Id.* l. 6.

(6.) "The heart of Brutus *erns* [First Fol. *earnes*] to think upon."—*Jul. Caesar*, II., ii., 129.

It is a little curious that, in the three first instances, the verb is *yern*, with an initial *y*; in the three last, it is properly spelt *ern*. This is not quite an accident, perhaps, as I shall show. It is of rather more importance to observe that in four out of the six passages the word *heart* occurs; in two cases we are told that "a heart erns;" in two others, that "it erns one's heart."

Observe, too, that when the verb is transitive, it is also impersonal.

Also, that it has almost the opposite sense to the modern Eng. *yearn*. "My heart erns" means "my heart grieves, or sorrows;" but "my heart yearns" signifies "my heart desires," almost with a sense, or at least a presage, of gladness.

Again, the verb to *yearn*, to desire, wish for, does not occur in Shakspere once, either in his plays or in his poems; he expresses the idea by *longs*, a word which occurs a vast number of times.

On account of the prefixed initial *y*, due to the occasional pronunciation of the word as *yern* (exactly analogous to that in *ean*, often spelt *yean*, with its substantive *eanling*, also *yeanling*), the lexicographers have mixed up the two words in a most puzzling manner. However, I think the following additional instances, taken from Richardson, are tolerably clear.

(1.) "'Craving mercie and pity, with greevous plaints and lamentations, bewailing their hard state and wofull case; in such case that the people's hearts

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earned [*sic*] at this pitifull sight;' Holland, Plinie, b. viii. c. 7."

Here the sense is *grieved*, and once more the thing that grieves is a *heart*.

(2.) "'[Beggars are wont] to raise pitifull and odious sores, and moone the *harts* of the goers by such places where they lie, to *yerne* [*sic*] at their miserie, and thereupon bestow large almesse vpon them;' Holinshed, *Descr. of England*, b. ii. c. 10."

(3) "'I must do that my heart-strings *yern* to do:
But my word's past.'
Beaum. and Fletch., *Bonduca*, IV., iv."

That is, "I must do that which the very strings of my *heart* grieve [by no means yearn] to do: but I have promised to do it, and there's no remedy."

The question remains, what is the etymology of the word?

The answer is, that *ern* is a corruption of the Middle-English *ermen*, to grieve. This verb is somewhat rare, but it occurs in connexion with *heart* in Chaucer's "Pardoneres Prologue," where the exigences of rime have preserved it from corruption.

"Seide I nat wel? I cannot speke in terme,
But wel I wot, thou dost my herte to *erme*,
That I almost have caught a cardiacle."

That is, "your story has made my heart so to grieve (feel moved by pity) that I have almost got a heart-ache."

The Anglo-Saxon is *yrmian*, and the *y* stands, by *umlaut*, for an original *a* (*ea*), seen in the adjective *earm*, poor, miserable, wretched; a word of which the High-German cognate is exceedingly common, with the spelling *arm*. The High-German also possesses the derivative form *ärmlich*, poor, miserable.

Two good examples of the use of the Anglo-Saxon *yrmian* are these.

In Alfred's translation of Boethius, Met. ix., 47 (ed. Grein), we are told of Nero that "he eorðcyningas *yrmde* and cwelmde;" *i.e.* he *tormented* and killed princes (lit. earth-kings).

In the poetical version of the Psalms, (Ps. lxxxvii. 18, ed. Grein) we read:—"þu me áfyrdest frýnd þá nýhstan, and míne cúðe eác cwicu *geyrmdest*;" *i.e.* "Thou didst remove from me my nighest friends, and my acquaintances also *didst afflict* while living."

Here we attain at last to the secret of the occasional use of *y* as a prefix. The verb *to ern*, to grieve (intransitive), answers to the Anglo-Saxon *yrmian*; but the transitive form is best made by prefixing *ge-* (much as when we prefix *be-* in *bemoan*), producing the form *yern*, answering to Anglo-Saxon *ge-yrmian*. It is thus not a little remarkable that the spelling of the First Folio is exactly right in every instance; which is, perhaps, more than we might expect of that extraordinary edition.

I have mentioned the German *ärmlich*; the related word occurs in Layamon's *Brut*, l. 1046: "ye haldeth me inne bende mid ærmliche witen;" "ye hold me in bonds with grievous torments."

Another form of the adjective is made by adding *-ful* instead of *-like*; this gives *ermful*, soon corrupted to *ernful*, and even to *yernful*. Examples are these:

"*Ernful*, sad, lamentable (Sussex);" Halliwell's Dictionary.

"*Ernful*, adj. and adv., lamentable; 'ernful bad,' lamentably bad;" Pegge's *Kenticisms*, ed. Skeat (Eng. Dial. Soc.).

"*Yernful*, a., melancholy, grievous; to *yern* is actively used [quite right!] by Shakespeare, for to grieve.

'But, oh musicke, as in *joyfull* tunes, thy mery notes
I did borrow,
So now lend mee thy *yernful* tunes, to utter my sorrow.'—*Damon and Pythias*.
'Old Plays,' i., 195."

This last is quoted from Nares's *Glossary*, to which add (from Richardson) "his *yernful* heart," *i.e.*, his sad heart; Fletcher's "Purple Island," c. 9.

Looking in Nares, under *E*, we find that Spenser makes the odd mistake of using *earne* in the sense of *yearn*, *desire* (*F. Q.* i., l. 3); which, as Nares remarks rightly, is opposed to the etymology from the A.-S. *gyrnan*. The reason is very curious: it was because the word *heart* precedes.

"And ever as he rode, his *hart* did *earne*
To prove his puissance in battle derne."

Spenser's sham-archaic English abounds in mistakes, of which I once made a rather large collection.

In Halliwell and Wright's edition we have two more examples: one, of *earn* wrongly used for *yearn*; but the second is all right, and, once more, it is the heart that grieves, or is troubled.

"But come unto the place, his heart doth *earne*,
Twice it was his thought to have gone back again."
Heywood's *Troia Britannica*, 1609.

I could add much to show how completely distinct the verb *ern*, to grieve (A.-S. *yrmian*), is from *yearn*, to desire (A.-S. *gyrnan*), and from *earn* (A.-S. *earnian*, or *gearnian*), to merit, deserve, win, attain by labour. But this would tire your readers' patience, and I think I have made the case sufficiently clear. At least, I hope so.

I may add that the change of *m* to *n* presents no difficulty. We write *renown* for the Mid. Eng. *renowm*; and conversely, we write *brimstone* where Burns wrote *brunstane*.

I suspect that the above explanation will also apply to our English rendering of Gen. xliii., 30, and of 1 Kings iii., 26. Walter W. Skeat.

SHELLEYANA.

London: March 17, 1877.

I cannot think why Mr. MacCarthy is so angry with me for not mentioning what all the world has had ample opportunity to find out for itself—his connexion with the subject of the *Poetical Essay*, the existence of which, though shown to be extremely probable, can hardly be considered "conclusively established," in the absence of a copy of the book, or some more positive evidence than has yet been adduced. For my part, I am not among the sceptics who doubt the book's existence, but, in the light of Mr. MacCarthy's details, live in hopes of finding it. In the meantime, is it to be understood that Mr. MacCarthy's "interesting fact" was given to "the world" otherwise than through his *Early Life of Shelley*, of which an "anticipatory notice" (presumably from "advanced sheets") appeared in *The Echo* for May 13, 1872? If so, might it without offence be asked by what means? If not, was there not a time when the fact was being saved to go into the book, and perhaps not divulged even to a "*coterie* of admiring friends"? As to the tenacity of privileges of which I am accused, I venture to remind your readers that I asserted no privilege, but merely mentioned that several persons possessed a certain knowledge which Mr. MacCarthy, by inference, claimed as confined to himself and his son. The charge of personal discourtesy was not in any case one in which the public could have any interest, even if it had a foundation; but, as the accusation is published, the denial should be. I remember, certainly, seeing at my publishers' some of Mr. MacCarthy's long-familiar handbills; but I was not told they were for me, and hence did not realise the extent of my intended good-fortune. Had I been told so, of course I should have written to thank Mr. MacCarthy. Now, as the first intimation I receive of his beneficent intentions towards me reaches me through the medium of your paper, I hope he will accept my thanks through the same medium.

May I turn to another column of your paper, still relating to Shelley? Concerning the catalogue of sale of Mr. Avery's books, I would remark that I do not fancy the collection included a copy of Shelley's pamphlet on vegetable diet bound in with Dr. Turnbull's book, but that the book has a reprint of the pamphlet by way of appendix. You will observe that the title, *A Defence of Vegetable Diet*, is not placed among those of Shelley's works, but among "Shelleyana," and is only mentioned in a note, in small type, after the description of Dr. Turnbull's book, thus, "Added to the above is 'A Defence of Vegetable Diet' by Shelley." But if your reading of this hazy note is right, it will certainly be interesting to know what becomes of that copy of Dr. Turnbull's book. The extract purporting to be from an unpublished letter of Shelley's to Godwin, and given in Mr. Sotheran's pamphlet, is a matter of more interest. The letter is not, however, an unpublished one; and when I showed it to Mr. Garnett he at once, on internal evidence, pronounced it a forgery—a verdict in which I concur. It is printed in full in *The Philobiblion* (New York, 1862, pp. 195-6, vol. i.), and can be seen at the British Museum, or at my house. It addresses Godwin as "My dear Sir," which Shelley, I believe, never did except much earlier than the date represented; and it is said in *The Philobiblion* that "the post-mark is 'Marlow, Nov. 19, 1816;'" whereas, on a transcript of the document, which the present owner, Mr. Frederickson, of New York, was courteous enough to send me, there is a note to the effect that the final figures in the dates of the month and year are too indistinct to be given. The letter opens thus:—

"In the legend of St. Columbanus, we are told that he performed a miracle by hanging his garment on a sunbeam. I, too, have tried to discover a ray of light to fasten hope on it. The casualties of this world come on like waves one succeeding the other. We may escape the heavy roll of the mighty ocean and be wrecked in the still smooth waters of the land-locked bay."

That is how Shelley is represented as writing to Godwin on the occasion of Harriett's suicide.

H. Buxton Forman.

"A YEAR IN WESTERN FRANCE."

Hastings: March 15, 1877.

In a criticism on my work, *A Year in Western France*, by Mr. Wentworth Webster in the Academy of March 3 occur the following passages:—

"Miss Edwards lays down the law—or, rather, what she imagines to be the law—on points on which either her information has been the reverse of correct, or from which she has leaped to the most unfortunate conclusions. One is as to the legal position of wives and widows in France. . . . . Our astonishment culminated at the following passage:—'In England we are accustomed to see tenant farms managed by widows till their death, the sons seeking their fortunes elsewhere. The goodwill of shops, also, and other business concerns is usually left to the wife by the husband, the children never dreaming of supplanting her. In France it is not so.'"

To which sentence, Mr. Webster appends three notes of exclamation, but to which I will simply add, *because the law does not allow it*. The rigid division of a man's property among his widow and children enforced by the French law, and carried out down to the minutest particulars, prevents that disposal of it in favour of the wife so common in England.

With regard to agriculture, Mr. Webster writes:—

"On the more debateable question of the relative advantage of large and small farms, the reasoning is almost as curiously at fault. The writer believes in large farms, and 'gives as an instance of the disadvantage of farming on a small scale a farm 'of less than ten acres in all, a small part of which was still brushwood or *landes*. For stock they had six or seven cows, three pigs, a horse, and large numbers of geese and poultry.'"

But a few lines lower down I have written—"Only the excessive laboriousness and economy of the French peasants make it intelligible how they can live and *save money* out of such small holdings." Clearly, the case of a farmer living and saving money out of a small holding is given, not "as an instance of the disadvantage of farming on a small scale," but the reverse.

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Mr. Webster further writes:—

"But it is in the matter of education and religion that our authoress has been most grossly misled. She can see good only in secular education. In reviewing Mr. Hamerton's book we stated, although no partisans of the Jesuits, that the only good instruction we have met with in France has been that given in the Jesuits' colleges. Since that time the general competitive examinations have taken place, with the result that the Lycées have utterly failed, and the Jesuits as signally succeeded, in passing their pupils."

I have, however, not attempted to compare the systems of education pursued respectively in the Lycées and Jesuits' Colleges. Girls are not admitted to these colleges, and my chapter on *Education, clerical and secular*, deals with girls' schools only.

Lastly, as to cleanliness, my critic writes:—"There is scarcely a town or large village in the greater part of France where one or more hot and cold bath establishments are not to be found." Such, however, is not the case in that part of France I visited and gave an account of. I understand that Mr. Webster lives in the South of France, but a residence there does not entitle him to speak on these matters with regard to Brittany and La Vendée.

M. BETHAM-EDWARDS.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 24.—3 P.M. Royal Institution: "French Revolution and English Literature," by Prof. H. Morley.
3 P.M. Last Saturday Popular Concert. Crystal Palace Concert.
8 P.M. Royal Academy Concert, St. James's Hall (Schubert's Mass in E flat).
MONDAY, March 26.—5 P.M. London Institution: "Plant-Growth and its Present Problems," by W. T. Thiselton Dyer.
8 P.M. Society of Arts: "The Chemistry of Gas Manufacture," IV., by A. Vernon Harcourt.
8 P.M. Last Monday Popular Concert.
8.30 P.M. Geographical: "On the Navigation of Smith Sound as a Route towards the Pole," by Captain Sir G. S. Nares.
TUESDAY, March 27.—8 P.M. Civil Engineers.
8 P.M. Anthropological Institute: "On a Kitchen-Midden near Ventnor," by Hodder M. Westropp; "On a Kitchen-Midden found in a Cave near Tenby," by W. Power and E. Laws; "Brain-weight of Chinese and Pelew Islanders," by Dr. Crockley Clapham.
8 P.M. Society of Arts: "The best Trade-route to the Lake Regions of Central Africa," by E. Hutchinson.
WEDNESDAY, March 28.—8 P.M. Telegraph Engineers: "On Underground Wires," by Willoughby Smith.
8 P.M. Royal Society of Literature: "On the English Language, Part I.: Introductory, Historical, and Explanatory," by Washington Moon.
THURSDAY, March 29.—7 P.M. London Institution: "Shakspere's Literary Partnerships," by F. J. Furnivall.
8 P.M. Chemical: Anniversary.

SCIENCE.

Aerial Navigation. By the late Charles Blachford Mansfield, M.A., of Clare Hall, Cambridge, Author of "Travels in Paraguay and Brazil," "A Theory of Salts," &c. Edited by his Brother, Robert Blachford Mansfield, B.A., with a Preface by J. M. Ludlow. (London: Macmillan & Co., 1877.)

AT the end of the last century and beginning of the present there were writers in plenty on "Aerostatics," especially in France, where the first successful balloon-experiments were made. But during the last sixty years the literature on this subject has been scanty. The author of this work states that in his researches he had found but one Englishman (Sir George Cayley) who had given much assiduous and hopeful attention to the subject, and who, after having carefully examined all its difficulties and facilities, had given his judgment that the navigation of the air is a possibility.

The volume before us was written twenty-five years ago, and was left unfinished at its author's death. The writer of the preface justifies its appearance at the present time—exactly in the state in which Mr. Charles Mansfield left it—on the ground that no work published since his death has in any wise taken the place which this volume was intended to occupy, and that in the interval events have occurred of high gravity in the world's history, which have shown that the question of aerial navigation may be one of life and death to a nation.

The subject of the work is Aerial Navigation as a problem—the determination of the conditions under which it may be ascertained whether the air is or is not navigable. It will be understood, therefore, that balloons of the ordinary type form no part of its subject. Unfortunately it stops short in one of the most important of its chapters—that of the power sufficient for the propulsion of vessels through the air. But even in this state it goes far to develop the author's views. It will have done much to clear the ground by sweeping away, once for all, contrivances which are shown to be impracticable, and by indicating the directions in which hopeful experiments may be made.

The following are some of the questions with respect to air-travelling which have to be met by the speculator, or the architect:—What is to be the nature and form of the gas-vessel? How are its firmness and stiffness to be provided for? With what gas is it to be filled? How is the vessel containing the propelling apparatus and the passengers to be attached to the gas-vessel? How is its level to be maintained during flight and when riding at anchor? How is the craft to rise and fall without waste of buoyancy or weight? Finally, by what means is it to be propelled through the air? The last difficulty is the most important of all, that on the satisfactory solution of which the ultimate success of aerial navigation will chiefly turn.

There will be no difficulty, of course, in floating the air-craft. All that has to be done for this end is to provide a gas-vessel of such size that when it is filled with hydrogen—for of course the lightest gas we are acquainted with must be used for the purpose; no air-navigator will ever employ coal-gas—its buoyancy shall be at least equal to the whole weight it has to carry. In order to raise the whole apparatus to the height at which it will be maintained during propulsion, a little extra gas must be taken in at starting, which will afterwards be allowed to escape. The usual distance of the air-craft from the ground when travelling will be eighty or a hundred feet.

The author has expended much thought on that part of his subject connected with the shape of the gas-vessel, and has discussed it at considerable length. Unfortunately, we are without any knowledge derived from experiment as to what form of gas-vessel would be best adapted to this purpose—*i.e.*, would suffer least resistance in its passage through a single medium. Experiments as to the best lines for sea-going ships are not to the purpose, since a ship is propelled, not through one, but through two different media, being partly immersed in air and partly in water. There is good reason, however, for supposing that a spheroidal or paraboloidal form would be most suitable for diminishing the resistance the air and for obtaining the highest spe attainable by the exertion of a given amou of power. The author proposed an elongat vessel formed of halves of two prolate sph roids, having the same minor axis, but diffe ent major axes, united together at their ci cular ends. With vessels of such shape at ar rate experiments should first be made. Th gas-vessel will be formed of varnished line rendered stiff and firm by means of bambo canes, which, when strained like a bent bo will by their elasticity maintain the form the vessel under all circumstances. Th outer skin will contain within it the re gas-vessel, which may be partially or com pletely filled according to the buoyanc required; it will be made of a material ligh strong, and close-grained, and will be va nished so as to render it as nearly gas-tig as possible.

Under ordinary circumstances the air-cra will travel at a uniform distance from th ground. But it must have the means t rise or fall, rapidly or gradually, as occasio may require. To make a balloon rise, ba last is thrown out, and thus its weight dimi nished; to make it descend, gas is allowed t escape through a valve at the top, and thu its buoyancy is diminished. In the air-craf of the future such wasteful methods as thes will be entirely discountenanced. The pla proposed in this book for the attainment o the object in view is to employ what i called a kite-plane—a huge sail fastened t a light stiff frame, and resembling an enor mous kite. During regular horizonta flight the kite will lie perfectly level, offer ing only its edge to the resisting air. A soon as it is desired to ascend or descend its fore end will be drawn up or down, so a to throw it into such an angular position as by the pressure of the air upon its surface will produce the required course. It serves in fact, as a rudder, arranged and acting i a peculiar manner.

The mode of propulsion is next to be considered. Here, again, the author is most fertile in devices and suggestions, some o them elaborately worked out. Propelling appliances are divided into three groups:—first, those having a to-and-fro motion, o which an oar or the wing of a bird may b taken as a type; secondly, screw-vane pro pellers, similar to those of sea-going ships and, thirdly, continuous jets. Of appliance coming under the first group, the form re commended consists of two planes or leave attached to the arm—one above, the othe below it—so that the two leaves shall ope during the back or effective stroke, and shu up during the recovery. It will resemble butterfly-valve. The details of this method of propulsion are minutely described, but i is doubtful whether it will ever commen itself to the engineer. The to-and-fro actio of the wing is produced by connecting i directly with the piston-rod of a steam-engine, which "is a reciprocating engine o the ordinary principle, there being a separate cylinder for each wing, its only unusual characteristic being its extreme simplicity and lightness." This is the weakest poin of all, for, granting that the cylinders are constructed with every regard to simplicity and lightness, if every wing is t

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have a separate cylinder, the resulting total weight will be so enormous as to disqualify the arrangement altogether for practical employment. It is true the propelling power may increase in a greater ratio than the weight; nevertheless the gas-vessel would have to be of enormous dimensions if it is to have sufficient power to drive its way, even at a moderate rate, against a head wind. A more hopeful method appears to be that which depends upon the rocket principle, a principle which has been tried in her Majesty's ship *Waterwitch*, with fair success. One of the great advantages of such a method of jet propulsion is that, however the force be generated, the direction in which it is applied may be instantly altered without shifting the position of the actual instrument of motion, by simple movement of the jet nozzles, a manoeuvre which may be instantly effected by the hands. The fluid escaping from the nozzles may be air or it may be steam. If the latter, the weight of machinery may be dispensed with, and the air-craft may be driven by the mere escape of steam from a boiler. Even though this mode of using steam were too wasteful for ordinary use on earth, the extreme simplicity of the apparatus might render it serviceable for aerial purposes.

The fuel employed should consist entirely of substances that can help in the production of heat. It should yield no waste ashes, and should contain as little as possible of combined oxygen. Liquid fuel is obviously the best adapted to the purpose. The liquid hydrocarbon oils, consisting entirely of carbon and hydrogen, combine all the requisite qualities in the highest degree. For their perfect conversion into water vapour and carbonic acid they require only that their vapour should be supplied to the flame in a state of intimate mixture with a considerable quantity of air.

The claims of steam to consideration as a vehicle of power are obvious. Chief of these is its cheapness. But it has disadvantages, as compared with other substances, which in a question of the selection of power for aerial propulsion would have to be taken into account. Water has a high specific heat; it vaporises at a high temperature; its latent heat of vaporisation is very high. In these respects it is not so well fitted for the working substance of a condensing engine as many rarer and more costly liquids known to the chemist—as for instance, chloroform. It is more than once insisted on by the author that, although ultimately cheapness must be a requisite of the power, as of everything else connected with the air-craft, in the first instance matters of price are not to be considered.

"The question is, Is this art possible to be attained? not, Is it expensive? Whoever shall first fly direct from London to Paris or even from Hyde Park to Regent's Park and back again, at whatever cost, will have accomplished a great fact."

Such are some of the difficulties which will be met with in devising any scheme of aerial navigation. I have alluded only to a few of the devices for meeting them suggested by the ingenious and enthusiastic author of this volume. The book teems with ideas and suggestions for combating nature. That aerial navigation is theoretically feasible there can be no doubt. Its practical success, however, can only be attained—if it is ever attained—after long series of elaborate and costly experiments, and it is difficult to see who are to make and bear the cost of such experiments.

A. W. Reinold.

RECENT WORKS ON CATULLUS.

"*Catullus*," by Prof. Sellar, in the *Encyclopaedia Britannica*. *Catulliana*. By J. Süss. (Erlangen: Junge, 1876.) *Studien zu Catullus*. Von Karl Pleitner. (Dettingen: Kolb, 1876.)

Prof. Sellar's article in the *Encyclopaedia Britannica* is interesting enough to make us wish that it had been longer. The *Questiones Catullianae* of Schwabe are the main authority followed—sometimes, we think, too implicitly: as, for instance, in the date of the commencement of Catullus' amour with Lesbia, which Schwabe tries to fix at 59 or 58 B.C. Nor can we think the authority of Jerome and Apuleius — though supported both by Schwabe and Munro—sufficient to determine the praenomen Gaius against Quintus, which has the support of Lachmann and Mommsen, as well as of Scaliger. At any rate, it seems very doubtful whether the explanation which accounts for the *Q.* prefixed in the Cujacianus to the poet's name as taken from Pliny is tenable. The Cujacianus is now before me: if I doubt the genuineness of the tradition *Q. Valerii Catulli*, I must also doubt that of the *Sexti Aurelii Propertii Nautae*, which it equally contains. It appears to me safer to believe that *neither* has been tampered with; and that, whether right or not, both represent an ancient tradition, not an interpolation of the fifteenth century. This is even more true of the Datanus, which also prefixes *Q.* to the name; for, if it was taken from Pliny, how is it that the poet's name is written *Catuli*, not *Catulli*? The enlightenment which was able to extract from Pliny the praenomen would surely have been enough to suggest that *Catulus* was metrically impossible.

On the question of the poet's birth and death, Prof. Sellar brings two new arguments of considerable weight. The youthfulness implied by Ovid's *iuvenalia cinctus Tempora* suits thirty better than thirty-four; and if Catullus died at thirty, his age would be more likely to be remembered than the particular date at which he died; while the habit of recording the years of the deceased in sepulchral inscriptions would make error less likely in this respect. Hence he concludes with Munro that Catullus was born in 84 B.C. and died in 54.

But on what evidence does Prof. Sellar assert that c. 66, *Omnia qui magni dispexit lumina mundi*, belongs to the earlier period of Catullus' poetical development? For if, as he supposes, the Bithynian journey was in 57 B.C., the translation of Callimachus, which was sent to Hortalus shortly after the death of Catullus' brother, cannot have preceded it very long, and, if Catullus died in 54, would fall within the middle or later period of his career. On the other hand, we fully agree with the view that the power and originality of the "Peleus and Thetis" and "Attis" can belong only to the maturest stage of Catullus' genius. Indeed, in general the criticism of this little biography seems to us excellent—*e.g.*, "he shows in some of his lighter pieces the fastidiousness of a refined taste, intolerant of all boorishness, pedantry, affectation, and sordid ways of life;" or where he speaks of the rare combination which Catullus presents of high susceptibility to artistic influences with the vigour and geniality so natural to the Italians.

The two German *brochures* stand in marked contrast with the article of Prof. Sellar. They are full of new, sometimes not well-considered, hypotheses. Pleitner's work is a supplement to his former monographs on the two epithalamia, and the Mamurra-epigrams; it deals with almost all the questions which the great enlargement within the last few years of our knowledge in regard to everything relating to Catullus can suggest. No work shows more unequivocal signs of minute study of the variations of the MSS., though few of the conjectures founded upon the interchanges of letters are likely to find acceptance. More interesting are the remarks on individual poems, notably c. 55, which is examined at much length, and deserves the study of future commentators; but, indeed, few poems are left unnoticed, and pages 100–131 deal in succession with most of the earlier parts of the collection. One of the most important, but to ordinary readers least interesting, sections is that devoted to an investigation of successive stages in which the MS. of Catullus' poems was handed down (pp. 67–99). Pleitner shows a most laudable care, which we wish others would imitate, in recognising duly the labours of all who have really added to our knowledge; but he seems not to have seen Couat's *Etude*, before reviewed in the Academy; and my own recently-published Commentary had not reached him before his work was printed.

J. Süss's pamphlet consists of five sections:—1. An examination of the two dedicatory poems I. and XIVb. 2. Imitations of Catullus by later writers. 3. The fragments, and the extent of the *liber Catulli*. 4. The three parts of the *liber Catulli*. 5. The arrangement of the poems. As the whole is contained in thirty-one pages, the treatment of the sections is necessarily short. But there is no lack of ingenuity to compensate for this; and we are promised a fuller sequel. The most satisfactory part is that which deals with the fragments; here Süss maintains a polemic against Bährens, who admits to a place in the fragments much which has only a doubtful claim there. In the latter part of his discussion, that which argues from the ordinary compass of papyri, he has been anticipated, not only by my commentary, but by Bruner, whose monograph on Catullus in the *Acta Societatis Philologae Monacensis* has been unaccountably ignored by every editor. In Part 4, Süss t[illegible] *liber Catulli* consisted originally [illegible] parts, 1–60, 61–64, 65–116. Of [illegible] believes the middle part, the style [illegible] is epical, to belong to Catullus [illegible] period, not, as we think, on [illegible] grounds; at least it seems qu[illegible]

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whether even the finest of the short lyrics—*e.g.* the "Sparrow" and *Vivamus, mea Lesbia*—give more signs of maturity than the *Collis o Heliconiei*, or the "Peleus and Thetis." The last pages exhibit an ingenious theory of Prof. Wölfflin's as to the occasion of c. 49. The poem is really ironical, written when Cicero's tergiversation had induced him to defend the very Vatinius he had attacked before. Hence the force of the words *omnium patronus*—of the guilty not less than the innocent. R. ELLIS.

SCIENCE NOTES.

ANTHROPOLOGY.

IT is proposed that Anthropology shall form a prominent feature in the International Exhibition to be held next year in Paris. A commission, under Prof. De Quatrefages as president, has been appointed to superintend the arrangements; and the collections will be displayed in the hemicycle of the Central Pavilion of the Palace of the Trocadero.

A VALUABLE map of prehistoric France has been prepared by M. G. de Mortillet to accompany a work by M. Elisée Reclus, entitled *Nouvelle Géographie universelle*. In the preparation of this map it has been necessary to take a census of all the well-authenticated prehistoric "finds," and to classify the results as nearly as possible chronologically. The palaeolithic discoveries in France, indicated on the map in blue, amount to 372, but if the area be extended to that of ancient Gaul (including France, Switzerland, Belgium and Luxembourg), the number rises to 396. These palaeolithic localities are arranged in several divisions; the greater number (270) being designated "acheuléennes et moustériennes;" that is to say, the implements belong to the types characteristic of St. Acheul and Le Moustier. The neolithic localities, marked upon the map in red, are limited to sepulchral discoveries. In France they comprise seventy-six natural caves, and 144 artificial caverns, while the dolmens number no fewer than 2,314.

DR. FERDINAND KELLER, well known for his investigations into the prehistoric archaeology of Switzerland, has presented to the Society of Antiquaries of Zürich his seventh Report on Swiss Lake-dwellings. The present Report deals with the lakes of Western Switzerland, including those of Bienne, Morat, Neuchâtel, and Geneva. Considerable light has been thrown upon the habits of the old lake-dwellers by the recent explorations on the Lake of Bienne. The remains of the pile-dwellings in this locality were formerly hidden, but in the early part of 1872 the waters of the lake retired, in consequence of certain drainage-works having been executed, and thus exposed the relics of the old stations. It appears that a chronological order has been traced in the succession of beds, those last exposed being the most ancient: possibly the oldest inhabitants constructed their dwellings, for the sake of safety, at a greater distance from the shore than their successors did; or we may suppose that all the stations were originally established at the same depth, and that the level of the water was raised during the interval between the successive occupations. Perhaps the most interesting results obtained during the investigations reported on by Dr. Keller are those relating to the method of interment practised by the old lake-dwellers. It has long been a moot point whether they disposed of their dead by simply throwing the bodies into the neighbouring water, or by burning them, or by burying them. The question is now set at rest by the recent discoveries at Auvernier. From fifteen to twenty skeletons were found in a tomb, associated with serpentine implements, bronze ornaments, and amber beads, but without any pottery. From the character of these remains the interments are referred to an early period of the Bronze Age—the period of transition from the stone-using to the bronze-using era. The sepulchre consisted of one large chamber, of rough slabs of stone, with accessory tombs. From the number of skeletons it may be assumed that the chamber had been several times opened for successive interments. The skeletons were bent, but the skulls well preserved. Prof. Rütimeyer's examination of the skulls shows that they belong to what His and Rütimeyer have called the Sion type. This type is still found in Switzerland, though only in subordinate proportion; in pre-Roman times it was more frequent, and among the lake-dwellers appears to have been common. The great interest of this discovery lies in the fact that it shows us how the old lake-dwellers buried their dead—namely, by interment in tombs constructed upon solid earth in the neighbourhood of the lakes which they inhabited.

"VON wo das Zinn zu den ganz alten Bronzen gekommen sein mag?" This is the title of an interesting paper by the late Karl Ernst Von Baer, published in the current number of the *Archiv für Anthropologie*. A melancholy interest clings to this memoir as being the last from the pen of the great master. There has always been a good deal of speculation as to the source whence the ancients derived the tin with which they alloyed their copper in order to form bronze. Tin is a metal whose ores are very limited in their geographical distribution; and Cornwall and the Straits of Malacca are the two localities supposed to have supplied most of the tin for the bronzes of antiquity. But there has been a vague notion that tin may also have been derived from Georgia, Armenia, or Persia. To decide this question Von Baer addressed an enquiry to M. Semenow, the Vice-President of the Imperial Russian Geographical Society, who duly obtained the required information from a traveller named Ogorodinkow. A German translation of his Report, written in Russian, appears in the *Archiv*. From this Report we learn that tin occurs, and has been worked, in two localities in Khorassan, hitherto unknown to most mineralogists. Von Baer therefore thought it probable that many of the ancient bronzes of Assyria and Babylonia were made from tin obtained in this region.

THERE is often some confusion in the uses of the terms *anthropology*, *ethnology*, and *ethnography*. An interesting discussion on the distinction desirable to be observed in their use arose at one of the sittings of the Anthropological Society of Paris, and is reported in the last number of the *Bulletin*. The discussion was raised by M. Hovelacque, who held that ethnography is not a department of ethnology, but a distinct study. ἔθνος signifies both *race* and *people*, but while *-graphy* appears to denote a description, *-logy* points rather to a general study. Geography is a description of the earth; geology the science of the earth. Distinctions between such terms must, however, be determined by conventional usage. M. Broca, in summing up the discussion, took occasion to give the history of the distinction between anthropology and ethnology as employed in England, and lays down the following definitions. First, there is the general study of man or of the entire human species (*le genre humain tout entier*); this is *anthropology*. Then comes the study of the natural divisions of this group, which are generally known as the races of man; this is *ethnology*. Finally, there is the artificial subdivision of races into peoples; this is the most special of the three branches of study, and to this branch we should restrict the term *ethnography*.

WE have received the tenth and eleventh volumes of the *Matériaux pour l'histoire primitive et naturelle de l'homme*, edited by M. E. Cartailhac, of Toulouse, assisted by M. Cazalis de Fonduce, of Montpelier, and M. Chantre, of Lyons. It would be impossible in these Notes to analyse the vast amount of information contained in these volumes, which extend to nearly 1,200 pages, but we are pleased to remark that the work maintains its high character as a repertory of information upon all topics relating to Prehistoric Archaeology. English memoirs come in for a very fair share of recognition, and abstracts are given of all papers bearing upon the antiquity of man read before our Anthropological Institute. In addition to full notices of anthropological literature, the work contains a good deal of original information, illustrated wherever necessary by engravings. As we observed in our last budget of Anthropological Notes, M. Cartailhac is no longer officially connected with the Natural History Museum of Toulouse, and his monthly journal is therefore now issued from his private residence (No. 5 Rue de la Chaîne, Toulouse), and not, as formerly, from the Museum.

PHILOLOGY.

THE two last numbers of the *Zeitschrift für die Oesterreichischen Gymnasien* (1876, parts 11 and 12) do not contain much important original matter. The first of the two has an essay by Strobl on the "Kudrun strophe;" in the second, De la Roche continues his "Grammatische Untersuchungen," treating on this occasion the Greek adjectives of two terminations, and F. Pauly contributes some emendations in Seneca. Among the numerous reviews in these numbers may be noticed (in part 11) Krebs on Allgayer's "Antibarbarus der Lateinischen Sprache," and (in part 12) F. Pauly on Reifferscheid's Arnobius, and Hirschfeld on Allmer and Terrebasse's *Inscriptions antiques et du moyen âge de Vienne en Dauphiné*.

IN the *Journal of Philology* (Vol. vii. No. 13) are published three posthumous papers of the late admirable Greek scholar Richard Shilleto. The first is on Greek deponent verbs with aorists in *-θην*; the second contains some interesting emendations in Euripides and Euphron; the third investigates "some Greek verbs which form, or seem to form, a parathetic compound with the negative prefix *ἀ*, and similar anomalies, real or supposed, in combination with the prefixes *δυσ-* and *ευ-*." A short notice of Shilleto is contributed by Dr. B. H. Kennedy. There are two papers on Aristotle, one by D. D. Heath "On some Misconceptions of Aristotle's Doctrine on Causation and *τὸ αὐτόματον*" (the alleged misconceptions are those of Mill and Grote); the other by Mr. Bywater on Aristotle's "Dialogue on Philosophy." This very interesting and important essay aims at pointing out, in certain post-Aristotelian writers, indications of a debt to the lost work in question. Mr. S. S. Lewis examines two Greek inscriptions found at York, Mr. Hart two found at Ephesus, and Mr. Field three found at Alexandria. Prof. J. E. B. Mayor and Mr. Sandys contribute additions to Greek lexicons. Mr. Mowat ("A Lacuna in Arrian") shows that the Bodleian MS. of Arrian (*Cod. Graec. Misc.*, 251) is the one which was once in the Trevisani library at Padua. This MS., which was unknown to Upton and Schweighäuser, is blotted in B. i., ch. 18, and hence we are able to judge of the extent of a *lacuna* which, owing to his want of a better *apparatus*, puzzled Schweighäuser. Mr. Mowat's discovery points to the great importance of the Bodleian MS. for the future criticism of Arrian. Prof. Mayor has a second set of notes on Virgil, besides notes on *inhabilis* and *frangere toros*. Mr. Arthur Palmer proposes *Virbius* for *viribus* in Juv. xv., 104; Mr. Campbell contributes papers on the *Theaetetus* and the topography of the *Oedipus Coloneus*; Dr. Kennedy on Virgil and Aeschylus; W. A. W. on Daniel v., 25; and Mr. C. Taylor on Colossians ii., 18. Mr. E. G. King discusses in a very interesting memorandum the origin of the supposed proverb *ὗς λουσαμένη εἰς κυλισμὸν βορβόρου*, which he maintains to be a mistranslation. Mr. H. F. Pelham contributes a sensible paper on the chronology of the Jugurthine War.

THE most important papers in the critical

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section of the *Neue Jahrbücher* (vols. cxv. and cxvi., part 1) are Schömann's on the *Choephoroe*, and Loeschke's on the battle of Salamis ("Ephorosstudien," I.). Th. Plüss contributes an essay on Virgil's fourth eclogue, which, he argues, refers to Octavian idealised as the son of Bacchus. Hertlein has notes on Polybius; Freudenberg, Kraffert, and Sprenger on Velleius Paterculus; Düntzer on Horace; and Ott on Apuleius. Schweizer-Sidler gives an excellent account of the recent literature on the Eugubine Tables. In the educational section the best paper is Schmidt's on Hamann as a teacher. Altenburg's "Didaktische Studien" is the first instalment of a discussion of various practical difficulties in school teaching. H. Bender concludes his Report on the last Conference of German scholars and school-masters at Tübingen.

Dr. Burnell, whose activity, especially as he can only devote his leisure hours to literature, is something astonishing, has just published the *Ârsheya-brâhmaṇa* (Mangalûr Basel Mission Press). This is the fourth Brâhmaṇa of the *Sâma Veda*, and gives an index or list of the different *sâmans* or chants to which the holy verses were sung. In the Introduction (50 pp. 8vo) the distinguished author gives an historical sketch of the literature of the *Sâma Veda*, concerning which he holds the *Ârsheya-brâhmaṇa* to be the best evidence we have. As many of the most ancient names of chants are derived from proper names, Dr. Burnell thinks that this Brâhmaṇa is also of great importance as preserving for us a very large number of primitive Sanskrit proper names; and it is at least curious to find that in ancient India, just as in modern Europe, names were given to tunes. Dr. Burnell also discusses the music of the chants, which he compares with the plain chants of the Gregorian system, and two of which he reproduces in Gregorian notation. Besides the text of the Brâhmaṇa, he gives copious extracts from the commentary of Sâyaṇa, and a complete index of all the words in the text concludes a work of great interest and value.

M. Bernhard Dorn, the distinguished archaeologist of St. Petersburg, has just issued the second part of the *Opuscula Postuma* of Chr. M. Fraehn. Fraehn is the peculiar and universally-venerated deity of Oriental numismatists. Of all those who have made a name in the study of Oriental coins, he was the most prolific and the most scholarlike. He was able to bring into the field all the various auxiliaries in which too many numismatists are wholly deficient. Deeply read in Oriental history, a master of palaeography, with a mind stored with odds and ends of curious learning unattainable by most, his numerous works are stamped with an authority which could not attach itself to the writings of a simple numismatist. It is very hard to find a mistake in Fraehn: it is still harder to discover anything in his peculiar field that he has not already announced. His *Recensio* and lesser works are still text-books and necessary authorities to every student of the subject, and it will be long before they can be dispensed with. Fraehn left many valuable papers behind him on his death in 1851, and the honour of editing some of them has fallen to his friend, the Conseiller d'Etat de Dorn. Twenty years ago M. Dorn published the first part of the *Opuscula Postuma*, and now the second has been produced. It is not so important as the first part, being composed chiefly of minute criticisms on different numismatic works—such as Marsden's, Castiglioni's, Pietraszewski's, Schiepati's, Adler's, &c.; but many of these critical notes and emendations are extremely valuable, and they are fortunately rendered accessible by a voluminous index.

MEETINGS OF SOCIETIES.

Zoological Society of London.—(*Tuesday, March* 6.)

Dr. E. Hamilton, V.P., in the Chair. The secretary read a report on the additions that had been made to the Society's Menagerie during the month of February.—Mr. E. W. H. Holdsworth exhibited and made remarks on a specimen of *Geocichla Layardi*, from Ceylon.—Prof. Owen communicated some notes made by Mr. G. F. Bennett, while exploring the burrows of the *Ornithorhynchus paradoxus*, in Queensland, with comments on them.—A communication was read from Lieut.-Col. R. H. Beddome, containing the descriptions of three new Snakes of the family Uropeltidae, from Southern India.—Mr. A. G. Butler read the descriptions of some new species of Heterocerous Lepidoptera in the collection of the British Museum, from Madagascar and Borneo. Among the latter was the type of a new genus, proposed to be called *Mimeuplaea*.—Mr. G. French Angas read a paper in which he gave descriptions of a new species of *Bulimus* from Western Australia and a *Paludinella* from Lake Eyre, South Australia; these he proposed to call respectively *Bulimus Ponsonbyi* and *Paludinella Gilesi*.—A second paper by Mr. Angas contained the descriptions of one genus and twenty-five species of marine shells from New South Wales.—Mr. Angas also read a further list of additional species of marine mollusca to be included in the fauna of Port Jackson and the adjacent coasts of New South Wales, with remarks on their exact localities, &c., thus bringing up the number of species now ascertained to inhabit Port Jackson and the adjoining shores to a gross total of 693.—Mr. Phineas S. Abraham read a paper containing a revision of the Anthobranchiate Nudibranchiate Mollusca.—A communication was read from the Count Salvadori, containing notes on some birds mentioned by Dr. Cabanis and Mr. Reichenow as collected in Papuasia and in the Moluccas during the voyage of the *Gazelle*.

Royal Astronomical Society.—(*Friday, March* 9.)

Prof. Cayley, Vice-President, in the Chair. Sir George Airy called attention to a letter from M. Le Verrier, urging the importance of a search for the supposed intra-Mercurial planet Vulcan, on March 21, 22, and 23, as it seemed probable that it would transit the sun's disc on one of those days. Telegrams had been sent to India, Australia, and New Zealand, as well as to Washington and Santiago de Chile, and thus a pretty constant watch could be kept on the sun throughout the twenty-four hours, though there would be a large break in the chain of stations in the Pacific, which might have been to a great extent filled up by an observatory at San Francisco, if such had existed. The Russians would provide for observations in Eastern Siberia, and possibly also in Japan, which would be of great value. As a means of detecting such a planet, photographs would be of the greatest value, as a small round spot might easily be overlooked on the sun's disc, and these should be taken every half hour or oftener, since the whole transit would not last more than a couple of hours at the most. Sir George Airy also pointed out the importance of observing the opposition of Mars this autumn for the determination of the sun's distance, urging that, if the Government declined to provide funds for Mr. Gill's expedition to St. Helena or Ascension, the expenses should be defrayed either by private subscription or by the Astronomical Society, and both he and Mr. De La Rue offered to contribute liberally towards this object. Mr. Gill hereupon explained the advantages of the heliometer, which he proposed to use for these observations, the instrument having been placed at his disposal by Lord Lindsay. By a judicious selection of comparison stars Mr. Gill showed that all systematic errors would be eliminated.—A paper by M. Arcimis was read, in which the author stated that he had seen the dark part of the disc of Venus as a faintly-illuminated area on the darker background of the sky, an observation in direct opposition to Captain Noble's description of what he had remarked.—Captain Abney read a paper on the effect of rotation of a star in decreasing the breadth of lines in its spectrum, and particularly in making the finer lines disappear altogether, and he pointed out that by the help of photography this might prove a means of determining the velocity of rotation of stars.—A paper by Mr. Stone, on the relative distances of stars, was then read, after which Mr. Penrose gave an account of the late eclipse of the moon, a paper on the same subject by Father Perry being also read. Captain Noble stated that during the eclipse he had found that the red end of the spectrum was completely cut off, but Mr. Seabroke negatived this, as he had remarked a great diminution of brightness in the violet, while the red was not affected.—Mr. Glaisher, one of the secretaries, gave an explanation of a simple method, proposed by M. de Gasparis, for solving Kepler's problem of elliptic motion; and Capt. Tupman read a paper on the errors of Hansen's lunar tables, as determined by observation, comparing them with the corrections deduced empirically by Prof. Newcomb, and showing that the latter did not represent the observations. The subject was of special importance in the determination of the longitudes of the Transit of Venus stations, which depend, to a great extent, on the places of the moon.—Mr. Neison discussed the perturbing effect of Jupiter on the moon, pointing out two inequalities of about 1″ and 1″·5 respectively.—The following papers were also presented:—Mr. Backhouse on "The Nomenclature of Radiant Points;" Mr. Marth on "An Ephemeris for Physical Observations of Jupiter;" Mr. Knott on "U Geminorum;" and Dr. Robinson on "The Comparison of Reflectors and Refractors."

Anthropological Institute.—(*Tuesday, March* 13.)

John Evans, Esq., F.R.S., President, in the Chair. The President exhibited a hafted bronze celt with its original wooden handle (which was covered with brass plates), found near Chiusae. Mr. Biddulph Martin exhibited some pottery, shells, and other remains from a supposed kitchen-midden at Smyrna, which the President pointed out was of comparatively modern date. Some flint arrow-heads, scrapers, &c., from Ditchley, were exhibited by Captain Dillon.—Mr. Hyde Clarke then read a paper "On the Himalayan Origin of the Magyar." The object of the paper was to show that languages of Nepal, &c., in the Himalayas, formerly called Subdravidian, are to be classified as Ugrian, and include Finnish, Magyar, Lap, and Samoyed affinities. In connexion with the extension of the Ugrian area and possible centre to High Asia, the author entered on the question of the origin of the Magyars. After referring to the Magar, Khun, &c., in the Himalayas, he proposed as a solution that the attack on Pannonda had been made by Avar or Khunzag traders from the Caucasus, speaking a Vasco-Kolarian language, and with a main body of Ugrians, the language of whom prevailed on the extinction of the former. The author dissented from the Ugrian classification of Accad and Etruscan, giving other prehistoric examples for the Accad words in Lenormant, claimed by him and M. Sayous as Ugrian. The Director then read the following papers by Mr. Hector McLean: "On the Scottish Highland Language and People," and "On the Anglicising and Gaelicising of Surnames."

Mineralogical Society.—(*Wednesday, March* 14.)

H. C. Sorby, Esq., F.R.S., President, in the Chair. The following papers were read: 1. "On a simple Method for roughly determining the Index of Refraction of small Portions of Transparent Minerals," by H. C. Sorby; 2. "On a Serpentine from Japan," by A. H. Church, M.A., F.C.S.; 3. "Notes on Vauquelinite from Scotland, and Cantonite or Harrisite from Cornwall," by Thos. Davies, F.G.S.; 4. "On an easily constructed Form of Reflecting Goniometer," by J. B. Hannay, F.C.S.; 5. "On a peculiar Form of Quartz Crystals from Australia," by the Rev. J. M. Millo, F.G.S.; 6. "On certain Black Quartz Crystals from Boscaswell Downs, Cornwall," by J. H. Collins, F.G.S.; 7. "On Quartz containing Oxides of Iron," by Wm. Vivian; 8. "On the Magnetic Constituents of Rocks and Minerals," by J. B. Hannay; 9. "On the Hydrous Constituent of Minerals," by J. B. Hannay; 10. "On Nordenskjold Iron Blocks," by H. J. V. Steenstrup, translated by F. G. Rohde.

Royal Society.—(*Thursday, March* 15.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read: "On the Tides of the Arctic Seas. Part VII. Tides of Port Kennedy in Bellot Strait (final discussion)," by the Rev. Dr. Haughton; "Studies in the Chinoline Series. I. Transformation of Leucoline into Aniline," by Prof. Dewar; "On the Density of Solid Mercury," by Prof. J. W. Mallet; "The Automatic Action of the Sphincter Ani," by Dr. W. R. Gowers; "Description of the Process of Verifying Thermometers at the Kew Observatory," by Francis Galton.

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Society of Antiquaries.—(*Thursday, March* 15.)

F. Ouvry, Esq., President, in the Chair. Mr. Watson, the secretary, gave an account of a printed copy of a bull of Alexander VI., in the possession of the Dean and Chapter of Canterbury, which was exhibited at the meeting. The bull was issued October 4, 1494, in confirmation of the bull of Innocent VIII., which granted a dispensation for the marriage of Henry VII. and his queen, and threatened those who opposed the title of the king or his issue with excommunication. The printed copies were published by Cardinal Morton, under notarial attestation, in March, 1498. A short statement of the principal points is appended both in Latin and English, and the latter was ordered to be published in cathedrals and churches four times a year. Mr. Milman made some remarks upon the historical bearing of the bull, and quoted a letter of Henry VII., expressing his anxiety that the printed bulls should be issued in as correct a form as possible. A charter of Queen Anne to the town of Dover was also exhibited. The great seal is contained in a silver box bearing the device of St. Martin dividing his cloak with the beggar, and the motto, "A mi amigo todo," but why this Spanish motto was placed on the box is not known. The plate mark is of the year 1701.

Numismatic Society.—(*Thursday, March* 15.)

John Evans, Esq., F.R.S., President, in the Chair. Lord Selborne communicated a paper on a hoard of Roman Coins discovered in Blackmoor Park in the parish of Selborne, between Alton and Petersfield. The find took place on October 30, 1873, and the coins, which numbered in all 29,802 and which are of billon and copper, were contained in two earthenware vases of over a foot in height and about a foot in diameter. The whole hoard cannot be said to embrace a period of more than sixty years, the earliest coin being a "large brass" of Gordianus Pius, and the latest coins being those of Allectus or Constantius Chlorus as Caesar. The date of the burying of the hoard Lord Selborne has fixed to the year 297, when Allectus and his army were surprised and routed by Constantius Chlorus under Asclepiodotus in an engagement described by Eumenius in the following year. The scene of the battle Lord Selborne supposes to have been near Woolmer Forest, and the coins appear to have been buried by Allectus himself in his hurried flight in order that they might not fall into the hands of his enemies. Of the 29,802 coins there are but few which were not struck in the local mints of Gaul and Britain. Of the different reigns those of Gallienus, Victorinus, Tetricus, sen., Tetricus, jun., Claudius Gothicus, Carausius, and Allectus, furnish us with the largest number of coins, of Tetricus, sen., there being as many as 10,195 specimens. The coins which were struck before the reign of Gallienus number in all only thirty-three, while of this emperor alone there are 3,475 coins. This extraordinary increase in the number of coins of Gallienus may be assigned to the establishment of the local mints in Gaul during his reign; and it illustrates the fact that before this period the supply of coins in Gaul and Britain must have been very small, those issued being only for the use of the army. Lord Selborne has himself carefully examined all the coins in the hoard, comparing them with the descriptions given in Cohen's *Histoire des Monnaies Romaines*, and his labours have been rewarded with deserved success, inasmuch as the hoard shows that it contains no less than 368 new types, besides a large number of small varieties. To the paper is added a complete list of the coins, noting such as are to be found in Cohen's work, and giving a full description of all new and unpublished types.

Chemical Society.—(*Thursday, March* 15.)

Prof. Abel, F.R.S., President, in the Chair. The Secretary read a paper by Dr. W. A. Tilden and Mr. W. A. Shenstone "On Isomeric Nitrose Terpenes," being a further contribution to Dr. Tilden's previous researches on these compounds.—This was followed by a communication entitled "Preparation of Copper-Zinc Couples," by Dr. J. H. Gladstone and Mr. A. Tribe, which was experimentally illustrated; it gave the details of the experiments made to ascertain the conditions for the preparation of a couple of maximum activity.—The other papers were: "On Chromium Pig-Iron," by Mr. E. Riley; a "Note on Gardenin," by Dr. J. Stenhouse and Mr. C. E. Groves; two papers by Mr. M. M. P. Muir, entitled "Additional Note on a Process for Estimating Bismuth Volumetrically," and "On certain Bismuth Compounds, Part IV.," and a note by Dr. M. Simpson and Mr. C. O'Keefe "On the Determination of Urea by means of Hypobromite."

Philological Society.—(*Friday, March* 16.)

H. Sweet, Esq., President in the Chair. A paper was read by Mr. W. R. Morfill on "The Servian Language and its Dialects." A classification was attempted of the various Servian and Croatian races under the Turkish and Austrian rule, and their geographical positions were defined. The lecturer commented on the variety of alphabets in use among these peoples, and the attempts of Dr. Ljudevit Gaj, of Agram, to fuse them into one. The phonetic system of Servian was compared with that of the other Slavonic languages, special attention being called to the vocal use of *r*, and the remarks of Miklosich and Whitney. An examination of the parts of speech followed, with remarks on the very complicated character of the verbs, where we meet again with the so-called "aspects," which are such a distinctive feature in Russian and Polish also. A brief glance at Servian history, the glorious epoch of Stephen Dushan, and the complete paralysis of their nationality after Kossovo, was concluded by an allusion to the great epochs of Servian and Croatian literature. Mention was then made of the curious Lives of St. Simeon and St. Sabbas, compiled in the thirteenth century, and the Rodoslov in the fourteenth, the Code of Laws of Tzar Stephen Dushan, and the collection of Servian and Dalmatian ballads, first published by the Franciscan monk Kachich Mioshich in 1756, but more fully known by the labours of Vuk Stephanovich Karajich, in 1824. It was made clear that these beautiful poems are as yet but imperfectly known to the English public by the incorrect versions of Sir John Bowring. The reader added extracts from Vuk's Collection, from that of Melutinovich, published in 1837 at Leipzig under the title of *Songs of the Montenegrins*, and a specimen of a very pretty pastoral poem was given from the Collection of Petranovich, published at Sarajevo in 1867, a book almost unknown to Western readers. Some brief remarks followed on the Ragusan Epoch and the culmination of Dalmatian poetry under Ivan Gundulich, and the labours of the Servian Vuk Stephanovich in the present century. The reader then examined the position of the Slovenish language (or dialect), and the views held by Kopitar and Miklosich that it was the genuine Palaeoslavonic, the latter having newly affirmed this opinion with unabated vigour in his *Altslovenische Formenlehre* (Wien, 1874). The peculiarities of Slovenish were pointed out, the dual and other archaic forms, and also the Codex Frisingianus, assigned to the latter half of the eighth century, and therefore the oldest piece of Slavonic writing in existence. The reader concluded with a few remarks on Slovenish literature; Primus Truber and his labours in the sixteenth century being especially discussed.

FINE ART.

THE SUFFOLK STREET GALLERY.

(*Second Notice.*)

Landscapes.—This department of art is, as usual, abundantly represented in the present collection, but not with any example of strictly exceptional merit. Five of the most observable contributors are Messrs. J. W. B. Knight, F. W. Meyer, Lawson, Percy, and Woolmer.

Mr. Knight shows feeling for the sentiment of natural scenes, more especially those of twilight dimness and retirement, and he conveys impressively to the eye as much as he undertakes to realise; but this hardly goes beyond the general character and aspect—delicacies of detail, and subtleties of rendering, being pretermitted. *Yalding, Tees, and Twyford Bridge on the Medway*, reminds us, up to a certain point, of those intense and daring works of Mr. Anthony which used, a quarter of a century ago, to be the glory of the Suffolk Street Gallery: there are very warm tints of sunset, or perhaps rather of matinal glow: the foreground wants definition, and that force which would avail to put all the rest of the picture into proper balance. *Coming Day*, a subject with a bridge, is pleasant in morning clearness; and *A Louring Sky at Eve, Bournemouth*, with pines and other trees along a pathway over a heath, has a true sense of gathering obscurity. Mr. Meyer's *Autumn Evening, Llyn-y-Ddinas, North Wales*, is certainly one of the most approvable landscapes on the walls—dignified, simple, touching in its serene loneliness: the early crescent moon shows, but hardly shines, amid tints of water, sky, and earth, which as yet stop short of twilight. *Silvery Moonlight, near Beddgelert*, also testifies to this painter's unpretentious mastery over such subjects. *In the Marshlands* is a large picture by Mr. Lawson—natural, not affected, but rather tending towards a scene-painting look: the motive is well indicated in the motto—

"The branches cross above our eyes,
The skies are in a net."

Mr. Percy, who has for many years proved himself to be a painter of considerable force and attainment in a certain way, sends one of his most effective works, *Llyn Idwal*—a scene puissant in stormy gloom and thundrous expectation. Mr. Woolmer's two leading pictures may count rather as landscape-treatments, imbued with a fanciful or in some sense a poetic spirit, than anything else. *The Birth of Venus, Sunrise*, with a huge mass of clouds for which the fiercest red on the palette has been impressed into the service, cannot rank as a success, even according to the Woolmerian standard. *Evening on the Coast* is far better, and is really alluring and pleasurable to the eye, with its liquid and shifting lights, lambent amid the pearly and iridescent greys of the lovely close to "a day of clouds."

Other landscapes deserving examination are the following. Dawson, jun., *View near Chatham, Misty Morning*; strikingly presented, with many sails coming out with more and more distinctness as the day brightens; there is something in the composition to recall Turner's *Old Téméraire*, the prevalent hues, however, being modified into yellow and light-blue. A. F. Grace, *The Harvest Moon*; commendable in sentiment, but the tints of verdure too turbid with drab-brown. T. J. Ellis, *Felling Trees, Craigie*; a large work, attentively carried out. Bromley, *Autumn Morning on the Wye, Simmonds' Yat*; also a well-sized picture, and an able one though wanting luminousness. Staples, *Slievegalion, Ireland*; an interesting study of a broad mountain-side, drifted over by pale sun-gleams. R. Marshall, *Suffolk Ducks*; a clever effect of drenching weather, at once lurid and opalescent. Edwin Ellis, *Bala Lake, North Wales*; with drooping birches and a well-rendered liquidity of general tint. Sampson, *Sancho has lost his Master*. In spite of its title, this is more a landscape than a figure-picture—an arid view of sand-hills by the sea, the few details put together with a certain humoristic turn, but with scarcely any exertion of executive painstaking. Aumonier, *Evening, Trefriw, North Wales*; a sweet piece of twilight-grey. C. W. Wyllie, *The Brook*; boldly composed, the stream coming forward between verdant banks, and widening out so as to occupy the whole front line of the picture, the trees reflected on its surface. It may be easily felt that, under such conditions, the great difficulty would be to make the water look flat, instead of sloping downwards—a difficulty which is not entirely conquered, though the work as a whole is graceful and pleasant. *A Winter Evening*, by the same artist, is even better, a grassy knoll of rich green leading up to a pale horizon, with the network of tree-stems and branches against it. Sir R. P. Collier, *In the Valley of Chamounix, Sunset*; a very skilful specimen of amateur art, with nothing to mark it apart from its professional surroundings; the general style is that so well known to us in numberless Swiss mountain views, of which the native painter, Calame, was a leading exemplifier. Somerset, *Early Spring*; agreeable, showing a predilection for Corot's methods of treatment.

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G. Wells, *Foss Noddyn, or Fairy Glen, North Wales*; a rather large work, not distinguished by any peculiarity of artistic point of view, but a respectable instance of that sort of average pleasure in clear water, light rustling foliage, and so on, which used to be more characteristic of our painters in the middle days of Creswick and his compeers than it is at present. We may also specify *A Deserted Harbour*, by Morell, and *A Cheshire Farmstead*, by J. H. Davies (both hung out of sight, but seemingly good); *The Orchard*, by Hindley; *The Church Pool, from the Churchyard, Bettws-y-Coed*, by Holder; *Somewhere in Surrey*, by A. Harvey Moore; *A Suffolk Village, Evening*, by J. E. Grace; *A Quiet Pool near Coventry*, by J. Anderson; *A Dutch Canal*, by W. L. Wyllie; *Haymaking between Showers*, by L. C. Miles; *Durham Bridge*, by Elgood; *Warwick Castle*, by Walter H. Foster; and *A Surrey Field*, by P. Macnab.

Animals, Still-Life, &c.—L. Catermole, *Thunder and Lightning*; a herd of mares and colts galloping, light in movement. C. Collins, *At Reigate Fair*; a landscape, with several human figures, and numerous horses and cattle, all easily dispread over the space with much verisimilitude; an able straightforward performance. Garland, *Calf-love*; a little girl and a calf in a meadow among the hills, broadly and forcibly painted. Emms, *Left to Themselves Awhile*; a small girl on a rough pony, holding a white dog, and companioned by a hound; the whole managed with some individuality, so as to bring out the underlying oddity of the situation—the artistic manner distinctive, but not particularly good. Henry, *Interior of St. Mark's Church, Venice*; fair enough without being remarkable. The comparative fullness of lighting is true to the present condition of this fearfully doctored and renovated church, unlike though it is to that historical St. Mark's which people who visited Venice up to some five or six years ago were privileged to see. Flower-pieces by Messrs. Muckley and T. G. H. Miles and Miss E. Elmore, and animal-subjects by Messrs. J. S. Noble, Couldery, H. W. B. Davis (below his due level), Gosling, Earl, Hulk, and T. J. Ellis, may also be mentioned.

Water-Colours.—These number 311, or more than a third of the total of exhibited works. We find sufficiently good to be singled out—Emslie, "*Three Fishers went Sailing away to the West*," in which the sea and sky play the principal part; the tone is grave and serene, the colour well harmonised, and the whole work praiseworthy. Poncy, *Refreshment for the Weary*; a cottage-scene, with character, and a promising rudiment of style. T. J. Watson, *A Farmyard*, and *On the Derwentwater*; both agreeable well-felt treatments; in the latter the stream runs dark, sprinkled with swimming ducks, beneath the close foliage of its banks. Bedford, *Moel Hebog*, and *Cwm Bychan*. The former of these works has been very unjustly and ignorantly dealt with, being hung out of sight, though its merits still speak for themselves to some extent; the latter is a fine landscape, the atmosphere drizzling and grey, the mountain-structure well defined. Few painters exceed Mr. Bedford in serious unpretentious dignity, and efficient draughtsmanship, in studies, such as these, of simple but elevated landscape-material. J. W. Smith, *Loch Kander, Aberdeenshire*; a striking piece of mountain form and effect, with billowing and creaming mists, painted with abundant skill, not wholly free from trickiness. Wainewright, *Sunset on the Marshes*; a comparatively large water-colour, with cattle that remind one of Mr. Sidney Cooper's mode, and a rayed sunset which makes the whole treatment worthy of remark. Weedon, *On the South Coast, Bognor*; a study of breakers, diligent and more than commonly creditable. E. J. Ellis, *Cairene Woman and Child*; one of the minutest examples in the gallery, yet in style one of those that most partake of largeness and designing gift. Fenollera, *A Bandorilla, Seville*. This represents one of the gaily-costumed circus-men of a bull-fight seated at his ease in a wine-shop: painted with much sparkle and cleverness, and the due controlling simplicity as well—a very capable performance. Pradilla must no doubt, like Fenollera, be a Spanish artist: his *Bay of Vigo*, thronged with figures, is a dexterous piece of work also, but slighter and less satisfying. Other meritorious exhibitors are Messrs. La Thangue, Norman, Kell, W. J. Morgan, Donaldson, C. J. Watson, E. W. Andrews, and Toft, and Misses Gemmell, Kempe, Gilbert, and Fennell. W. M. Rossetti.

ART SALES.

Some fine things, of very various interest, from Gaunt's House, Dorsetshire, and private collections elsewhere, were sold by Messrs. Christie, Manson and Woods on Saturday. The sale began with drawings by one or two of the great English masters of the first half of this century—Turner, Cox, and De Wint—and one or two of the earlier masters of water-colour whose work has been sought more by collectors than by the general public. Six skilful little sepia-drawings, views of London and Greenwich, by De Wint, sold for 47 gs.; three sepia-drawings by David Cox, of which one of Bolton Abbey sold for 32 gs. Among the drawings in colour, there were to be especially remarked *Hawthorn Blossom and Nest*, by W. Hunt, 58 gs.; *A Cumberland Lane*, by Edridge—a good example of this early master: a large scene of country houses, watering horse, and mountain background—16 gs.; *A Sea Piece*, by R. P. Bonington, 44 gs.; *Lowther Castle*, by John Glover, a very subtle and exquisite drawing of green woods on both sides of a river—one of the finest examples of a seldom very attractive master that we have ever seen—47 gs.; and *Stirling Castle*, by F. Nicholson, an unusually fine specimen of this artist's work, in a view of a castle on a crag with sunny meadows sloping from it to the lower pasturage, about which play the mists of a light like the Campagna's—a Scotch scene idealised beyond doubt. It fetched 50 gs. There was a good Turner drawing—*Interior of Westminster Abbey*, the chapel north of the choir—which fetched 220 gs. It was sold, we believe, only a few years since for 170 gs. A drawing by Mr. D. G. Rossetti—done in 1867—*Monna Rosa*, sold for 100 gs. Founded on the lines—

"With golden mantle, ring, and necklace fair,
It likes her best to wear
Only a rose within her golden hair."

The picture pourtrays a well-favoured damsel, arrayed in gold-embroidered raiment, in act to cut a rose from a rose-tree in blue-and-white pot. Later in the sale, an oil-picture by Mr. Rossetti, *A Christmas Carol*, with the legend, "Here a maid, well apparelled, shall sing a song of Christ's birth," was knocked down for 160 gs. The smaller picture of *The Last of England*, by Mr. Ford Madox Brown, sold for 19½ gs., while the smaller picture of *The Shadow of the Cross*, painted by Mr. Holman Hunt in the Holy Land, fetched 1,450 gs. By W. Müller there were two pictures, one of which, a vigorous but unpleasing canvas, *Dredge Boats on the Medway*, had been sold lately for 1,150 gs., from the Hooton Hall collection. It now realised but 810 gs. *The Pyramids from the Nile*—from the collection of Mr. Albert Levy, was knocked down for 430 gs. It may be doubted whether the prices recently fetched for Mr. Müller's clever but generally unsympathetic work, will be attained in the future. By John Philip, there were several large, and for the most part sketchy, works. Hardly one of them, we believe, reached the prices at which they had been disposed of at the artist's sale. The falling off was most conspicuous in *Finding the Text*, which at the artist's sale had realised 205 gs. and now was knocked down at only fifty-six. *The Sisters* realised 145 gs.; *At a Spanish Venta*, the same sum; *A Spanish Water-Seller*, 240 gs.; and *Off Duty*, 200 gs. Of work by elder English masters, there were to be remarked *The Mushroom Gatherer*, a big sketch assigned to Gainsborough, from the Levy collection, 90 gs.; *A Sea Piece*, by Cotman—a fair but not remarkable example of the second great man of the Norwich school—92 gs. By W. Hilton—one of the most important of whose works was seen at the Burlington House Exhibition this winter—*The Triumph of Amphitrite*, from the Ellison collection, 95 gs. Of the four works assigned to Sir Joshua Reynolds, only two had any interest: one, a picture of the Masters Gawler as schoolboys—an attractive treatment of boy-child faces—engraved both by J. R. Smith and S. W. Reynolds, sold for 600 gs.; the other, *Felina*, a girl with a kitten, realised 800 gs. Two very fine examples of Pannini, *Ancient Rome* and *Modern Rome*—the latter painted for the Duc de Choiseul, and since in the collection of M. Casimir Périer—sold respectively for 145 and 180 gs.

The late Mr. Redgrave's possessions were to be sold yesterday.

On the 13th inst. Messrs. Sotheby, Wilkinson and Hodge sold the cabinet of coins formed by the late Mr. Edward Hawkins, of the British Museum. The chief lots were:—Charles I. half-crown, Chester coinage, representing the king on horseback, plume behind, &c., 9*l.*; another of the same coinage, 6*l.*; Charles II. crown, 1662, 3*l.* 12*s.* 6*d.*; guinea, 1663, 3*l.* 4*s.*; James II. half-guinea, 1686, elephant and castle under bust, 4*l.* 6*s.*; William and Mary, guinea, 1689, elephant and castle under busts, 3*l.* 13*s.*; Anne half-crown, 1703, without Vigo., 2*l.* 6*s.*; guinea, 1703, with Vigo. under the bust, 10*l.*; another, after the Union, 3*l.* 6*s.*; George II. five-guinea piece, young head, 1741, 7*l.* 17*s.* 6*d.*; the Dorrien and Magens shilling, 1798, 2*l.* 5*s.*; Oliver Cromwell, pattern "Simon's" crown, 1658, 3*l.* 5*s.*; ditto, "Tanner's" crown, 6*l.*; ditto, half-crown, 1656, 4*l.* 17*s.* 6*d.*; ditto, shillings, 1658, 2*l.* 6*s.* and 1*l.* 15*s.*; George III., pattern for a guinea, 1813, 5*l.* 7*s.* 6*d.* Among the few Saxon coins offered were:—Archbishop Ceolnoth, 2*l.* 2*s.*; Eadweard the Elder, "Heremod," flower type, 4*l.* 12*s.*; Harthacnut, "Aeglwine on Coxe," 6*l.*; ditto, "Othener on Lud," 5*l.* 10*s.* The entire cabinet fetched 348*l.* 12*s.*

NOTES ON ART AND ARCHAEOLOGY.

It has been for some time known to students that there exists at Ravenna a fragment of a Roman bas-relief representing a battle between two sea-gods riding upon hippocamps, and that this fragment had served as the prototype of the two famous figures in the right-hand part of Andrea Mantegna's engraving called by Bartsch *Le Combat des Dieux marins* (18). The fact was mentioned by Mr. Palgrave in his appendix on Italian engravings in the English translation of Kugler's *Handbook of Painting*, vol. ii.; and recently it has been possible to procure on the spot photographs from the original antique. But hitherto no representation of this work had been published, nor had the exact place where the relief was to be found been specified in any treatise or history of art. This deficiency has been supplied in the new number, the first for 1877, of the *Gazette Archéologique*. M. Henri Delaborde, the distinguished Director of the Department of Prints at the Bibliothèque Nationale, contributes an essay on the subject, and illustrates it with a reduced facsimile of Mantegna's design, by M. Amand Durand, side by side with a *héliogravure* photograph of the sculpture. In his observations, M. Delaborde gives M. François Lenormant as his authority for the description of the exact place of the fragment, which, it appears, is preserved in the church of S. Vitale at Ravenna, having been built into the wall of the vault in which is deposited the sarcophagus of the exarch Isaac. M. Lenormant found some

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other fragments of the same frieze built into adjacent buildings, but nothing, it seems, that could have served Mantegna for the model either of his third Triton or of the figure of *Invidia* which he has introduced into the background of his composition. This last is no doubt an allegorical addition of Mantegna's in the taste of his own time. M. Delaborde is in error when he speaks of Dürer having made a drawing after this print of Mantegna's in 1494; *The Battle of Sea-Gods*, after which a drawing by Dürer exists at the Albertina, is not this one, but its companion (B 17), in which each of the two combatant sea-centaurs has a female figure riding on his back. Noting this unimportant slip, we may well thank the writer for a very interesting illustration of what we can in few instances illustrate with so much precision, the exact way in which Renaissance art dealt with antique monuments.

MESSRS. MACMILLAN AND CO. have nearly ready for publication a *Handbook to the Public Picture Galleries of Europe*, by Miss Kate Thompson, a daughter of Sir Henry Thompson, the eminent surgeon, whose own artistic qualities are well known. Miss Thompson's intention has been to supply a practical book for the use of travellers, by giving a description of the most important pictures in each collection, together with an account of the painters, and the various schools into which they are grouped. The descriptions of paintings are all from personal examination.

MR. ARMSTRONG, who has recently returned from the South of France, is at present engaged on a picture taken from Cap Martin, to the west of Mentone. Four twisted pine trunks run up across the picture, their foliage branching out near the top. They spring from below a road or ledge, on the hillside, which is all in shade. The tops of other pines growing lower down the slope are seen above the level of the ground. Below and beyond, the sea, hills and sky show light, and very blue. In the foreground, and darker than the background, are the figures of a girl picking up fir-cones and of an old woman seated on a bit of rock with a distaff in her hand.

WE have received from Messrs. Chatto and Windus (publishers) *Pictorial Notes in the National Gallery*, arranged by Mr. Henry Blackburn. The British School alone is dealt with in the present issue. There are upwards of a hundred "illustrations," not done by any process that preserves the picturesqueness of the picture selected, or its special character, but it suffices to recall the composition. It is a necessity of the process, we surmise, that the *Musidora* of Gainsborough might be mistaken equally well for a work of Boucher or of an Italian master; and so on throughout—landscapes faring in this respect even worse than figure-subjects. The characteristics of the artist chosen are entirely lost. Few students of art can profit by allowing themselves to consider these "illustrations" in any other light than as reminders of outlines; and students' memories should serve them better. The notes are exceedingly scanty, and, for information, reference to the official catalogue is judiciously counselled.

THE reader may remember Mr. Alma Tadema's picture called *A Roman Emperor*, A.D. 41, one of the greatest attractions of the Exhibition of the Academy a few years ago. Since its public appearance then, this striking historical work, showing the wretched Claudius discovered by the Pretorian soldiers hidden behind a curtain, has been in the hands of M. Rajon, who has produced from it one of the most perfect etchings ever done by one artist from the work of another. In size the plate much exceeds anyone Rajon has yet done, and in power as well as expression and quality of texture, this new work is his *chef d'œuvre*. Since Flameng's *Night Watch* nothing has been done equal to the present production, and that did not give the etcher the same chance of charming by his dexterity in the expression of various surfaces—marble, metal, hangings, cloths diapered (the Romans, however, we may mention, had no diaper-patterns in their textile fabrics), and, above all, mosaic pavement. This admirable work is in the hands of Messrs. Pilgeram and Lefèvre for publication.

THE *Gazette Archéologique* (Paris, 1877, Part 1) is first in the field with an illustration of what is apparently the most important object in the find of antiquities made last year at Praeneste (Palestrina), and briefly described by Helbig in the *Bullettino di Corresp. Arch.* for last June, to which description we called attention at the time. This is the discovery a long account of which lately appeared in the *Times* as of something new. We understand that all the principal objects in this very remarkable find have been engraved, and will be published in a week or two in the *Monumenti dell' Instituto*, accompanied with text by Helbig in the *Annali*. But meantime we are greatly indebted to the *Gazette* for the engraving which it gives of one of the silver bowls, and for the explanation of the Phoenician inscription on it by M. Renan. It is to be remembered that though there were previously known a considerable number of these bowls, with their strange designs, which looked chiefly Egyptian but yet were false Egyptian, and had decided traces of Assyrian if not also of Greek art, and that though from the finding of them on the tracks of the Phoenicians, and especially in Cyprus, one of the chief seats of the Phoenicians, it was concluded that they must be Phoenician products; still there was wanting till now the absolute confirmation of this view, which the Phoenician inscription on the Praeneste bowl supplies. It reads *Esmunyaïr ben Asto*, and M. Renan concludes that this must be the name, not of the maker, but of the person who dedicated the bowl. Among the other objects engraved and described in the *Gazette* are (1) a bronze Etruscan mirror, found last year near Orvieto, with incised design representing Tyndareus (*Tuntle*), Leda (*Latsa*), Castor (*Castur*), Pollux (*Pultuke*), Venus (*Turan*), and Helena; but the last-mentioned has no name. Round the border of the mirror is a dedicatory inscription which M. Lenormant reads *Seithurneal suthina*. (2) One of the now not rare terracotta figures from Tanagra in Boeotia. (3) A painted Greek vase, which Baron de Witte makes out to represent the two Jupiters; but the explanation does not seem to be altogether satisfactory. (4) A continuation of M. Berger's articles on the Punic stelae in the Bibliothèque Nationale, with elaborate observations on the religious symbols found on them, by M. Lenormant. (5) A terracotta statuette of an actor.

A GERMAN archaeologist, M. Milchhofer, who visited the excavations at Mycenae, and has inspected the objects discovered, gives a detailed account of what he saw and his opinion about them in the newly published number of the *Mittheilungen des deutschen Instituts* at Athens. He concludes that in the antiquities found in the tomb we have to do with a phase of art which has not yet become purely Greek but is strongly characterised by Asiatic elements. Of a distinctly later date are the antiquities found in the Cyclopean house of five chambers, discovered on the same plateau where the tombs were, and at a depth of seven mètres. Here were found the engraved gems which correspond in style with the fine archaic Etruscan scarabs. Among the pottery was one fragment with inscription scratched on it, ΤΟ ΗΕΡΟΟΣ ΕΜ[Ι, which perhaps is not earlier than the fall of Mycenae, B.C. 468. On the other hand, the vase fragments, of which large quantities were found, do not include any specimens of, and may be presumed to be earlier than, the pottery of what is called the Corinthian style, and is dated roundly about B.C. 600. It is remarked also that the tombstones which Dr. Schliemann found have reliefs which strikingly resemble reliefs found at Certosa.

M. LÉON GÉRÔME has, it is said, entirely given up painting for the present, in order to devote all his energies to succeeding in sculpture. He is at present working on a very important group. M. Paul Dubois also is now occupied on a work of sculpture.

Maîtres et Petits-Maîtres is the alluring title of a new work by M. Philippe Burty which is just announced.

A BUST by M. Chapu of Alexandre Dumas *père* has just been placed in the Théâtre Français, opposite to that of Balzac.

THE National Exhibition of Fine Arts at Naples, of which we have before spoken, is to be opened next month. Great interest has been excited by this attempt in Italy, and the preparations for it show that it is not likely to fail for want of support. The Bank of Naples offers two prizes, of 4,000 lire each, for the two best works of painting and sculpture. The Minister of Commerce and Industry gives three prizes for the best works of art as applied to industry, and the general committee of the exhibition have seventeen prizes, ranging from 1,000 to 4,000 lire, to bestow on competitors in any branch of the fine arts. The chief local interest of this exhibition will, no doubt, lie in the works of a group of Neapolitan painters who are beginning to form what may almost be called a modern Neapolitan school, and whose performances are much talked of and variously estimated in Italy; but we venture to think that strangers will turn with greater appreciation to the works of Neapolitan art in the past, of which a most complete collection has been formed, containing examples of all kinds of work dating from the fourth to the eighteenth century. Several of the great convents of Italy have contributed from their vast hoards of treasure precious missals, illuminated manuscripts, reliquaries, carvings, and other rich works of mediaeval art. Private individuals also have largely contributed, while the Prince Gesualdo, it is said, has sent the whole of his famous collection of pictures. Whatever, then, may be the result of this exhibition as far as regards modern art, it will undoubtedly afford a favourable opportunity for the Italian artists and art workmen of the present day to study the beautiful and delicate design and workmanship of their predecessors.

THE French Government, who have been for some time past considering the expediency of augmenting the very insufficient budget of the Louvre, have at last, according to the French papers, arrived at a favourable decision. Hitherto it has been quite impossible for the Louvre, with a budget of 650,000 francs, which is all that museum has at present at its disposal, to compete with the other great national museums of Europe for the acquisition of any of those prizes in art which occasionally find their way into the market. This state of things it is especially proposed to remedy by an increase in the credit for acquisitions alone of 150,000 francs, besides other additions in the staff, &c. This, it is hoped, will once more place France in a position to contend for such treasures of art as she may desire to possess.

UNDER the title of "Un Improvisateur sur Cuivre," M. Charles Tardieu contributes to the last three numbers of *L'Art* an able and interesting criticism of a French artist named Chifflart, who seems to have had something of real creative genius, although he had the misfortune to possess a name which, it appears, has an irresistibly comic sound in the ears of his fellow-countryman. This, perhaps, was one of the reasons why he never achieved fame. "On n'a pas de talent quand on s'appelle Chifflart;" nevertheless, the talent and poetic imagination evinced in the examples of his improvisations given in *L'Art* are undeniable, and his whole history presents, as M. Tardieu points out, "a curious study of artistic psychology."

THE Baron Gustave de Rothschild is rivalling Mr. Leyland in the magnificence of the artistic decorations which he is bestowing upon his new

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hotel in the Avenue Marigny in Paris. M. Henri Lévy is the artist who is executing the decorations of the French mansion; but, instead of relying for effect on a gorgeous and fantastic scheme of colour like Mr. Whistler, he has chosen for his theme various episodes from Tasso's *Jerusalem Delivered*, which he has treated, according to *L'Art*, with such remarkable qualities of colour, elegance and movement, and, above all, with such thorough understanding of the principles of true decorative art, as almost to place him on a level with Eugène Delacroix and other great French decorators of the last two centuries. The room in which these paintings are executed is a *salon* of light carved wood heightened with gold.

We are sorry, though not surprised, to find that the programme for the celebration of the third centenary of Rubens at Antwerp has dwindled considerably since its first projection. Still it promises much that will no doubt be of considerable interest. For instance, a retrospective exhibition, under the protection of the town, of works of the modern Belgian school, from 1830 to 1877; also an exhibition of ancient paintings, including, we may suppose, as many of Rubens's as can be gathered together, by the Royal Society for the Encouragement of Fine Arts. Besides these exhibitions several public competitions will take place, and musical and theatrical performances have been organised for each day of the festival, as well as illuminations, fire-works, triumphal arches, historic processions, an international horse-race, and all the usual accompaniments of such celebrations. Strange to say, there is no announcement as yet of any new Life of the great Flemish master such as that which was given to the world at the grand Michelangelo Festival at Florence. Of course, the publishing of the immense mass of Buonarroti correspondence was an extraordinary piece of fortune on that occasion, but, though Antwerp may not have any such treasures laid up with regard to Rubens, there must be abundant material for a critical biography.

THE STAGE.

"GREAT EXPECTATIONS."

Great Expectations, as it is now presented at the Aquarium Theatre, makes one of those performances which can be seen with interest maintained from end to end; or, to be quite accurate, with interest almost to the end, for, indeed, the very end is marred by sensational devices—perils which can deceive no one, and escapes which it requires no astuteness to foresee. Much of the mill scene—the scene at the lonely mill by the sluice-house—is simply so much trouble wasted: trouble taken that the vulgar interest of an ineffective melodrama shall succeed at last to the interest of comedy and life. The genius of Dickens gives place to the stage talent of Mr. Gilbert.

For it is Mr. Gilbert who, in the exercise of his discretion, has chosen thus to determine a story which, as to all the rest of it, he has dramatised with a neat skill. Pip and Estella are to bend together over the dying body of Magwitch, the beneficent convict—are to be united there, in presence of a stage crowd, and to the accompaniment of fiddles in agony, instead of in the churchyard scene, the last scene of the novel, where Pip made his peace with Estella, and "in all the mists that rose he saw the shadow of no parting from her." An end, other than the novelist's end precisely, had somehow to be, and Mr. Gilbert chose this somewhat rough and forced one: making his first mistake thereby, but making it very likely under the belief that the note struck by this scene was in harmony with that struck in the first scene of all, where, in the deserted churchyard, Magwitch, the convict then first escaping, seizes on the child Pip with brutal and immediate threat. But this first scene of all is in reality comic: it is a mere burlesque of a sensation, and has its own rough humour which it is not difficult to see; while the last scene—the reconciliation over the dying Magwitch, in presence of the appropriate group of stage friends and of an orchestral accompaniment—is nothing if not melodramatic. It is a poor end to a comedy.

Generally, however, Mr. Gilbert has dramatised the novel with the needful adroitness, though the difference in effect between it and many versions of others of the romances of Dickens—a difference favourable to the present play—is not to be attributed so exclusively to Mr. Gilbert's skill as one or two commentators have sought to imply. For the task of dramatising an early novel of Dickens's is one thing, and that of dramatising a late one quite another; and the facility Mr. Gilbert has shown in the main in unfolding a connected narrative is greatly a proof of that which no unbiassed reader of Dickens can entertain a doubt of—that as time passed, the novelist devoted himself more and more to the making of a story with sequence, of a plot that would hold. From the period of *Nicholas Nickleby* and *Oliver Twist* even to the period of *Copperfield* and *Dombey*, Dickens, as far as story was concerned, contented himself with rambling chronicles, into whose pages all the fertile world of his imagination pressed; but it is a merely indolent judgment that in reviewing Dickens's work as a whole can pronounce it to be deficient in plot or careless of construction. Whether it was the then recent popular success of novels with nothing but construction to recommend them, or whether it was a spontaneous movement towards a new order of achievement, that caused the change, no one authorised to say has yet told us; but it remains beyond question that in the *Tale of Two Cities*, eleven years before the novelist's death, Dickens gave us for the first time a novel whose plot was a fair part of its power, and that from that time forth the new skill increased, instead of relaxed, so that we had in due sequence *Great Expectations*, *Our Mutual Friend*, and *Edwin Drood*—stories the mere skilful plotting of which would have made their fame, had fame remained to be won. It behoves us to remember this, not grudgingly as concerns Mr. Gilbert, who deals with a late work, but fairly as concerns his brethren who have dealt with earlier ones.

Great Expectations, if powerful in plot—vigorous in main theme, ingenious in the little tributary inventions that go to support it—is marred, as, indeed, too many of the master's works are marred, by the grotesqueness, if not actual inadequacy, of the motive which underlies much long and important action. That Miss Havisham, the supposed benefactor of Pip—mysterious and fanciful in all her ways—should not prove to be his benefactor after all, is, indeed, natural—a concession to probability—but had she been in truth the whimsical protectress he supposed her, it would hardly have been more grotesque or abnormal than was her conduct actually towards Estella—a girl reared that she might revenge on many men the wrong the mysterious woman had suffered from one. Nor is Magwitch's conduct towards Pip free from a like insufficiency of motive; while the motive at work in each case, with all its peculiarity, is strangely characteristic of the mind of Dickens, whose sympathies were so much with the rise of the humble (Pip, Copperfield, Oliver Twist, alike witness it), and who had, we may be sure, some further thought than that of telling a tale of merely mysterious interest when he constructed a plot beneath which there lay the contrast between Miss Havisham's aim—the fine lady's aim—in making Estella a gentlewoman, and Magwitch's aim—the poor man's aim—in making Pip a gentleman.

The piece is not equally acted, but on the whole it is acted well; and, not unnaturally perhaps, specially well by the performers of those characters on which Dickens has stamped the most of individuality. Thus Joe Gargery is played by Mr. Fawn with a consistent and beaming good-temper, much in accord with the novelist's conception of the simple-hearted blacksmith of very limited intelligence; and Magwitch is played by Mr. E. F. Edgar with evident understanding of the dark and tender sides of the character—the immediate softening of the actor's manner, when the unknown boy in the churchyard speaks pleasantly to one thus far expecting nothing but to be hunted down, indicating quickly and skilfully to the audience the better side of the convict's nature, and from that moment the sympathies of the audience, firmly seized, are with Magwitch to the end. Orlick too, by Mr. Belford, is well interpreted—Orlick, the jealous, the grotesquely ruffianly, the permanent villain of the narrative. And Mr. F. Dewar makes of Jaggers, the lawyer, as real and living a figure as is compatible with the habit of the novelist, when dealing with secondary personages, of bringing them before us not as moved to action by many aims, but only by one; and here Mr. Jaggers has to typify, by means of reiterated speech and gesture, the legal virtue of caution. With Mr. Jaggers as man of the world, as lover, husband, father of a family, we have nothing to do. Mr. Jaggers, in the novel, is simply a representative of the necessity of reticence in delicate affairs.

Pip is played by Miss Maggie Brennan with no insistance whatever upon the fact that the youth is acted by a woman: not as a *tour de force* at all, but naturally and vigorously, so that the choice of the actress for the part is amply justified by the result of her performance. As a boy at the forge, Miss Brennan is excellent in her suggestion of freshness and of very young strength, and, later, the brusque good-nature of the manner assumed to Magwitch is contrasted skilfully with the hurt vanity and boyish irritation. But in the last scene of the play—which is undeniably the weakest—Miss Brennan fails. For the first time her cries and gestures of alarm have something of girlishness in them. Miss Kate Manor is perhaps too monotonously shrewish as the wife of Gargery. Biddy, the humble heroine, is played with befitting plaintiveness by Miss Julia Roselle—a sister of one of our most valued actresses of comedy—and Miss Roselle, never inadequate to the part, shows at one point, by her recital of the death of Mrs. Gargery, feeling and understanding not in the possession of all. For the actress who plays Estella, and the actor who plays Herbert Pocket, we cannot honestly find any words of encouragement.

Frederick Wedmore.

Miss Kate Field has appeared in a comedietta at the St. James's Theatre. The title of the little piece is *Extremes Meet*, and the actress is herself the authoress. The hero and heroine are a Benedick and Beatrice of a modern and drawing-room kind, and their great sympathy in contempt of marriage leads them to marriage in due course. Miss Field's method of acting is perhaps hardly so well suited to a large theatre as to a small private stage. She is natural, indeed, not seldom, but natural too often in the way that the old French actor condemned when he said of one of his own performances, "I was just as I should have been at home. I was therefore wrong. I forgot the perspective of the theatre."

Mr. G. W. Lovell's old-fashioned play, *The Wife's Secret*, was performed at the Olympic on Monday and Tuesday for the benefit of Mr. Henry Neville: the two principal parts being taken by Mr. Neville and Miss Bella Pateman. Mr. Neville's reception was of the friendliest sort, and the houses on both occasions were good.

Haska has been supplemented at Drury Lane by a rapidly-organised and not very creditable performance of *The Corsican Brothers*, and further changes are impending.

Gentle Rebecca—Mr. Albery's comedy—mainly, we believe, from the French—is in active re-

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hearsal at the Criterion Theatre, where it will be played in a few days. Meanwhile the programme consists of a revival of *The Great Divorce Case*, in which Mr. Charles Wyndham is found easy and entertaining, and of the continued performance of *Dorothy's Stratagem*, in which Mr. Mortimer has succeeded in providing a sympathetic part for Miss Eastlake, who, if she plays other parts as befittingly as this, cannot fail to rise steadily in public favour.

Fame, a new piece by Mr. Rae, is underlined for production at the Haymarket Theatre the week after Easter.

Miss Furtado and Mdme. Dolaro are both performing at Brighton.

Many years ago, M. Edmond About published a volume of little dramas for few characters, which, under a full sense of the difficulty of producing them on the stage, he styled the *Théâtre Impossible*. Among them, however, was one little piece called *L'Assassin*—a piece far less sensational and far more entertaining than its name would imply—and this the manager of the Vaudeville was willing to place upon the stage, but the examining authority objected, on the ground that it was derogatory to the magistracy to represent a magistrate who loved and whose love was slighted. The play, with Mdlle. Samary—a niece of the Brohans—in the principal part, has just been given at a semi-private performance in Paris, and as several magistrates were there who did not appear aggrieved it is thought probable that this difficulty may not continue to stand in the way of a piece which has one or two thoroughly laughable scenes in it, and which is written, from beginning to close, in M. About's brightest manner.

The new comedy *Bébé*, by MM. Emile de Najac and Hennequin, bids fair to be one of the great successes of the Gymnase—a theatre which has waited long for success, during these last few years. The new comedy is a comedy of intrigue, in which almost farcical adventure alternates with smart sayings and a touch of modern French philosophy. The hero is a youth of one or two and twenty, who in the eyes of his mother is still a child, and if the comedy has any claim to notice beyond such as may arise from the fact that it provokes hearty laughter, it is by reason of the study it affords of a type of imaginary innocence not uncommon in France. The actor, M. Achard, illustrates this type delicately and variously, without caricature; and M. Landrol, playing a philosopher, utters with excellent effect the sentences enunciating his theory of "the three phases of a young man." Mdlle. Dinelli and Mdlle. Bode play the leading women's parts. M. Saint Germain is also good.

The Palais Royal, which, like one or two others of the Parisian theatres, is apt to give two or even three new pieces on the same evening, has this week produced three little plays, *Madame Clara*, *Sonnambule*, a musical trifle; *Sous le Tunnel*, by M. Edouard Gondinet; and *Au Grand Col*, by M. Paul Ferrier, the author of *Chez l'Avocat*. The last of the three, though written in a lively fashion, is too much wanting in subject for a theatre like the Palais Royal, which cannot safely rely alone on the delicacies of treatment which at the Théâtre Français may save a piece from ruin or even make it popular.

MUSIC.

CRYSTAL PALACE.

Herr (or, to speak more correctly, "Doctor") Joachim's Elegiac Overture, written for his degree, was the opening number of last Saturday's concert at the Crystal Palace. Another hearing of this work confirms the opinion expressed upon its merits last week. As a general rule, compositions written as exercises for a "Mus. Doc." are as dry as they are clever, their immediate object being to prove the scholarship rather than the genius of the candidate for academical honours. To this general rule the overture in question is an exception, being, indeed, written under more favourable conditions. Herr Joachim was not obliged to "write a fugue in eight real parts," or to fulfil any of the technical requirements usually insisted upon. Of his scholarship there could be no doubt; and he was therefore perfectly free to choose such a form for his work as seemed to him most expedient. Though its principal themes, especially the second subject, are interesting, the "Elegiac Overture" is not a work of high inspiration, but rather a piece of sound healthy musical work, the claims to attention of which are founded more upon its excellent and scholarly workmanship than upon any inventive genius that it displays. Its performance was excellent, Mr. Manns having bestowed upon its preparation all that minute care which he invariably gives to new works.

The two movements from Schubert's unfinished symphony in B minor, for the first production of which, as of so many other works, we have to thank the Crystal Palace, were played with that beautiful finish which (in London, at least) we seek in vain elsewhere than at Sydenham. Another special treat of the afternoon was Mdme. Schumann's superb playing of her husband's only concerto for the piano, a work in the performance of which she is unapproachable, and which she has probably never rendered more finely than on Saturday.

Two novelties were included in the afternoon's programme. The first of these was a Serenade from Longfellow's *Hiawatha*, for tenor solo with accompaniment for piano and wind instruments, composed by Mr. Henry Gadsby. The idea of associating the softer wind instruments with the piano is a novel one, and the effect was exceedingly happy. Mr. Gadsby is no stranger at these concerts, where several of his compositions have been at various times successfully produced. The present serenade is fully worthy of him, being a very melodious and graceful work, of much higher musical value than the average of such pieces. It was charmingly sung by Mr. Barton McGuckin, the pianoforte part being played by the composer. Mr. McGuckin, who is rapidly taking a position as one of our best tenors, also gave, later in the afternoon, two of Mendelssohn's songs.

The other novelty of the afternoon was a Largo by Handel, arranged by Herr Hellmesberger of Vienna for solo violin, strings, harp, and organ. This piece brings forward again the apparently irrepressible question of arrangement, which we have so recently had occasion to discuss. As has been often said, every such case must stand or fall upon its own merits; and from this stand-point Herr Hellmesberger's transcription must be condemned. The piece, as arranged by him, certainly produces a pleasing effect *per se*; the combination of the harp with the softer organ tones, though not absolutely new (being used by Mendelssohn in his 98th Psalm), is very seldom to be heard, and blends well with the strings. Our objection to it is that the total effect of the tone-colouring is so un-Handelian that it would have been difficult to make it more so, unless perhaps by the addition of a part for the triangle. The piece, too, should not have been announced in the advertisements and programmes simply as Handel's; in this case, as with Liszt's arrangement of Schubert, or Klindworth's of Chopin, the name of the transcriber, who has virtually made an entirely new piece of it, ought to have equal prominence with that of the original composer; otherwise those of the audience who did not read the note in the book of words would go away under the mistaken impression that they had been hearing a composition by Handel. The Largo was extremely well played, the solo parts being given by Messrs. T. Watson (violin), E. Deane (organ), and Lockwood (harp). The audience, who were influenced simply by the effect produced, and naturally enough did not trouble themselves about any artistic questions involved, demanded a repetition of the movement, with which Mr. Manns—we cannot but think, injudiciously—complied. The system of encores is so bad in principle that it is impossible not to wish that at the Crystal Palace, our model musical institution, a firm stand should be made against it. If, as is only reasonable to presume, a programme is thoughtfully drawn up, with due regard to the sequence of the different numbers, the balance of the whole is at once destroyed if one is repeated. This is, of course, more especially the case in large and continuous works; but it applies also to detached pieces. Besides, if the programme be not too short (a fault which is certainly never to be found with those of the Crystal Palace), repetitions make it too long, and frequently oblige visitors from a distance to leave before the end of the concert. Several of the audience on Saturday went out before the last overture, and thus missed one of the most charming pieces in the programme. If Mr. Manns would set a good example, and absolutely refuse all encores, his audience would soon acquiesce; and although we fear that the system is too deeply rooted in the habits of our concert-goers, who like to get as much as they can for their money, ever to be entirely done away with, it would be a great benefit to art if it were banished entirely from high-class concerts.

Mdme. Antoinette Sterling, the second vocalist on Saturday, was not happy in her choice of songs. She was at first announced to sing Schubert's "Doppelgänger," Schumann's "Allnächtlich in Traume," and Mendelssohn's "Neue Liebe," songs which suit her exactly; for some unknown reason she substituted Barnby's "When the tide comes in," which we cannot regard as a compensation. Her other piece—Bennett's "The Better Land"—is one of the poorest songs of the composer ever published.

The concert concluded with Auber's charming overture to *La Sirène*, one of his most sparkling and characteristic works. Some purists object to the admission of such pieces to so-called "classical" concerts. With such objectors we wholly disagree. Auber is as much a classical French composer as Weber is a classical German; and it would be just as reasonable to exclude the overtures to *Euryanthe* or *Oberon* as those to *Masaniello* or *La Sirène*. Such a delightful little work as that given on Saturday is like a glass of good champagne at the end of a banquet. The introduction, with its charming melody for the violoncellos accompanied by the brass instruments, is of great beauty; while the *allegro*, in waltz time, is as strictly classical in form as the opera overtures of Mozart. We hope Mr. Manns will give more of these exquisite works at the Saturday concerts. It would be easy to name at least a dozen by the same composer which are scarcely ever to be heard, and which are quite as worthy of revival as *La Sirène*.

To-day, being the nearest Saturday to the fiftieth anniversary of Beethoven's death (March 26, 1827), the programme will be entirely selected from his works, and will include the *Leonora* overture (No. 1), the Choral Fantasia, the "Eroica" Symphony, the Thirty-two Variations for Piano in C minor, and the second Finale to *Fidelio*. Mdme. Goddard will be the pianist.

Ebenezer Prout.

At the last Monday Popular Concert Mdme. Schumann brought forward one of the finest of her husband's pianoforte works in the great Fantasia in C, Op. 17, dedicated to Liszt. This most interesting and characteristic composition was written in 1836; its idea was first suggested to Schumann by an appeal issued from Bonn for funds in aid of the proposed Beethoven monument. Schumann at first intended the proceeds of the sale of the work to be devoted towards this object, and he gave the piece the characteristic heading "Obolus," entitling the three movements

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respectively "Ruins," "Triumphal Arch," and "Crown of Stars." Subsequently he gave up this idea, and erased the titles, replacing them by a motto from Schlegel—

"Durch alle Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den der heimlich lauschet."

There are few things more impassioned in music than the first movement of this great work, in which, true to its title, "fantasy" of the most poetical order shines through every page; while the grand triumphal march which forms the second movement, and the final *lento*, are by no means inferior. The Fantasia is but little familiar to the general public, being of such difficulty that it is seldom attempted by pianists; with such a magnificent rendering as that given by Mdme. Schumann its beauties could not fail to be appreciated, as was shown by the enthusiasm with which it was received. Monday's programme also included Schubert's quartett in A minor, Op. 29, and Beethoven's Serenade Trio. Mr. McGuckin was the vocalist. Next Monday the present series of concerts comes to a close.

One of the most interesting concerts of the season was that given yesterday week (the 16th inst.) at St. James's Hall in aid of the Royal Normal College of Music for the Blind. An orchestra containing the exceptional number of 119 performers was assembled, and a programme provided the only possible fault to be found with which was that it was too long. It included Beethoven's symphony in A, the performance of which was unanimously acknowledged to be one of the finest ever heard; two movements from one of Spohr's duets for two violins, played by Herr Joachim and his pupil M. Henri Petri; Tschaïkowsky's piano concerto in B flat minor, brilliantly performed by Mr. Frits Hartvigson; Beethoven's violin concerto, given by Herr Joachim; vocal music by Herr Henschel and the pupils of the college; and, by way of finale, Wagner's concert-arrangement of the "Ritt der Walküren." This piece, like most of the composer's music, loses much apart from the stage; but the vigour of its chief themes and the gorgeousness of its orchestration produced a powerful impression upon such of the audience as stayed till nearly half past eleven to listen to it. The whole of the soloists gave their services gratuitously for the charity; and, though the expenses of the concert must have been so heavy that we can hardly expect any large addition to the funds of the college to result, the principal, Mr. Campbell, must be congratulated on having brought the claims of the institution before the public in a way which proves that the blind understand and enjoy what is really good. It would have been easy, at half the cost, to organise a concert which would have proved more attractive to the general public, and therefore, presumably, have paid better; it is the more creditable to the management that they should have put the claims of art first, and placed considerations of profit in the background. That, in the long run, the college will not suffer from such a course may be safely assumed.

At Mr. Dannreuther's musical evening at 12 Orme Square on the 15th, the programme included piano quartetts by Brahms (in A, Op. 26) and Rheinberger (in E flat, Op. 38), piano solos by Chopin, and violin solos by Henry Holmes. Next Thursday, two quintetts for piano and wind instruments, by Spohr and Rubinstein, will be performed.

The last of the first series of Chamber Concerts at Allen Street Schools, Kensington, was given on Wednesday night. The first part of the programme was selected from the works of Rubinstein, the most important item being his trio in B flat, played by Messrs. Shedlock, Polonaski, and Lütgen. A second series of four concerts is announced to be given in April and May, when two of the concerts will be devoted to the works of English composers, past and present.

Mr. Gye has issued his prospectus for the coming season of the Royal Italian Opera, Covent Garden, which will commence on Tuesday, April 3. Most of the principal singers of the company during last season are announced, and several new and unfamiliar names appear in the list of artists, which, however, does not include, as was at one time expected, that of Frau Materna. Five novelties are mentioned in the prospectus, of which it is intended to produce at least three. These five are Verdi's *Vêpres Siciliennes*, Rubinstein's *Nero*, Nicolai's *Merry Wives of Windsor* (which was played several seasons ago at Her Majesty's Theatre), Wagner's *Flying Dutchman* (with Mdlle. Albani as Senta), and *Santa Chiara*, by H.R.H. Ernest, Duke of Saxe-Coburg and Gotha.

The visit of Richard Wagner to this country during the coming spring seems now to be definitely decided upon, as his agents advertise a series of grand concerts at the Albert Hall, at which he will conduct, and Herr Wilhelmj will be the leader. No announcement is yet made as to any vocalists; but it is probable that the artists whom we named last week will accompany him.

Schubert's great Mass in E flat will be performed this evening, for the first time in London, at the concert of the Royal Academy of Music, in St. James's Hall.

The two parts of Goethe's *Faust* with music by Eduard Lassen have been several times performed at Weimar during the present month, and are also shortly to be given at Hanover and Mannheim.

The important library of the late M. Edmond de Coussemaker, the celebrated musical archaeologist, is to be sold by auction at Brussels on April 17, and following days. The catalogue contains 1,618 lots, including many works of great variety.

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LITERATURE.

Harriet Martineau's Autobiography. With Memorials by Maria Weston Chapman. In Three Volumes. (London: Smith, Elder & Co., 1877.)

(*First Notice.*)

It was in the spring of 1855 that Harriet Martineau, impelled to the task by the conviction that her death was not far off, began to write her Autobiography. It was finished in the course of the summer, and she herself superintended the engravings which illustrate it, and the printing of the book. It was then put by, to be published immediately after her death, whenever that event should take place. Twenty-one years glided away; and the curious world was aware during that long interval of a pleasure that was in store for it in the account of this remarkable woman's career. From time to time a privileged friend, as the Earl of Carlisle, had been permitted to read some parts of it, but otherwise her scope and method in this latest act of confidence with the public remained a secret until she was in her grave. The Autobiography, extending from 1802, the year of her birth, to 1855, occupies two of the three volumes; in the third, Mrs. Chapman gives a *résumé* of those years, and carries the narrative to its close in June, 1876.

Miss Martineau lived so completely in front of the world that there is little of her outward life that she can tell us which we did not know before. But much else than outside fact may be looked for in a Memoir written, as this was, at the close of a long and eventful career, with the express purpose of exhibiting her methods of work, her processes of thinking, and the secrets of her influence, to the generation that survived her. The woman is there herself, in all her obtrusive frankness, for us to study. Carlyle warned her early in her career "to keep clear of theory and cling to giving pictures of facts." This book abounds in both. We have the theories, or the history of them, and we have a brilliant succession of pictured facts. Nevertheless, it is not unlikely that, amid keen interest in the reading, a sense of disappointment will prevail, as regards both the execution and the spirit.

We are introduced at the outset to the child in its Norwich home: a queer, morbid, unwholesome kind of child, sixth in a group of eight, and overlooked, except as an encumbrance, by the other members of her clever, but not very amiable, family. Her ancestors on both sides had been expatriated Huguenots from Normandy, who had settled in Norwich after the Revocation of the Edict of Nantes. The Martineaus had continued to flourish in a long line of Norwich surgeons, of whom the last two were Miss Martineau's uncle and her eldest brother. Her father, a younger brother of this uncle, had a manufacturing business in the town, and was comfortably well off, until the mercantile crisis in 1825 reduced him and his family to poverty. These Huguenot ancestors had been, of course, originally of the Calvinistic faith, but had passed, in later times, with the congregations to which they belonged, through various phases, into Unitarianism. The girl, born and bred in this sect of Dissenters, was still only in her teens when she began to criticise the right of her co-religionists to call themselves Christians. She certainly was never one herself, even in the loose sense of her neighbours. She was a close student of the Bible, kept what of it she wished to be true, rejected the rest, and made up for its deficiencies by readings in Milton and Bunyan, and by a good deal of religious feeling, public worship, and sacred music. As the child emerged into womanhood we see her peering in all directions for some creed or theory which should satisfy her restless and lonely imagination; until, at "sweet-and-twenty," she announces herself, with considerable satisfaction, a convert to the doctrine of Necessity or Predestinarianism, and founds her faith on the teaching of the New Testament. At the same time she has misgivings whether the New Testament authorises what is now known as Christian prayer. She deliberately gives up praying for any but spiritual benefits. Then her prayers become simply an aspiration—"Thy will be done!"—until even this much of wishing and praying resolves itself into a silent submission.

This strange free-thinking girl worked her way during the next ten years through not a few obstructions into a life of intellectual and social activity such as few living women have achieved. Her father's death, and the subsequent failure of the family business, compelled her to earn her bread. She was glad to do so by any means, whether with her pen or her needle; but she had had an education as good as that of her brothers, and soon discovered that she might make more by head-work than hand-work. Her first attempts in literature were printed in a Unitarian magazine, called the *Monthly Repository*, when she was nineteen. Then she sold stories to the old Calvinistic publisher, Houlston, and was very proud when she had a five-pound note of her own earning. Her first large sum was 45*l.* of prize-money, awarded her in 1831 by the Central Unitarian Association for three theological essays. In the meantime she had been reading Mrs. Marcet's *Conversations on Political Economy*, and was projecting a series of Stories to illustrate the science for popular reading. The plan was an excellent one, and exactly suited to the wants of the period. She wrote some of the Stories, schemed the rest; but how was she to get them into print? The struggles of the friendless girl, hurrying and bustling with her "scheme" among the London publishers amid a clatter of talk of the Reform Bill and the Cholera, form a curious story as Miss Martineau tells it to us a quarter of a century afterwards. She succeeded at last, so far as to persuade a publisher to issue her Stories by subscription, throwing upon her "all the peril as well as the toil," while he had most of the benefit.

Among those who had rejected her offer of the Political Economy Series was a sub-committee of the Society for the Diffusion of Useful Knowledge, lately founded by Brougham, and intended to educate the nation. And, when the marvellous success of Miss Martineau's Stories was the talk of London, Brougham was indignant, and threatened to revive the torture and to administer it to the sub-committee, for hanging was too good for them. He tore his hair over her Tales—or she says he says he did—and he was unable to endure that the whole society, "instituted for the very purpose, should be driven out of the field by a little deaf woman at Norwich." It is difficult nowadays to believe in the first popularity of these Stories; but it must be remembered that they were issued at a moment when the country was determined to carry on reforms in Parliament and out of Parliament, and when the education of the people and the distribution among them of popular scientific books were matters which our most thoughtful statesmen were taking in hand. Adam Smith was the newest gospel, and Miss Martineau was carrying it to the Gentiles. It was not long before "the little deaf woman at Norwich" found herself rich, observed, and happy. She calls it the summer of her life—a summer without a spring—when, in 1833, she settled, with her widow mother and an aunt, in a house in Fludyer Street, Westminster, in view of the stately roof of the Abbey, in the very thick and stir of London society, and with as much literary work to do as she could accomplish. She had had from an early date an intense enjoyment of social life and of herself in the midst of it. For the next few years every literary and political celebrity of London crossed her path; every topic of interest, from Malthusianism upwards, was discussed in her presence; she wrote essays against the practice of "lionising;" yet not a little of the roar of the London lions found its way through the already famous ear-trumpet to her delighted sense. She was red-hot in controversy, and bold even to rashness. One of her Tales had shocked the ladies, and given the anti-Malthus men a text wherewith to preach her to perdition. But she stood Croker's attack in the *Quarterly* like a man; held to "Mr. Malthus" through thick and thin, and to her own right to expound his theory. Twenty years after, she tells the story, with all her characteristic spirit, of the rage of the Tories, and how the *Quarterly's* ribaldry did her series good rather than harm, for "she had won her public before Croker took up his tomahawk."

Party politics raged high in those years; but Miss Martineau had not been long in London before she had taken a survey of the opposing parties and their principles, and was determined to be free of them all. Tory, Whig, and Radical—or, as they now preferred to be called, Conservative, Re-

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former, and Radical-reformer—were alike arrayed against this little feminine innovation and her views, while, at the same time, they scrambled for the services of her pen. The series was being issued, with always increasing popularity, in monthly parts. Coleridge at Highgate was waiting "anxiously" for the numbers; Hallam pronounces one story "best of all;" Whately and the Poor-law Commissioners prefer another; while a third has taught Mrs. Fry and John Gurney for the first time what charity is. Unpublished Blue Books are handed over to her by Hume and others to knead into new stories, and she is dunned by all kinds of people and sets of people to "illustrate" their grievances in her series. In the midst of the hubbub she writes to her mother:—

"Mr. Fox's mission is to lead a party, and nobly he discharges it. Mine is to keep aloof from party, to take my stand upon science and declare its truths, leaving it to others to decide whether these be Tory, Whig, or Radical. One by one I shall surmount hindrances if I live. Ridicule has been tried, has failed, and is done with. I trust to disprove Whig prognostications by completing my work regularly, rationally, and consistently; and the Radicals will presently find I am not under their control. Here I am, placed in an unparalleled position, left to maintain it by myself, and (believe me) *able* to maintain it; and by God's grace I will come out as the free servant of His truth. This language is not too high for the occasion."

The "little deaf woman from Norwich" had, it is plain, already conceived an exalted theory of her place and work in the world. Her two years' travel in America, 1834–6, did not bring her down from her pedestal. She returned as the avowed expositor of the Abolition party in this country, wrote a book on *Society in America*, published her first novel, and was a greater lion in London than ever, when a sudden illness laid her low; and for the next six years, 1838–44, she was believed by all the world and herself to be a dying woman. When the doctors had given up her case as hopeless, Bulwer, writing to her from Paris, advised her to try mesmerism. She did so; nor is it yet forgotten how, to the amazement of the public, there resulted a cure which in old times would have been hailed or denounced as a miracle. Physicians, relatives, and the *Athenaeum* were outraged. It was really a little hard upon them! So many of us had sighed over her pathetic counsels from her sick-room! Lady Byron's heart had melted at the story of her heroic sufferings; Sydney Smith had told us that "everybody who sent Harriet Martineau game, fruit, and flowers was sure of Heaven, provided always that they punctually paid the dues of the Church of England;" and such dainties were supplied by a hundred hands. She was one of the first sick persons to whom Florence Nightingale ministered, and so sure were her friends that she was about to die that, when she declined a pension from the Government and a Testimonial Fund of 1,400*l.* was collected for her, they invested the money in such a manner as to purchase the largest possible income for a short period. She recovered, quitted her pretty prison-room at Tynemouth in January, 1845, preached Mesmerism to a stiff-necked generation, and finally settled down near Windermere, where she bought a knoll of land, built a cottage upon it, and for ten happy years lived there in a kind of literary Arcadianism.

This was an important era of Harriet Martineau's life. It was at Lenton, near Nottingham, when on a visit to some friends in May, 1845, that she first met Mr. Atkinson. Her account of their friendship is given in detail. The world had imputed her cure to him, and accounted for her subsequent philosophical views by supposing that in mesmerising her he had infused his own opinions into her by the power he had gained over her brain. She is careful to explain, with dates, that this was untrue, and that, in fact, Mr. Atkinson had not mesmerised her himself, but had only sent to her the lady who, by simple passes of the hand and without putting her to sleep, had performed the service so effectually. She had been well six months before she and Mr. Atkinson met face to face.

"I vividly remember the first sight of him, when one of my hostesses and I, having gone out to meet him and show him the way, saw him turn the corner into the lane, talking with the gardener who was conveying his carpet-bag. He also carried a bag over his shoulder. He looked older than I expected, and than I knew him to be."

It is not known that the world has even yet a much more definite picture of Mr. Atkinson than Miss Martineau here gives us, or a more definite conception of his system of philosophy than may be gathered from his letters to her and hers to him. These letters, collected into what she calls fondly "our book," and published in 1851 with the title *On the Laws of Man's Nature and Development*, were followed by her English version of Comte's *Philosophie Positive* in 1853. All that we need say about these is that Miss Martineau's reception of her creed about all things in heaven and earth first from Mr. Atkinson and then from M. Comte—her absolute intellectual prostration in two such cases, if, indeed, it was not one and the same—seems to indicate, with all her strong-mindedness, a deficiency in herself of central strength. She appears anxious to parry some such judgment when she points out that, in her *Eastern Life*, published in 1847, after a tour in Palestine, she had already given a pretty broad hint of her coming rupture with the theologians. The result of her reading and her travels, she says, "when reconsidered in the quiet of my study, was that I obtained clearness as to the historical nature and moral value of all theology whatever, and attained that view of it which has been set forth in some of my subsequent works." She believed, that is to say, that she had, as far back as 1847, buried once, and for ever buried, the four old Mythologies—the Egyptian, the Hebrew, the Christian, and the Mohammedan—under a pyramid of "views." But her debt to Mr. Atkinson was none the less boundless. "I found you," he said, "out of the old ways, and I showed you the shortest way round the corner—that's all." She quotes this saying of his more than once, as if she relished it. Her admirable volume on *Household Education*, and her substantial and pleasantly-written *History of the Peace*, following quickly on the heels of her *Eastern Life*, obliterated the recollection of her "views," and re-established her in the public favour as a leader in morals and a model of intellectual industry. The Atkinson Letters in 1851 made the world stagger. For the future—and she gloried in the fact—her readers would be driven to denounce their old estimate of her life and books, or still to accept these accompanied by her unequivocal rejection of every kind of religious creed. She did not permit the public to deceive itself in the matter. She left not one rag of theological respectability on the back of her stripped fame. They must take her with her "Atheism," or leave her alone. There was a panic among the publishers, some of whom deserted her, and a good deal of real sorrow among her friends who were working with her towards good and useful ends. But, on the whole, it speaks well for the tolerance of Christians, or, may be, ill for their theological zeal, that so many of them did stand by Harriet Martineau on her own hard conditions, believed in her till her death, and rest assured that she has gone to Heaven in the good old-fashioned way, in spite of herself.

Rosaline Orme Masson.

The Poetical Works of Ebenezer Elliott. Edited by his Son, Edwin Elliott. Two Volumes. (London: Henry S. King & Co., 1876.)

The names of Enoch Wray and Miles Gordon for many readers of poetry at the present day stir no fibre of imaginative sensibility; yet they are names of poetic worth. It has been a disadvantage to Ebenezer Elliott as a poet—though he would, perhaps, himself have esteemed it his chief honour as a man—that he should be remembered as the Corn-Law Rhymer. At a time when poets love before all else to regard themselves as artists, and inscribe upon their quaint banner of discoloured say or silk the words "Art for art," the poet who uplifts a banner—big and boisterous—with the motto in plain English letters "Bread for the worker" must take his chance of being set down as unregenerate, a banner-bearer of the host of the Philistines. Much that Elliott wrote certainly has no portion in the calm eternity of art, is not enshrined in any temple of those islands

"Which bards in fealty to Apollo hold."

Worthy in its kind, it belongs rather to that part of literature which, having a temporary purpose, and having accomplished that purpose, can resolvedly accept oblivion. It serves its generation, and falls on sleep. Prose is perhaps a more appropriate vehicle than verse for work of this occasional kind, and whereas poetry which becomes rhetoric degrades from its true function, the impassioned argument of a poet who chooses prose as his means of expression has in it something of light shining through the veil from his face to whom God speaks "as a man speaketh unto his friend." It was through a wise instinct or a high resolve that Milton remained silent as a poet while he was pouring forth in rapid succession his terrible pamphlets in defence of ecclesiastical, civil, and domestic liberty. There is,

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indeed, a kind of art which is both for the moment and for all time, but then the moment must be one which is charged with some special, some infinite, significance. And if a song is to be at all a sword, it must be of finer temper than even the finest Sheffield cutlery; the sword must be a living thing, like the angelic sword of flame which turned every way. We may congratulate ourselves that corn-duties have ceased, and that the ten-pound householder obtained his vote, but Peterloo, and the Repeal, and the Reform Bill of 1832 are not among the divine Ideas.

Pure artist, as we at the present time are inclined to conceive the artist, Ebenezer Elliott never was. He could at no time be insensible to the pressure of practical, material needs around him; if he ever escaped into the presence of perfect beauty, it was as the artisan takes his Sunday ramble, to restore him for the toil of the laborious hours. He could be anything sooner than what one of our living poets professes himself, "the idle singer of an empty day." He would in his best moment have been indifferent to those aromatic stings and scents,

"Corrompus, riches et triomphants,
Ayant l'expansion des choses infinies,"

that mount to our brain and make it giddy as we lean over the exquisite little phials which recent French poets have filled for our seduction with strange and secret compounds. He would have failed to discern the aesthetic necessity of some of our cherished curiosities of style; it may be doubted whether the incantation of the most musical, most meaningless refrain would have lulled to sleep his open-eyed sense of common fact; he would frankly have preferred for imaginative study a vigorous tramp upon an English highway to the slenderest-bodied mediaeval maiden, possessing the tenderest mediaeval name, and seen in the subtlest of side-lights. Yet there was some pith and substance in Ebenezer Elliott; and it might be a fair question of debate with a modern disciple of the philosophy of Aristippus whether there were not obtainable a moment of excitement more exquisite from contemplating so remarkable a figure as that of Elliott's Peasant Patriarch than from self-abandonment to the glories of a tazza of Gubbio, or to the grace of a cabinet by Chippendale.

It is, also, perhaps unfortunate for Elliott's fame in the century of revolution that, as a poet dealing with politics, his Radicalism was of an essentially English type. He claimed for the people not an ideal Republic, not Equality, not even Liberty as a new divinity for universal worship, not anything supposed eternal or infinite; his demand was for something known, definite, tangible, material—a cheap loaf of bread. Had he exhaled his ardour in apostrophes to Freedom, and Revolution, and Humanity, he might still quicken our spirits with the wine of vague enthusiasm; as it is, his political poetry has only helped to fill the mouths of the hungry with food. Yet English workingmen honoured his English devotion to their cause, and, when they raised his statue in their city, Landor cast as it were in bronze a poem, medallion-like, which exhibits in a group with the Elliott of Gibraltar and the Eliot who prepared the Commonwealth, the third Elliott—also glorious—who helped to abolish the tax upon bread.

Readers of Mr. Matthew Arnold's *Essays in Criticism* will remember how the critic's scourge of small cords is laid with a light and sure hand on Mr. Roebuck's shoulders as the reward for that vigorous statesman's talk to the Sheffield cutlers about "our unrivalled happiness." "I ask you," said Mr. Roebuck, "whether the world over, or in past history, there is anything like it? Nothing. I pray that our unrivalled happiness may last." Assuredly it is not our unrivalled happiness which finds reflection in the Sheffield singer's verse. Its spirit is rather that of courageous sadness; indignation made not a few of the verses—indignation which is that of a sweet, hearty nature hating to be perforce turned bitter. The side of Elliott's genius which is most remote from reality, which loved to be romantic, was his less true self, and in his romantic poems there is unquestionably a note of spuriousness. It is in his passionate studies of real life that we find the real man—ardent, affectionate, earnest, courageous, tender, sad, and conquering sadness by virtue of inextinguishable hope.

When we have laid aside the two considerable volumes which contain his poetical works, and ask ourselves what remains with us, what shall we carry forward, and not part with, the answer is, Some figures taken from actual English life—figures of rare dignity or true pathetic power, and with these the atmosphere, the rugged earth, the voices of swift, wild streams, the freshness of fair, wild flowers, and all else that makes up the external nature of Elliott's district in the West Riding of Yorkshire. There is something to English eyes dearer in the prosaic ploughmen and carters of Bewick's woodcuts, or the ungainly little figures of sailors and washerwomen in Turner's English landscapes, than in the most romantic of Italian banditti. But the chief personages of Elliott's best poems have claims upon our regard of a higher kind—they are those figures of exceptional grandeur or pathetic beauty which humble life in English city and village now and then affords. Enoch Wray will not be forgotten by one who has set eyes upon him for a single time on highway or hill-side—the massive frame, still unbowed after its hundred years, the sightless eyes, the wind-blown venerable hair, the heart bearing its memories of grief and wrong. All is plain heroic magnitude of actual life. No spiritual imaginative light is effused around him, like that from which, as from a background, stands out the solitary figure of Wordsworth's Leech-gatherer. Nor shall we forget the youthful preacher or ranter, who chooses the mountain-side for his pulpit, and has a better gospel, he thinks, to preach than that of Methodism grown respectable and rich; we love him, with his eager eye, his wistful expression, his hectic cheek, and pleading hands, as we love some pale sunbeam on a day of gloom, predestined to be quickly swallowed by the darkness. And around these figures we see the streets, the houses, the hamlets, the veritable Yorkshire hedgerows, and hills, and streams, the majestic barrenness of the Yorkshire moors. The one spiritual presence which breathes through universal nature in the poetry of Wordsworth we are not aware of in like manner or degree in the poetry of Ebenezer Elliott. Nor have the objects of external nature dear to him received that mould of shapely beauty which water and vale in Wordsworth's lake country possess. But the air is pure and free; beautiful wild things lie around us in a kind of harmonised confusion; we hear the singing of birds and the voices of rivers, and everywhere are unluxurious, hardy, yet delicate, flowers. The silence or vital sounds of the open country bring healing and refreshment to an ear that has been harassed by the din of machinery; the wide peaceful light is a benediction to the eye that has smarted in blear haze of the myriad-chimneyed city. We become familiar with recurrent names of hill and stream, until the least musical of them, with its sharp northern edge, acquires a pleasantness like the keen flavour of some rough-rinded fruit.

"Flowers peep, trees bud, boughs tremble, rivers run;
The redwing saith it is a glorious morn.
Blue are thy Heavens, thou Highest! and thy sun
Shines without cloud, all fire. How sweetly, borne
On wings of morning o'er the leafless thorn
The tiny wren's small twitter warbles near!

. . . . . .

Five rivers, like the fingers of a hand,
Flung from black mountains mingle and are one
Where sweetest valleys quit the wild and grand,
And eldest forests, o'er the silvan Don,
Bid their immortal brother journey on,
A stately pilgrim, watch'd by all the hills.
Say, shall we wander where, through warriors' graves,
The infant Yewden, mountain-cradled, trills
Her Doric notes? Or where the Locksley raves
Of broil and battle, and the rocks and caves
Dream yet of ancient days? Or where the sky
Darkens o'er Rivilin, the clear and cold,
That throws his blue length like a snake from high?
Or, where deep azure brightens into gold
O'er Sheaf, that mourns in Eden?"

This poetry of external nature has not the rich and soft feeling to which agricultural or pastoral life gives rise. Elliott sings no half-humorous, half-tender elegy to a Puir Mailie, like that in which the Scotch peasant laments his pet yowe. He does not, like that tender-souled lyrist of Revolution in France—Pierre Dupont—confess the deep comradeship which binds his life to

"Les grand bœufs blancs marqués de roux."

The wilderness, in Elliott's conception, belongs to God and to the poet; the wide enclosures of land are the property of the peer by day, and of the poacher by night.

At the time when "The Village Patriot" was gaining the attention it deserved, English poetry had touched low-water mark after the spring-tide of the early part of the century. It was not Elliott's billowy incursion of song that foretold the turn of the tide. A little ripple of poetry, edged with silver spray, went quivering up the sand. Some few eyes noticed it, and Triton out to seaward blew his triumphant conch. Enoch Wray was stalwart and real. The Claribels, and Adelines, and Sea Fairies of Mr. Tennyson's volume of 1830 seem a faint impalpable troop of poetic creatures; yet it was they and their successors who were destined

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to call back the singing-tide with insupportable advance upon our shores.

The French Revolution of 1830 which sent into exile Charles X. did not recall Mr. Tennyson from dream-land, nor carry Ebenezer Elliott's heart beyond the narrow seas. He is insular, and his thoughts were preoccupied by Corn Laws, and the vision of a Reform Bill. The French political poet of that day, however, the author of "La Curée" and "L'Idole"—Auguste Barbier—found time to visit Italy and England. The mournful pictures of the life of the poor drawn by the Sheffield poet are in harmony with the yet darker studies of the social condition of England to be found in Barbier's "Lazare." What has since become of Lazarus? Does he still lie unregarded at the rich man's gate, full of sores? Has the licking of the Radical dogs healed him; has he voted by ballot and become a member of a trade-union? Or has he died and been carried to Abraham's bosom? Is there no younger Ebenezer Elliott to answer for us such questions as these? Or shall poetry dismiss the questions as vexatious, and clothe itself in purple and fine linen, and fare sumptuously every day until it die?

Edward Dowden.

The Black Book of the Admiralty; Appendix. Part IV.* Edited by Sir Travers Twiss, Q.C., D.C.L. Rolls Series. (London: Longman & Co. and Trübner & Co., 1876.)

"It has been the object of the editor," he tells us, "to bring together in the present volume the most ancient texts of all the more important collections of mediaeval sea laws, which have come into use since the Rhodian laws have ceased to be the governing sea laws of the civilised world. With this object he has consulted, either personally or with the kind assistance of experts, the earliest MSS. which are known to exist of each collection of sea laws." The volume, therefore, contains no substantially new text, but the most ancient forms of those already accessible in print; and the chief importance of the variations it presents, whether in the arrangement of articles, in titles and colophons, or merely verbal, is in the light they throw on the gradual propagation of each body of laws from one part of the European seas to another. This is the main subject of an Introduction extending over 128 pages, which Sir Travers has filled with keen and sagacious criticism. He had already traced the laws known as the Judgments of the Sea, or Rolls of Oleron, to that island as their true original place of redaction, in whatever versions they were ultimately current on the Atlantic and North Sea coasts, or over whatever extent, before their redaction, they had prevailed as customs. He now traces the several portions of the laws known as those of Wisby to Oleron, Amsterdam, and Lubeck; and at p. lxxiv he appears to give as his final opinion that the Lubeck portion, after being first elaborated in that city, was "adopted in the thirteenth century at Wisby itself, in the common assembly of the associated shipmasters and merchants of Wisby and of Lubeck." If we are correct in thus interpreting him, it must be supposed that a suggestion which Dr. Twiss makes at p. xxxviii, that laws, which are known to have been furnished by the city of Lubeck to the Teutonic Order in 1254, were introduced at Wisby from Dantzic while the island of Gotland was in pledge to the Order, in the last half of the fourteenth century, is only meant to apply to the restoration of their text in the island, after the troubles occasioned there by the Danish wars. And in the same case it seems that two suggestions about the meaning of a certain preamble and colophon in Gemen's edition of 1505, which may be seen at pp. xli, xlii, and xlviii, liii, must be treated as being rejected by their author himself.

But these are points which ought not to have been left in doubt. The learned editor has employed a style with which we are but too familiar in the criticism of documents having an historical bearing—one of discussion not brought to a point—nor can we say, having regard to what is usual, that he has employed it with much exaggeration; but it is a style which is no small cause of the fact that exposed errors continue to live, and are repeated in works of pretension. If Dr. Twiss's views as to the origin of the Wisby sea laws are right, they ought to be adopted in preference to those of M. Pardessus, M. Schlegel, or any other authority, when an historian devotes a few sentences to the development of maritime law and jurisdiction. But history could never be written if it waited till, on every point of equal importance with this, the historian had not merely read a long critical discussion, but had pondered over it in order to be sure that he had not missed its final drift.

With regard to the Ordinances of Trani, which are reprinted in this volume, we will risk the conjecture that they are ordinances of the Adriatic ports generally, resolved on by commissioners not chosen from any one place, a view which we think by no means inconsistent with the date of 1063. The ordinances exist in what appears to be a Venetian translation of a Latin original, brought from Trani to Venice during the subjection of the former city to the latter, which lasted from 1496 to 1509 (p. cxxvi). And the preamble says:—

"Quisti infrascripti ordinamenti et rasone fo facti ordinati et providuti, et ancora deliberati, per li nobili et discreti homini misser Angelo de Bramo, misser Simone de Brado, et conte Nicola de Roggiero de la cita de Trani, electi consoli in arte de mare, per li piu sufficienti che se potesse trovare in quisto golfo Adriatico."

Surely this means, not that all three commissioners, but that the last of them, belonged to Trani; and it may as well mean, though it is not necessary for our purpose that it should do so, that they were elected by, as that they were elected for, the most sufficient in the Adriatic Gulf. The title, "Ordinamenta et Consuetudo Maris, edita per consules civitatis Trani," may be due to the editor of 1507, and probably is so, since any title which the original might have borne would have been translated, with the text, by the Venetian translator. And at least one article, the 21st, implies that the ordinances were not intended to direct the magistrates of a single city, for it lays down that one who appropriates marked goods which he has found shall be fined by the magistrate of *the place*. A similar inference might be drawn from the 25th article, which remits the demurrage, payable by merchants for delay in loading a ship which they have agreed to freight, to *the consuls who shall be in that place*; only it is not clear that the regular magistrates of the port where the delay occurs are meant, since Sir T. Twiss is very likely right in saying, "this phrase seems to point to mercantile consuls of the same nation resident in foreign ports, in which case it is historically important as regards the epoch of their first institution" (p. 538).

A curious point may be cited. Of the Wisby town laws, which are not the same as the Wisby sea laws, Sir Travers says:—

"These laws have one remarkable feature about them—they are the only northern laws in which the editor has found any provision for fixing a load-line for vessels, and it appears, as reasonably might be expected in the case of practical shipmasters, that the load-line had to be settled by a survey of two magistrates on each occasion, after the vessel had been hired; in other words, the load-line was on each occasion to be determined with due reference to the nature of the cargo to be laden in the vessel" (p. lxxxiv).

The text which contains this settlement of a modern question was drawn up in the year 1320.

J. Westlake.

Our Trip to Burmah, with Notes on that Country. By Surgeon Charles Alexander Gordon, M.D., C.B., Army Medical Department. (London: Baillière, Tindall & Cox, 1876.)

The reason for writing the personal pronoun of the title in the plural number is explained in the first page of this volume of neat exterior to be something more than an assertion of privilege or conformity with quill-driving custom. Madras is shown to be astir to witness the embarkation of a party of distinguished people, whose position enables them to make pleasure-trips of official visits, and *vice versâ*, without detriment to the service of the State. To quote the author's own words: "We are off to Burmah—the 'we' comprising His Excellency Sir Frederick Haines, Lady Haines, Brigadier-General Howlett, Major Kerr, and Surgeon-General Gordon." How many a subaltern, contemplating the departure of that brilliant *cortége*, may have hopefully anticipated for himself the days of the gold lace cap-band and continual brass spurs, and would willingly have exchanged the *terra firma* on which he rested, for the *masulah* boat struggling through the inevitable surf to reach the steamer anchored in a restless and uncomfortable roadstead! Truly Madras is a place of little attraction for those who seek distinction beyond the confines of an Indian Presidency. Once the scene of action for Clive, Coote and Munro, Dupleix and Lally, Haidar Ali and Tipu Sultán, its later history is a comparatively mild record, void of general or special interest. The high reputation which it acquired in the earlier days of British occu-

* See notices of the former volumes on January 17 and April 25, 1874, and May 15, 1875.

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pation has stood it in good stead for many after years, and will probably serve a like purpose for some considerable time to come.

Among the few foreign stations to garrison which a Madras regiment may be called in the ordinary tour of duty, is the tract of country now known as British Birmah. This is composed of Arracan and Tenasserim, which fell into our possession in 1826, and Pegu and Martaban, annexed in 1852. Its whole extent, in 1872, according to the notes in Dr. Gordon's Appendix, is of 88,556 square miles, and its inhabitants are estimated at 2,747,148 souls. Turning from these figures to Colonel Fytche's Report for 1867–68, when immigrants from Independent Birmah were notably swelling the numbers of British subjects, we find the five years' gain in population to have been 354,837, a proportion of increase hardly dissimilar to that obtained for the five years preceding, which was somewhat under 400,000. The nature of the country will be tolerably well understood by the statement that nine-tenths of the cultivated land is given to rice. It is, moreover, on official record* that about two years ago the Revenue Surveyor was for two months "impeded by the smoke of the jungle fires and unable to observe, and, when the monsoon finally dispelled the haze, the whole country was submerged, the depth varying from one to four feet." In carrying out the triangulation, one main object has, therefore, been to keep the stations on the high ground removed from the thick forests and vegetation of the plains. The cotton trade has decreased, though the plant is indigenous to the soil, and is said to have flourished from time immemorial in the hills of North Arracan. In 1867–68 the decrease was attributed to a fall in prices: it is now supposed to be caused by a demand on the land side, much being "withdrawn *viâ* Native Birmah into China."

The later events which draw attention to this comparatively new British territory have been rather political than commercial in character; yet is there little doubt that the interest of the merchant in the results of past and present policy is as keen as that of the geographer and politician. And though we are more desirous of information on the Birmah and contiguous lands beyond our existing frontier than on the red-coloured tracts east of the Bay of Bengal, we can welcome fresh contributions to our knowledge of inner Pegu and the maritime parts adjacent as appropriate and useful. The reports of Sir Arthur Phayre, Colonels Fytche and Sladen, and the instructive volume published by Dr. Anderson under the title of *Mandalay to Momien*, beside other authoritative writings of the day, have no more exhausted the subject of Birmah in its entirety—British and Independent—than of the trade-routes to the eastward; and we may be thankful to any who will give us trustworthy intelligence even of our own possessions in that particular region. The diaries and observations of chance visitors who travel with an enlightened purpose are of equal value in this respect with volumes written to order, and supply evidence of an actual status no less weighty because incidentally obtained.

Doctor Gordon describes a tour which lasted only two months, to-and-fro sea-voyages included. The first eight days are consumed between Madras and the Rangoon river; and before striking across the Bay of Bengal we have notices of Mamlipatam, Coconada, Vizagapatam, and Bimlipatam, names familiar to most Madrassis, and full of interest and pleasant associations to many. We regret the incognito of the "representative Hindoo" met with at breakfast in the last-mentioned place (p. 4); for the initials recall a well-known inhabitant of "Bimly" who, thirty years ago, was in the habit of receiving and entertaining European travellers, and who had then attained a sufficiently high mark of civilisation to discuss the merits of *Pickwick*, and its possible translation into Telegú. As he is stated, however, to be a grandfather, "shaking hands with everybody and talking rapidly" till he "falls asleep," and as age and "advancement" in abnormal ways naturally tend to eccentricity and drowsiness, we believe the identity to be fairly established. From Rangoon the party proceeds up the Irawádi river to Prome and Thyet Myo; thence across the great Yomah range to Tonghú, and down the Sitang to Kyatzú, returning by a creek and the Pegu river to Rangoon again. The land journey between the Irawádi and Sitang is, perhaps, the part of the narrative most likely to win the attention of an enquiring public; but the volume is readable as a whole, and is substantially more attractive than its italicised headings would seem to infer. These too closely resemble the indicatory notes prefixed to, or scattered amid, the sections of a traveller's handbook, to be favourably regarded in a sample of current literature. They would have looked healthier and happier in the shape of headings to the pages on which "Our Trip to Burmah" appears so needlessly often, and in some cases are out of place and intrusive. Let us take, for instance, a really good account of the petroleum wells at the village of Padouk-ben on January 20, to which are prefixed the words: "*20th. To the Petroleum Wells—Cutch Manufacture.*" Such an entry in the middle of the page is surely superfluous, nor does it in any way enhance the descriptive power of the author, who tells the story of the oil and of a neighbouring cutch or catechu manufactory—something also of a local beverage worthy of extract.

"At the entrance of Padouk-ben, and close to each other, are a very primitive restaurant, beer-shop, and brewery—the two latter in the same building. Under the shade of a spreading tree an elderly woman, clean in person and tidy in appearance, has her little establishment of hearth, brazier, and materials wherewith at the very shortest notice to provide customers with thin limp cakes; nor does she have long to wait, after serving one, until a renewed demand upon her art is made. And her charges seem small, as her delicacies are approved. The nectar prepared and sold in the adjoining cabaret bears in Burmese the name of *zyeh*, or something as nearly approaching the word so spelt as it is possible to make it. It is black and thick, like the thickest and blackest porter; and, although the reverse of agreeable either in odour or appearance, is, nevertheless, declared by the road-sergeant to be by no means bad—in fact, to be his general 'drink,' as gnappee formed the seasoning for his food. Zyeh to drink, gnappee to eat, and yet a man to live and be in robust health in the midst of a Burmese forest, and in a climate such as this! Here is something to wonder at—here a *régime* for delicate hypochondriacs worthy of being highly recommended by the faculty. The proprietor of the establishment pays four pounds per annum for his licence; but the business seems flourishing, and his profits are no doubt considerable. We are able only partially to gain information regarding the component ingredients of zyeh. We gather, however, that the wort is obtained from a solution of coarse sugar, mixed with the pulp and milk of cocoa-nuts—pungency being given to the liquor by means of capsicums and ginger. In addition to these the roots of two plants are used; their precise nature beyond our power to ascertain, further than that in the vernacular they are respectively called Zan-dee-poh, and Abee-yah—which names doubtless mean something deleterious and intoxicating" (pp. 92–93).

The passage selected is rather a specimen of the lighter than the more serious pages; but the author's scientific and professional knowledge enables him to rise frequently above the superficial small-talk of an every-day traveller. The notes are thrown into an Appendix, which takes up more than a third of the whole volume. If they cannot be said to impart a finish to a book asserting no pretension to become a standard authority, they may, at least, be considered suggestive and instructive. The passing allusion to the probable identity of Pagán with the "Mien" of Marco Polo, the city of the gold and silver towers, must be referred to the students of Colonel Yule's commentary, in which they will find mention of Pukan-Mien-Wang, as well as of an *old* in contradistinction to a *great* Pagán. Dr. Gordon does not notice the possible confusion, by the old Venetian explorer, of "Bangala" with Pegu.

The letterpress is set off by interesting photographs and some curious native drawings highly coloured and illuminated. The many etchings vary in merit and attractiveness. "Burmese playing Football" (p. 77) is among the best; not so the "Child in Arms Smoking" (p. 96). "Crossing a River" (p. 103) is characteristic.

F. J. GOLDSMID.

The History of the Struggle for Parliamentary Government in England. By Andrew Bisset. (London: Henry S. King & Co., 1877.)

THIS is a most disappointing book. The outlines of the story are so firmly and distinctly traced, and there is so little to find fault with in the more weighty parts of the conclusions arrived at, that it is painful to have the events set forth, not in the manner of a grave writer of history, but in the angry and bitter style of the pamphlet-writers of the Regency. It is irritating enough when books the main contention of which is foolish or false are written in this manner, but then such things are not worth reading, and no man need burden his mind with their ideas, or his shelves with their material forms; but it is doubly provoking when an important contribution to literature is made

* Markham's *Abstracts of Survey Reports, &c., in India for* 1873–74. Printed and published by order of H.M. Secretary of State for India, in Council, 1876 (p. 7).

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offensive by a display of party spirit, which can only be pardoned, if it can be forgiven at all, in those who have themselves lived in and suffered from the political convulsions of which they write. The war between the king and the Parliament has left an ineffaceable mark upon the political and social character of Englishmen. It seems to have been the not very remote cause of much that has happened since in this country and America. The present writer fully believes that if the great controversy had not been fought out in the seventeenth century, when men's minds, whatever their political convictions or personal morality may have been, were filled with deep religious faith, England would have been unable to withstand the shock of the new ideas to which the eighteenth century gave birth, and that, if she had not taken the lead in revolution, she would almost certainly have followed in the track of France, and uprooted all her institutions in a wild endeavour after ideal political justice and social equality. If this conclusion be correct, no amount of thought or investigation can be too great to spend on that most extraordinary and fruitful time, but it should ever be remembered that the thoughts and hopes of the Royalists and the Independents cannot possibly be as our thoughts and hopes, and that, though their acts still affect us in almost every moment of our lives, the causes for which they were content to die have become mere matters of history, and it is as little reasonable now to import party spirit into the narrative as it would be to tell "the tale of Troy divine" with a strong bias in favour of Priam or Agamemnon.

Mr. Bisset seems to have no great love for the institution of Monarchy. On several occasions he speaks with just praise of the noble spirit that animated the great barons before the Wars of the Roses swept away their power, and he is careful to point out the undoubted fact that many of the most determined of the Commonwealth men, such as Adrian Scrope, Miles Corbet, Henry Nevill, and John Lisle, "were men belonging to the families of the old Plantagenet nobility." Of an admiration for democracy, in the sense in which the term is commonly used in newspapers and in conversation, we find no trace. His point of view seems to be that power should rest in the hands of the cultured classes, and it would seem that much of the hate which he bears to the first two Stuarts arises from the fact that their policy, though so weak that no part of it was ever carried to a successful issue, was based on the same lines as that of Richelieu—the great master of evil statecraft. We doubt very much whether James or Charles ever really entertained any deliberate intention of rendering the English gentry powerless. It requires far deeper political insight and a much greater power of abstract thought than we could attribute to either of these weak men, to lay a plan such as this—a plot which, to be successful, must take a number of years to bring to maturity, and which would require so many seeming concessions when on the way to accomplishment. We believe the explanation of their conduct to be much more simple. They had acquired—how it matters not, at the present moment, to trace—a notion as to the authority of kings, absolutely contrary, not only to the mediaeval idea, which was in many respects much the same as that of a modern Conservative, but also to that held by the great body of thoughtful Protestants over whom they ruled. This conviction they held in absolute simplicity of heart. It was not an opinion they tried to believe and wished to propagate because it told in their own favour, but a part of their mind-furniture which they could not so much as conceive themselves to be without. They had not any objection to Parliaments; nay, we fully believe Charles I. spoke the truth when he expressed a regard for them, and stamped upon his coins the well-known legends setting forth that he would preserve the Protestant religion, the laws of England, and the liberties of Parliament; but the Parliament which he and his father were willing to tolerate and even to cherish was a body in all things subservient to their own wills; which should vote taxes at the royal pleasure, and not officiously meddle in the higher affairs of State; which could fitly be dealt with only by the inscrutable intellect of an anointed king. That this superstition was ever widely prevalent in England, beyond the immediate circle of the Court and the theologians and preachers who were influenced by the king and his minions, we do not believe, but, though the disease was not widely spread, it was so frightfully dangerous as completely to justify the acts of those who endeavoured to stamp it out.

Mr. Bisset's account of Strafford's trial is highly condensed, but still contains some superfluous passages. In our opinion he succeeds in justifying Pym in the line of action he felt it his duty to follow. It was impossible that Strafford should live and England gain, or regain, her freedom. We doubt, however, whether Strafford was consciously an enemy of his country. That such a man as he should serve Charles out of affection is a supposition too monstrous to be entertained; that his actions were the result of mere selfish ambition we do not ourselves believe. It seems far more probable that his deliberate attempt to deprive his country of liberty and to set up a mere tyranny in its room was the result of the conviction that Absolute Monarchy was the best form of government that could be attained. Hobbes and many other honest men in those days held similar opinions, and the experience of popular government that men had then before them was of so vague and imperfect a nature as to render the paradox worthy of some respect.

The account of the military events which rapidly followed the great Earl's death is honestly told, and in such a manner as to make the facts cling to the memory, but it is interspersed far too often with violent and bitter words against the Royalist leaders. As a party the Cavaliers deserve little sympathy, and some of the commanders—Prince Rupert and the Marquis of Montrose, for instance—were guilty of crimes which, if they had been committed by Fairfax or Cromwell, would have been detailed at length in every school history; but it is unworthy of so grave a subject to be for ever giving way to indignation. The facts should be told in full, and then it is far better to let them speak for themselves without angry comment.

Mr. Bisset's sympathies are entirely with the Parliament against the king, and afterwards with the Independent army against the Parliament. In this view of the case we entirely agree with him, but there are some things in his contention hard to be understood. He seems to hold that Pride's "Purge," by which the semi-Royalist members were expelled from the house, was an act justified by the necessities of the case (ii., 297). Here we have no doubt he is in the right, but surely the line of argument by which such a violation of the privileges of Parliament can alone be defended is a full justification of Cromwell for afterwards expelling what remained of the Parliament when it had become an absolute clog on English freedom. These two acts of military violence must stand or fall together. We believe them both to have been done in pure singleness of heart as the best thing possible for the country in very peculiar and trying circumstances. We can well understand one of Royalist sympathies, or one who has an extreme reverence for law, written or traditional, denouncing both these deeds as crimes of a deep dye, but it passes our comprehension to make out how Mr. Bisset can, as we understand him to do, consider the deed of Pride a necessary act of policy, and then speak of the dissolution of what remained of the Parliament by Cromwell as "a great crime committed by a great man" (ii., 183). This is the more extraordinary as Mr. Bisset is almost always scrupulously fair to the Independent leaders. Though given to hard words, and, as we think, sometimes unfair in imputing motives, he speaks more accurately of Ireton than any other modern writer we have read. Of General Harrison even—though he evidently holds the notion which Sir Walter Scott has so unfairly propagated in *Woodstock*, that he was a wild fanatic—he speaks with sympathy. That his was not merely the vain fanaticism of a successful man was unhappily proved by his tragic death. After the Restoration none of the king's judges had less reason to hope for mercy than he, but he met his death—the horrible high-treason punishment, the details of which we dare not print (see *Trial of the Regicides*, 4to, 1660, pp. 56-282)—with a calm heroism which reminds us of the early Christian martyrs. "Death," he said, "was no more to him than a rush;" and so, indeed, it seemed from the manner in which he suffered.

Bad as was the government of the two first Stuarts, and little as their private characters appeal to our respect or sympathy, it is surely unfair of Mr. Bisset to attribute to them crimes of which they have not been proved guilty. We know that he thinks James I. murdered the Gowries, and that there was no plot at all against the monarch's life. It is just possible that it may have been so; but, as far as we can read the evidence, it seems almost certain that a real plot against the king's life or liberty was laid. As the question must be admitted to be still full of doubt and obscurity it is

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surely unfair to speak of "the murder of the Earl of Gowrie and his brother under the most infamous and disgraceful circumstances by James VI." (ii., 302). James's character is, in fact, painted altogether far blacker than evidence warrants. The darker crimes of which he is accused rest on very slender authority; and when we remember that in the sixteenth and seventeenth centuries reckless charges of the foulest nature were made against some of the best and purest of mankind, we should be careful how we take up with unproven gossip of this kind against a very weak and foolish person, who, from reasons in some measure at least beyond his own control, made a very bad king to his adopted country.

EDWARD PEACOCK.

NEW NOVELS.

Diana, Lady Lyle. By W. Hepworth Dixon. (London: Hurst & Blackett, 1877.)
Black Spirits and White. By F. E. Trollope. (London: R. Bentley & Son, 1877.)
The Woman that shall be Praised. By Hilda Reay. (London: Samuel Tinsley, 1876.)
Transcriptions from Italian History and Romance. By Mrs. St. John-Brenon. Part I. (Dublin: McGee, 1877.)
Kismet. By Mrs. Newton Sears. (London: Remington & Co., 1877.)
Archie's Sweetheart. By Ellen Mulley. (London: Remington & Co., 1877.)

MR. HEPWORTH DIXON may, we think, on the whole, be congratulated on his new venture. It must have struck a good many people before now that his powers were much more suited to novel-writing than to the composition of history or travels. There is far less room in a novel for the sins of style which have always been his most annoying fault, and the imaginativeness which he undoubtedly possesses is here clearly in place. *Diana, Lady Lyle*, is certainly very far from a faultless book, and there is occasionally a great strangeness in the language of the characters, who are, besides, apt to tremble on the verge of blank verse. But there is distinct and undoubted interest in the story—interest which floats the reader well over the difficulties of detail, and lands him triumphantly at the end. The early Virginian scenes (Diana is a daughter of the famous colonial house of Randolph) are excellent; and the sketch of the abolitionist General Cridge, scholar, conductor on the Underground Railway, soldier, and ambassador, is flattering enough to compensate, we should think, for the glowing eulogies of the opposite and less fortunate side. Sir Leonard Lyle's Yorkshire servant, Joe, is, indeed, a nuisance, and quite unlifelike, and the villain of the piece, a Dutchman yclept Simon Slokk, is painfully stagey. But Mr. Dixon is as yet young at his new work, and it would be unfair to be too exacting with him. Anything which keeps his hands from English history and American social heresies is to be welcomed; especially when the anything takes the form of a novel which is a very long way indeed from being bad or dull.

The first impulse of the reviewer on taking up *Black Spirits and White* will probably be to complain with the Lady of Shalott that the curse has come upon him. We have long foreseen that a deluge of spiritualism in novels was inevitable, and after not a few dropping showers, it seems that the deluge is at last upon us. It is only fair, however, to say that the interest of the book, which is considerable, is very little affected by the mischievous nonsense (Mrs. Trollope fully admits that it is mischievous nonsense) which forms part of its subject. We do not think that it is quite equal to *A Charming Fellow*, either in subject or in the interest of the several characters; but notwithstanding this it is a lively and readable novel, and shows a good deal of the all-round attention to character which distinguished its predecessor. Such interest as there is may be said to be divided between the part of a certain Sarah, Lady Lowry—of agricultural extraction, pink and white exterior, and very detestable disposition—and the finding of a will in which this amiable young person conceives herself to be probably interested. It is in the matter of the finding of this will that the spiritualism chiefly comes in. We could very well have done without it, and we could also have done without the principal medium, Oenone Balassopulo, a Greek damsel, who is in the main irritating. But the faithfulness to nature of the amiable Sarah would make up for many shortcomings.

Miss Reay has dedicated her book "to the memory of her revered grandparents," and there is, certainly, nothing in it to which those venerable persons, however fastidious they might have been, could have objected. We cannot, indeed, ourselves greatly admire her conception of a hero; for a gentleman who informs a young lady, whose affections he is coxcomb enough to think are fixed upon him, that he has proposed to her cousin because of the bad treatment which that cousin has met with from her and her family appears to us an intolerable snob. But as the moral obviously is that young ladies should not maltreat their cousins, we suppose that the proceedings may possibly be justified in the eyes of those who exalt morality above manners. In other respects the tale is most harmless. Persis Langton, the heroine, is really attractive enough, although, beyond the possession of an angelic temper and "a very indifferent nose," she has no marked characteristics. There is another heroine, Magdalene Carmichael, who has a flavour of romantic adventure, to make up, we suppose, for the rather milk-and-water Persis.

We confess to having augured badly of Mrs. St. John-Brenon's *Transcriptions* from the eighth line of the first page. Such a singular medley of Latin, Italian, and English as "Mark Antonio, Mario, Luke, Severus, and Pompeo," argues an unfortunate confusion of mind and taste. The stories themselves do not fail to confirm this impression. The history of Bianca Capello is in this part only begun, but there are two complete tales of Italian tragedies. This sort of thing demands powers of handling of a rather unusual kind. The second and longer of the two is the same savoury history of Caterina Canacci and Veronica Cybo which Mr. Trollope gave us some years ago in *All the Year Round*, and has since reprinted. Once telling was, we think, quite enough for it. The other tale, which is brief to bareness, does not redeem the part.

It would be idle dogmatism to assert that there never was a more unreadable novel than *Kismet*; we have only to say that within our experience, which is tolerably large, we have not met such a one. We have, indeed, read *Kismet*, but only in the strength of an ancient and unquenchable resolve never to be beaten by any novelist in this matter. In a certain fearful looking-back upon this perusal we remember that the book deals chiefly with the household affairs of a certain Lord Cecil, who is sometimes called "the Earl," and sometimes "the Baron," but usually "the nobleman." His wife, whom Mrs. Sears calls "Lady Millicent," has before her marriage very unceremoniously jilted Mr. Vavasour St. Laurence, and it must be obvious to the meanest capacity that a gentleman with such a name would instantly swear and duly accomplish dire vengeance. A vista of pistol-shots, faintings, trials for murder, lunatic asylums, and so forth, represents accurately our remaining memories of the book. Its oddest feature is the nomenclature. Among other things Mrs. Sears informs us that Muriel is a foreign—indeed, an Italian—name. Perhaps in the intervals of composing future *Kismets* she might look up the story of Muriel Rose of Kilravock, and convince herself that this pretty name is hereditary in no less British a family than that of Campbell.

Archie's Sweetheart is an odd medley of prose stories and minor verse. The verse is very minor, and we will say no more about it. But the prose stories, with an exuberance which sometimes comes perilously close on vulgarity, and a certain queer ruthlessness which betrays youth, are not altogether bad of their kind. Miss Mulley can, in her way, tell a story, which is a good deal more than everybody can do, and we see no reason why she should not, with perseverance and chastening, some day tell a good story well.

GEORGE SAINTSBURY.

CURRENT THEOLOGY.

A Commentary on the First Epistle of St. John. By William Edward Jelf, B.D. (Longmans.) The posthumous publication of this volume will give cause for regret that Mr. Jelf did not leave behind him more work of the same kind. It is not, indeed, quite a "spiritual" commentary on the "spiritual" Apostle, but it is—what in treating of the writings of St. John is even more necessary, as the basis and starting-point of exegesis—an exact and careful analysis of the language of the Epistle. The peculiarity of the Johannean writings is that along with the most profound and far-reaching truths is found so much that at first sight looks like mere repetition or tautology. Here care and accuracy are needed in tracing out the finer distinctions of the thought. The first step must be grammatical, laying down the precise sense of mood and tense, article and particles; the second step logical, estimating the exact bearing and relations of the thought. For all this process Mr. Jelf was especially well fitted, both by his grammatical training and experience, and also by the logical character of his mind. The dogmatic deductions are such as might have been expected from the known opinions of Mr. Jelf. The expression which they assume is somewhat dry and unattractive, but we cannot doubt

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that they were quite honestly formed from what seemed to be the data supplied by exegesis. Throughout the whole book there is not, to the best of our belief, a single obscure or ambiguous phrase.

St. John's Gospel, Described and Explained according to its Peculiar Character. By Christoph Ernst Luthardt. Translated by Caspar René Gregory. Vol. I. (Edinburgh: T. and T. Clark.) *Commentary on the Gospel of St. John.* Translated from the second French Edition of F. Godet, D.D., by Frances Crombie and M. D. Cusin. Vol. I. (Edinburgh: T. and T. Clark.) These works are already too well known in England to need any lengthened notice. They are naturally classed together, as they present much the same kind of merits and the same kind of defects. Both are laborious, thoughtful, and conscientious works, and marked by a considerable degree of good sense and sober judgment. They are not, however, the works of men specially distinguished by fine scholarship or by terse and happy expression. The external evidence is, in both cases, rather perfunctorily handled. Nor can much value be attached to the dicta of either writer upon the criticism of the text. On the other hand, both are well read in the general literature of the subject. Both have bestowed much thought and pains upon the consideration of historical and critical objections. Dr. Luthardt has an especially conscientious and useful chapter on the language of the Gospel, and another on the characters mentioned in it, that is good, but has not those fine and delicate touches that would be found, *e.g.*, in Dr. Newman. The translations are about up to the mark to which we are accustomed in Messrs. Clark's series of German theology (the general series we mean, not the translation of Meyer, which is of a higher quality). But it is hard to naturalise successfully works like these. The English student is still looking anxiously to Cambridge for an exposition (or, we hope we may say, expositions) of St. John which should be at once really classical and really national.

A Commentary on the Epistles and Gospels in the Book of Common Prayer, extracted from the Writings of the Fathers of the Holy Catholic Church anterior to the Division of the East and West. By a Lay Member of the Church; with an Introductory Notice by the Dean of St. Paul's. (Parker.) These unpretending volumes seem to us quite the best of the kind with which we are acquainted. They are superior to other more elaborate compilations just because they do not attempt so wide a range, and because they are confined to a few patristic commentaries of acknowledged excellence. The selections are taken chiefly from St. Chrysostom as representing the Eastern Church, and St. Augustine as representing the Western. On the peculiar excellence of these writers the Dean of St. Paul's has some good remarks in the Preface.

"To all the more recent modes of exposition, whether in the Middle Ages or in more modern times, they present a contrast which must strike every reader. It is the contrast between an analytical examination of the language and arguments of Scripture from the outside, and the outpouring of mind and thoughts which have been animated, informed, and kindled by the substance, the purpose, and the spirit of the sacred books. There is in these writers a kind of living contact of their whole being with the inspired words, which is almost peculiar to their age of the Church; they seem instinctively and without effort to regard passages of Scripture as we do the language which meets us with power and interest from real and present life. . . . . This is the secret of their excellence and value as commentators."

We should be quite prepared to endorse this; but at the same time it should be remembered by those who have to deal with exposition that the two methods supplement each other, and that neither can be rightly dispensed with. Spiritual insight is much, but it is not all; and though St. Chrysostom combined with it fine scholarship and great exegetical powers, the same cannot be said quite without qualification of St. Augustine.

Thirty-two Years of the Church of England, 1842-1874. The Charges of Archdeacon Sinclair, edited by William Sinclair, M.A., Prebendary of Chichester, &c. With a Preface by Archibald Campbell Tait, D.C.L., Archbishop of Canterbury, and an Historical Introduction by Robert Charles Jenkins, M.A., Hon. Canon of Canterbury. (Rivingtons.) Archdeacon Sinclair's literary executors have done wisely in publishing this collection of his Charges—still more wisely in presenting it as a work of representative and historical interest. A Scotsman by birth, he possessed exactly those qualities of temper and intellect which are most characteristic of the Church of England, in which he so long held perhaps the most characteristic office. Discharging with unusual efficiency his "archidiaconal functions," and, what was still more important, directing and stimulating the action of the National Society, so that it is mainly due to him that Church schools were what they were on the eve of the Education Act of 1870, he may be said, not only to have summed up and embodied the past history of the Church, but to have left his own mark upon its present and future. It makes it, however, the more difficult to discuss the strength and weakness of Archdeacon Sinclair's utterances that they are the strength and weakness of the great institution with which he so entirely identified himself. If we judge them according to the moral dignity of the speaker as shown in them, there can be no hesitation in our admiration: it would be difficult to name another man who had played so well the part of moderator in an age of controversy—of controversies as to which he was not afraid to form and put forward a practical judgment of his own. But if we treat him as a figure in history, and leave history to pass judgment upon the cause to which he gave his life, then the best that can be said of him is that both as moderator of half a diocese and as adviser on educational subjects to the National Church he fought well and bravely in a losing game. There was a time when loyal English Churchmen habitually held that the system of the Church of England was perfect: there was a certain amount of question among them as to what that system was; but no one looked beyond the limits of the four seas—scarcely beyond the Tweed—for a guide to what it should be. Hooker had prepared the way for this state of things; James I. had almost realised it; from the Restoration it remained securely established down to the date of the early *Tracts for the Times*, and of Gladstone's *Church and State*. But when a man like Hurrell Froude learned to thank even the Puritans for maintaining that there *was* a divinely-appointed ideal of a Christian Church, to which "every particular or National Church" was bound to conform itself—when historians of the schools of Niebuhr and of Palgrave taught educated men at once to discern the identity of principles, and to allow for the diversities in their application, in ancient and in contemporary history—when, not least, railways made a tour in Scotland or on the Continent an habitual recreation for the well-to-do, instead of a unique event in the life of the wealthy—then men who read their Bibles when their Prayer-books were useless began to remember that it is written "What, came the Word of God out from you, or came it unto you only?" And when they have learnt what that meaneth, it is impossible to make them forget it. It would be dishonest for them to try. And while thus it became inevitable that the compromises of 1559 and 1662, as to the standard of doctrine and worship of the Church, should be reconsidered, other causes—economical, social, and political—made it no less inevitable that its legal position and its traditional policy should be reconsidered too. Doubtless, it was good for Churchmen to be obliged to listen to the counsels of a sober conservatism like Archdeacon Sinclair's; but it was none the less necessary for them to ask what changes they needed, in the way of self-government, organisation, or decentralisation, when the maintenance of the exact *status quo* became impossible, being called in question by men hostile, or at least external, to the Church. In the question which Archdeacon Sinclair made especially his own, there is a contrast which must strike every reader between the time when the National Society cried "No surrender" to the demand of a simple "conscience clause," and the time when the Educational Union disguised under the name of a compromise a surrender like the acceptance of the "Cowper-Temple Clause." Is it certain that a more conciliatory policy at the earlier date would not have secured more favourable terms at the later?

The Lord's Prayer no Adaptation of Existing Jewish Petitions. Explained by the "Light of the Day of the Lord." By the Rev. M. Margoliouth, M.A., LL.D., Ph. D., &c. (Bagster.) An oracular book, of which we confess that a great portion—that which deals with prophecy—is beyond us. But occasionally the oracle allows itself to be tested, as, *e.g.*, on pp. 101, 102, and then it is found to be very wanting indeed. It is the old story of a collision between objective science and subjective notions of what ought to be. Dr. Margoliouth is confident in his own inspiration; he has decided that the Doxology must be genuine, and the laws of textual criticism naturally go to the wall. There are two ways in which his book might have been interesting and useful—if it had taken the form of a monograph, in the style of Tholuck's on the Sermon on the Mount, or if it had contained a careful critical examination of the supposed Jewish parallels. An estimate may be formed of its value from the first point of view when we observe that the word ἐπιούσιος is represented simply by "daily" (the Latin equivalent for which is given as "supersubstantialis"), and not only is it otherwise passed over without comment, but it is made the text of a mystical disquisition, in which "daily" and "to-day's" is opposed to "to-morrow's." The reader will remember, what Dr. Margoliouth appears not to know, that "crastinus" was a translation of ἐπιούσιος that had important support in antiquity. On the second head the author may perhaps have something to say. And, so far at least as liturgical parallels go, he has probably an easy task in showing that they are later than the Prayer itself. But for the detailed proof of this the world must wait until the appearance of a forthcoming volume on the Jewish Liturgies and an annotated Commentary, which is to entirely supersede the Speaker's.

The Catholic Epistle of St. James. A Revised Text, with Translation, Introduction, and Notes Critical and Exegetical. By Francis Tilney Bassett, M.A. (Bagster.) When a writer undertakes to run counter to the views of the great majority of critics, he should sit down and count the cost well beforehand. We cannot say that we think Mr. Bassett has been successful in his attempt to prove—(1) that the author of the Epistle which goes by the name of St. James is the Elder James, the son of Zebedee; (2) that it was addressed in the first instance to Jews as yet unconverted to Christianity. His criticism strikes us as of the kind which strains out a gnat and swallows a camel. The indications on which he relies are slight and vague; and, on the other hand, he gets far too easily over such a text as ii. 1. It is rather strange that we should find no discussion of the word "Catholic" as applied to the Epistle. We ought not, perhaps, to be surprised that the "Laodicean" Catalogue is assumed to be genuine. The commentary on the text seems to be careful, and may be of some use.

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NOTES AND NEWS.

We understand that Messrs. Henry S. King and Co. will publish in May next a work on *Pessimism*, from the pen of Mr. James Sully. The author takes an historical survey both of optimism and of pessimism in their unreasoned and reasoned forms, and seeks to account for the genesis of these opposed doctrines of life. He also subjects the pessimistic systems of Schopenhauer and Hartmann to a critical examination, and proposes, on a hedonistic base, another answer to the question of the worth of life and of progress than that supplied by these writers.

Lieutenant-Colonel James Baker, brother of Sir Samuel Baker, who has been for some years resident in Turkey, has an important work on that country in the press, which will shortly be published by Messrs. Cassell, Petter and Galpin, and will form a companion work to Mr. Mackenzie Wallace's *Russia*.

Messrs. Macmillan and Co. will publish shortly *The Meda Maiden and other Poems*, a new volume by the Earl of Southesk, author of *Jonas Fisher*.

Messrs. Hurst and Blackett have in the press two new volumes from the pen of Major Charles Loftus. They are called *My Life from* 1815 *to* 1849, and will comprise an account of the author's career, in completion of his former interesting reminiscences entitled *My Youth by Sea and Land*.

The same publishers will also shortly issue a new book of travels called *Across Central America*, by Mr. Boddam Whetham, the author of *Pearls of the Pacific*.

We called attention not long ago to a valuable work on the Russian Monasteries, a book which created no small stir last year in Russian ecclesiastical circles. Its author, Dmitry Ivanovich Rostislavof, died at Kazan on March 2. His works, which are numerous, were all published anonymously. The first appeared (in Russian) at Leipzig in 1864, and discussed the "Ecclesiastical School in Russia." It was followed by *The White and Black Clergy in Russia*. At that time it was difficult for the Russian press to handle such subjects, but the difficulty was diminished by the law of April 6-18, 1865, and Rostislavof was enabled to publish his books in Russia. After criticising the "Ecclesiastical Law-Reforms and the Canons of the Church," and discussing the mutual relations of "Bishops and Presbyters," he turned his attention to the Russian Religious Houses. His articles entitled "Our Monasteries" appeared first in the Moscow *Besyeda*, a monthly magazine, and were then expanded into the work which, when it was published last year, attracted general attention—*An Attempt to Investigate the Possessions and Revenues of our Monasteries*.

The *Russische Revue* contains an article on *Das Wolostgericht*, giving an account of the working of the District Courts of the Russian Peasants, the Volost being a group of village communes. The statistics of "Russia's Export Trade in 1875" are continued. And the Siberian explorer, Alexander Czekanowski, gives an interesting account of his "Lena-Olenek Expedition," which is preceded by a biographical sketch, from which we learn that he was born in 1832, in the Government of Volhynia, his father being of Polish, his mother of German, origin. After studying at Kief and Dorpat, he took a share in the Polish insurrection of 1863, which led to his being sent to Siberia. There he devoted himself to science, and in 1873 he commenced the explorations of Northern Siberia which led to such valuable scientific results. In 1876 he visited St. Petersburg, and was preparing to commence another exploring expedition when his health gave way, and on October 30 he committed suicide.

Prof. F. Wüstenfeld has completed his autolithographic edition of El-Bekry's *Geographical Dictionary*, in 864 pages. The work of writing it for the (lithographic) press must have been a severe labour, and it must be admitted that the edition is a marvel of clearness, and far pleasanter to the eye than a *printed* Arabic book. Prof. Wüstenfeld has added an excellent index, which will obviate the trouble caused by the author having arranged his articles in the order of the Maghraby alphabet.

Messrs. Bickers and Son have purchased the copyright, &c., of Rousselet's *India and its Native Princes*, and are about to issue it in five-shilling parts. Each part will contain sixty pages and thirty-two illustrations, and Part I. will be ready on May 1.

It has been known for some time that Prof. Friedrich is at work upon a truly comprehensive history of the Vatican Council. The first part of his work is already in the press, and may be expected to appear in the course of the summer. It will contain, or, rather, will introduce, the great Catholic scholar's exhaustive "Vorgeschichte." Many documents of the first importance, which have never hitherto been published, will appear in the first part. P. Neusser, of Bonn, is the publisher.

Dr. C. A. White, formerly State Geologist of Iowa, U.S.A., has been appointed Palaeontologist to the United States Geological and Geographical Survey of the Territories, under the direction of Prof. Hayden, in the place of the late Mr. F. B. Meek.

Messrs. Griffith and Farran have in the press a little work entitled *Artizan Cookery, and How to Teach it*, by a pupil of the National Training School for Cookery at South Kensington.

A new story by Mrs. Oliphant, entitled *Mrs. Arthur*, will presently appear from the press of Messrs. Hurst and Blackett, as well as *Winnie's History*, a novel by Mrs. M. C. M. Simpson.

M. H. Sauvaire has contributed to the *Comptes Rendus* of the Oriental Congress at Marseilles some interesting translations from the *Multaka-l-abhur*, a celebrated Mohammedan (Hanafy) law-book, and the *Mejma'a-l-anhur*, a commentary on the former. The translations relate to "La Donation entre vifs (*Hébah*)," "La Rapine (*Ghasb*)," and "La Taxe des Pauvres (*Zakah*)."

M. Sauvaire is also, as we understand, about to publish a translation of an important Mohammedan treatise on Metrology, by Eliya, Archbishop of Nisibin in the eleventh century, from a rare MS. in the Bibliothèque Nationale. It will probably appear in the *Journal* of the Royal Asiatic Society.

A proposal to reduce the week from seven days to five, and, further, to rename the days, comes to us from Australia. Mr. H. K. Rusden, the author of this scheme, enunciates his view in a paper on the Week in the last volume of the *Transactions* of the Royal Society of Victoria, where he expresses the opinion that while reducing the number of the days in the week it would be a good opportunity to discard the present pagan names, and to substitute Oneday, Twoday, Threeday, and Fourday for them—Sunday to be called Goodday. The author is very sanguine as to the success of his proposal, and answers the plea of impracticability with the remark that "the week itself was actually altered by the Romans, Greeks, and many other peoples; and, in fact, as there is no record of any attempt to alter the week having ever failed, the allegation of impracticability is so far proved to be utterly baseless."

The new edition of Sir William Muir's *Life of Mahomet* is called an abridgment; but for popular reading it is every whit as good as the 1861 edition in four volumes. The reduction to one volume has been effected by the omission of most of the notes, and of all the references to original authorities, together with the chapters on the pre-islamic history of Arabia, the text remaining unaltered. The type and paper are excellent. It is unnecessary to refer to the contents of the work, since they are substantially the same as in the former edition. The many merits and the grave faults of Sir William Muir's biography have been so frequently discussed of late that further criticism is superfluous.

The most important original articles in the *Revista Contemporanea* for January and February are, in January, a classical sketch, entitled "Las Transformaciones," by E. Castelar, which provokes inevitable comparison with Maurice de Guérin's *Le Centaure*; but the florid eloquence and exuberant fancy of the great Spanish orator are hardly as well suited to such themes as is the severe and chastened style of the French writer. Two articles by F. Lastres on "The State of the Old Prisons of Madrid," and the reforms contemplated, are full of interest. The fine arts are represented by two well-written articles on "The Primitive School of Painting in Flanders," by J. Fastenrath. Romance and poetry are adequately set forth. It may amuse some to read a Spanish opinion on the effect of the action of the Lord Chamberlain on the theatres, in the "London Correspondence" of the number for January 15.

The Civil Tribunal of the Seine has lately had a singular case before it. The heirs and executors of M. de Montalembert brought an action against Father Hyacinthe for publishing in the *Bibliothèque universelle* of Lausanne a posthumous work of Montalembert's entitled *L'Espagne et la Liberté*. This manuscript was given by the author to Father Hyacinthe before the rupture of the latter with the Catholic Church, and while he was still named in Montalembert's will as one of his executors. When Father Hyacinthe left his convent, Montalembert struck out his name as one of his executors, but did not revoke the authorisation to publish *L'Espagne et la Liberté* after his death. Father Hyacinthe availed himself of this authorisation, and now he is accused of infringing the rights of the heirs, and the Court has decided against him. Though the question as to whether Montalembert really intended Father Hyacinthe to retain the right of publishing his work is manifestly open to discussion, it is nevertheless certain that the anger of the family arises mainly from the fact that this work contains the most violent attacks against the doctrines now triumphant in the Catholic Church, against Papal absolutism, religious persecutions, the Roman Jesuits; in a word, Montalembert attributes the ruin of Spain to Catholic fanaticism. There is one chapter especially — chapter xiii.—which Montalembert had consented to suppress at the instance of M. Dupanloup and — strange to relate—of M. Guizot, and which Father Hyacinthe has restored in its integrity. It is devoted to the Jesuits of the *Civiltà Cattolica* of Rome, who are the apologists of all the crimes of the Church, and threaten modern society with new persecutions, and who, in M. Montalembert's words, "prennent chaque jour à tâche d'outrager la raison, la justice, et l'honneur." He pours out the vials of his wrath on those Catholics who have claimed liberty for themselves, and, when once they have obtained it, disown it, curse it, and would fain refuse it to all mankind besides:—

"Ce ton de faquin et de pédagogue ne convient ni à des religieux ni à d'honnêtes gens. Cela est peut-être parfaitement orthodoxe, mais j'affirme que cela est parfaitement malhonnête. . . . Chère et sainte liberté! Malgré les sots qui la blasphèment et malgré les méchants qui la souillent, elle sera toujours le meilleur remède à tous les maux, comme la plus belle récompense de toutes les vertus. Dussé-je passer pour un vieux radoteur, pour un triple sot, ou, ce qui est pire, pour un triple hérétique, ce sera là jusqu'à mon dernier soupir le cri de ma conscience et de mon cœur."

Now that all Catholics, even Montalembert's former friends, the Broglies, the Falloux, the Dupanloups, think and speak like the Jesuits of

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the *Civiltà Cattolica*, it is easy to understand the fury which has been aroused in them by this posthumous publication of the stern verdict from the lips of a man of honour which is here pronounced against them.

On March 20 was celebrated, at Munich, the fiftieth anniversary of the day when Prof. L. Spengel, the well-known Greek scholar and editor of various works of Aristotle and Plato, took his degree of Ph.D. A congratulatory address in Latin was presented to him by his former pupils, among whom we may mention Profs. Friedländer of Königsberg, Usener of Bonn, Christ of Munich. From several gymnasia of Bavaria deputations were sent to Munich, and numerous scientific treatises were dedicated to the veteran scholar on the occasion.

Ritschl's edition of the comedies of Plautus is to be continued by some of his pupils, whom he had himself engaged, in the latter years of his life, to help him in his task. A new recension of *Trinummus*, by Ritschl himself, is to appear first, and the next in order will be a new edition of *Casina*, by Löwe, of *Epidicus*, by Götz, and of *Truculentus*, by Schöll. New editions, founded upon new MS. material, or on new collations of MSS., are also announced of the Sentences of Publilius Syrus, and *Tertulliani libellus de spectaculis*. These works are all to be published by the firm of B. G. Teubner, of Leipzig.

The Imperial Hof- und Staatsbuchdruckerei, of Vienna, has published an important work, *Die Alphabete des Erdkreises*. It contains upon its fifty-six splendidly-printed folio pages an almost complete synopsis of all the alphabets of the globe, ancient and modern, arranged in alphabetical order. There are the cuneiform characters, which occupy more than three pages; the Japanese alphabet, filling four pages with its several species; the numerous alphabets of ancient and modern India, beginning with the characters of the Açoka inscriptions (third century B.C.); there are not even wanting the Albanian, Cherokee, Himyaritic, and other little-known alphabets. The Phoenician alphabet, the mother of all the European and most of the Asiatic systems of writing, is represented very fully, with all the more important variants occurring in the inscriptions. The history of the German alphabet is illustrated by a series of interesting tables showing its gradual development from the Latin. It is a matter of regret that the hieroglyphic characters have been omitted.

FOREIGN REVIEWS OF ENGLISH BOOKS.

Bancroft, H. H. Native Races of the Pacific States. *Literarisches Centralblatt*, February 3.
Darwin, C. Effects of Cross and Self-Fertilisation in the Animal Kingdom. *Jenaer Literaturzeitung*, March 24. By H. Müller.
Grove, G. Geography. *Revue Critique*, March 10. By Ch. Clermont-Ganneau.
McLennan, J. F. Primitive Marriage. *Nuova Antologia*, February.
Neubauer, A. The Book of Hebrew Roots, by Ibn Ianâh. *Literarisches Centralblatt*, February 3.
Trevelyan, G. O. Life and Letters of Lord Macaulay. *Literarisches Centralblatt*, January 27.

THE LATE MR. WALTER BAGEHOT.

Mr. Walter Bagehot, the eminent editor, author, and political economist, died on Saturday last, at the same early age as the late Prof. Cairnes, having reached only his fifty-second year. He was educated at University College, and graduated with distinction in the University of London, in which he was lately examiner in Political Economy. He was known to the public chiefly as editor of the *Economist*, and by his books and essays; but he was also a partner in a bank, and was thus one of four remarkable men of letters in this century who have also been English bankers—Samuel Rogers, the poet, Grote, the historian, and Sir John Lubbock, making the other three. As editor of the *Economist*, Mr. Bagehot was the successor of its founder, the late Right Honourable James Wilson, whose son-in-law he was. He conducted that journal with consummate ability, and raised it to the first rank, both as a financial and as a political authority. He might, doubtless, have augmented his fortune by lending adroit support from time to time to particular financial and commercial speculations, but no line of the *Economist* ever showed the smallest favour of the kind, and it did honour to the English press under his management, alike by its absolute integrity and impartiality and by its intellectual calibre.

As a political economist Mr. Bagehot belonged to the older deductive school, but his recent essays in the *Fortnightly Review* mark an epoch in the history of English political economy by abandoning the ground hitherto claimed by the leaders of that school for their method and doctrines. It is not many years since Mr. Lowe affirmed that "political economy belongs to no nation, is of no country, and no power can change it." Mr. Bagehot, on the contrary, emphatically limited the application of the postulates of the *à priori* and deductive method to England at its present commercial stage. And within this limit he further circumscribed and qualified what he termed "the fundamental principle of English political economy," by assuming only "that there is a tendency, a tendency limited and contracted, but still a tendency, to an equality of profits through commerce." Thus circumscribed, the principle can no longer serve as a foundation for the superstructure erected upon it, which is built on the assumption that the tendency is so effectual, and so arithmetically true and exact in its operation, that every shilling of cost to which every producer is put by any special tax or burden is nicely recovered, with neither more nor less than ordinary profit, in the market. Besides the essays referred to, and the numerous articles which he wrote in the *Economist*, Mr. Bagehot contributed to economic literature an excellent work on banking and the money-market, under the title of *Lombard Street*. He was the author, also, of a work entitled *Physics and Politics*, which embodies a series of ingenious, though rather fragmentary, essays on the natural history of political society.

The work which displays in the highest degree both the original powers and some of the peculiar characteristics of Mr. Bagehot's mind is his *English Constitution*, which is unquestionably entitled to a place among English political classics. It is not without a tinge of cynicism, but it undoubtedly brings to light principles overlooked in all previous works on the Constitution, and which must be admitted by the disciples of Mr. Mill as qualifying to some extent the doctrines of that great writer's *Representative Government*. One of the curious practical contradictions which, Mr. Bagehot has pointed out, the political history of England gives to political theory is that the 10*l.* householders who, under the Reform Act of 1832, formed the bulk of the constituency were, above all classes, the one most hardly treated in the imposition of taxes; so little did representation secure especial care for their interests.

Although of the Liberal party, Mr. Bagehot was, by disposition and cast of thought, what, for want of a more appropriate word, we must call an aristocrat in political opinion and feeling—a Whig, not a Radical. In his *English Constitution* he speaks of the order of nobility as useful, not only for what it creates, but for what it prevents, and in particular as preventing the absolute rule of gold, "the natural idol of the Anglo-Saxon," who is "always trying to make money," and who "bows down before a great heap, and sneers as he passes a little heap." If Mr. Bagehot did not himself bow down before the great heap, he was a little disposed to sneer at the little heap. Thus in *Lombard Street*, speaking of the democratic structure of English commerce as preventing a long duration of families of great merchant princes, he says "they are pushed out, so to say, by the dirty crowd of little men." And in the discussions which arose out of the agitation for a reform of the Irish law of landlord and tenant, he could not conceal his scorn for little farms and little properties in land, such as form the main foundation of the prosperity of France.

Mr. Bagehot unsuccessfully sought at one time a seat in Parliament, but with all his political sagacity, knowledge, and talent, he was scarcely qualified to make a considerable figure in the House of Commons; for, although he might have made an administrator of a high order in a public office, he remarkably exemplified the essential difference between the qualifications of a writer and those of a speaker. The position that actually fell to him in life was the one he was best fitted for, and it was one really more honourable and more useful than that of many eminent members of Parliament. T. E. Cliffe Leslie.

NOTES OF TRAVEL.

The greater portion of the first number of the Berlin *Zeitschrift der Gesellschaft für Erdkunde* for this year is occupied by an exceedingly important paper by Dr. Nachtigal on the peoples of the basin of Lake Chad and the surrounding regions, combining the results of his investigations from 1869 to 1874. The remarkable movements and intermixture of races in this part of Africa, which are traced in detail in the paper, are illustrated by an elaborate ethnographical map of Kanem, Bornu, and the Chad shores and islands. In the same number Dr. Junker contributes from Khartum a description and chart of the lower Sobat river, from its confluence with the Nile upward to the Egyptian station of Nasser, distant 186 miles by river. During his stay at Khartum, shortly after his return from a journey in Sennaar, this traveller took advantage of the opportunity which presented of a steamer being sent thence to visit the outpost on the Sobat, with the result that we have now for the first time an approximately accurate description and chart of a large part of this important tributary of the Nile. The station of Nasser is probably the Dongolowee camp referred to by Colonel Long in his *Central Africa*, which he visited in December, 1874, and of which he gives a hazy description under the name of Boul Boul or Manshiah, estimating its distance from the confluence at 300 miles. Beyond this point no European has yet penetrated. At Nasser Dr. Junker learned that at a short distance higher up stream the Sobat divides into four arms, or is formed by four tributary rivers named, from N. to S., the Addura, Nikuar, Gélo and Abuál, and that the first of these is navigated by native canoes for a distance of forty or fifty days' voyage upward.

In a letter to the *Daily Telegraph*, dated from Ujiji, August 7, 1876, Mr. Stanley relates how he has apparently solved the long-vexed problem of the Tanganyika, by circumnavigating it as completely as he did the Victoria Nyanza, and by carefully exploring the Lukuga Creek on its western shore, which Cameron believed to be the outlet of the lake. After making a careful survey of the Lukuga for some miles beyond the barrier of vegetation at which Cameron halted, he concludes that this is not, and has never been, the outlet of the lake, and that at present the Tanganyika has no overflowing river. The Lukuga is situated in the only break that occurs in the hills surrounding the lake, and is a broad channel filled for some miles upward by the waters of the Tanganyika, then crossed by banks of mud and ooze enclosing stagnant pools edged round by impenetrable growths of cane and papyrus, and terminating at about nine miles from the lake in a channel in which the water distinctly flows westward towards Rua and the Lualaba. Mr. Stanley so far confirms Cameron's opinion that a current flows from the lake into the Lukuga, in having observed that the lake-water is daily pressed against the vegetable-barriers by the south-east wind, and that on the wind subsiding it returns in part to

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the lake. The mud-barriers he supposed to be the result of the opposing action of the lake-winds and of the feeble current of a formerly inflowing river Lukuga. The waters of the lake, he believes, have gradually risen so as to fill up the channel of the former Lukuga river, leaving only the creek and the small tributary streams to mark the place of its channel, and if this rising continues the Lukuga channel will indeed become the outlet of the Tanganyika. Though Mr. Stanley's view that the lake has never overflowed by the Lukuga is perhaps open to question, especially since, on Captain Burton's showing, the Tanganyika is subject to considerable changes of level; yet his observations on the increase of the general level of the lake and its progressive gaining upon the land agree perfectly with the accounts gathered by Cameron of its gradual enlargement. If it be accepted that the Tanganyika has never had an outlet, a difficulty remains in accounting satisfactorily for the freshness of its waters; but here Captain Burton's note that "they [the natives] complain that its water does not satisfy thirst, and contrast it unfavourably with that of its rival, the Nyanza," and that "it appears to corrode metal and leather with exceptional power" (*Lake Regions*, p. 139), may be quoted to show that its waters differ to some extent from those which would be found in a reservoir with a constant overflow.

THE latest intelligence of Prejevalsky has been received through the medium of the Governor-General of Turkestan up to the beginning of November. General Kaufmann, by telegram dated December 21, reports that this traveller was at Korleh near Kara-shar, had been well received by the Kashgarians of that place, and was to start for Lob-nor on November 2.

REVIEWS AND MAGAZINES.

THE *Monthly Packet* lays claims on an unfailing *clientèle* of readers, and asserts a ready welcome in schoolroom and boudoir. How much history, by the way, do not Miss Yonge's Cameos teach? and the papers on Prehistoric History seem designed to do like good by stealth. Of course "*Magnum Bonum*, or Mother Carey's Brood," is the *pièce de résistance*, but "The Last Victoria Cross" and the Translation from Turgenieff will not lack approving readers.

IN the *Day of Rest* the Rev. John Hunt contributes papers on Bernardino Ochino and his insensible withdrawal from Catholic tenets to the adoption of Evangelical doctrines; and there is a touching story of "A Night in the Snow." One of the best papers, however, is a legend of the early Christian Church in the seventh century—"The Crown of Glory"—which explains why to this day the cap of the Friesland women is still worn with broad gold bands or stripes across the forehead, as if to hide something. *Good Words* contains a new version of the Death-Chaunt of Reyner Lodbrog, by Dora Greenwell; and a sketch of St. Dominic and his age, by Principal Tulloch. Captain A. H. Markham continues "Our Life in the Arctic Regions," introducing the reader to mock moons, Christmas *menus*, and Royal Arctic Theatricals. Prof. Williamson discusses Yorkshire geology, and Dr. Tristram throws light on the ornithology of the Mauritius, with some account of the discovery there of the Dodo ten years ago, by Mr. George Clark. *Good Things* (Strahan and Co.) is a very good March number, with a stirring continuation of "The Cavalier Cousins," and one or two more stories of equal interest. There is another instalment too of "Charles Kingsley" by H. Hurdis, telling new tales of his untold charities and making good the gypsies' faith that he went to heaven on their prayers. Besides these we have two more chapters of "From Rugby to the World's End," a lively, natural story; and we take it not amiss in the editor of a magazine for boys that under the head of "M'Alister Dominus" he gives us chapter and verse, and details, about the Senior Wrangler for 1877. The *Sunday at Home* has the first part of Mr. J. T. Wood's popularised account of the city of Ephesus, with Diana's Temple, the Tomb of St. Luke, and the inscriptions of the Odeum. "Pictures of Jewish Life," and "Sketches of the English Bible" are both good; and a motto essay, "Tandem," is made the most of. The strong point of this number, however, is Paxton Hood's account of the life and preaching of Rowland Hill, which is extended over five instalments. In the *Leisure Hour* we are most drawn to the sketch of "Augustus Raymond Margary" and his journey from Shanghae to Bhamô, which in its details fully justifies the high praise of Sir Rutherford Alcock. Another paper gives a sketch of the life and writings of Rob Don, the Bard of Sutherland a century ago. Some of his elegies evince much force and pathos. The author of "Episodes in an Obscure Life" suggests "New Helps for Hospitals" out of his recent experience of Hospital Sundays; and Gustave Masson gives a lively sketch of the now defunct Rainbow Tavern, so long the headquarters of the French colony in London in the reigns of William III. and Queen Anne. In the *Sunday Magazine* we draw attention with special alacrity to an article called "The Ministry of Birds," in which Mary Harrison describes the experience of the farmers across the Channel in the matter of the preservation of small birds, and establishes Michelet's propounded conviction "that the bird can live without man, but the man cannot live without the bird." The Rev. John Gibb has a short sketch of Gregory of Nazianzus, and H. A. Page gives an interesting account of a gratuitously-maintained Medical Mission in Bell Street, Edgware Road, London.

BESIDES these we have received this month the *Canadian Monthly* and the *Penn Monthly*, the former containing some specially good articles—one of them a stirring narrative of "Roy Campbell's Night in a Cedar Swamp," and another on "Swift and Stella," by Louisa Murray, No. 2. Two samples of "Horace for Ladies" in the shape of parodies of the "Pyrrha" ode of the first book will amuse those who do not resent such profanation; but there is more food for *bona fide* amusement in F. R. Barrie's operetta, "Captain Vivaine," the songs in which are arranged to familiar airs, and the plot of which turns on the rivalry of a settler's daughter and an Indian princess for the governor of the English fort. The *Penn Monthly* has a second of Dr. Dresser's "Three Lectures on Art Museums," in which he traces the progress of these as far back as 1851, and follows the course of the Central School of Design from Somerset to Marlborough House, and thence to temporary buildings at South Kensington, resulting in the present South Kensington Museum, with its library and travelling branches. The article contains much instruction in a compendious form, and able exposition. Other noteworthy papers are a very downright argument against "Phonetic Spelling," conducted with much ability and experience; and a sensible survey of the Forestry question, in which the writer advocates the setting out of small forests, not by Government, but by individual owners and forestry associations and joint-stock companies.

FROM the Societies in Friends' Schools we have received the February number of their *Natural History Journal*, which evinces industry and research.

PUBLICATIONS OF THE RUSSIAN HISTORICAL SOCIETY.

SINCE 1870 the Russian Historical Society has turned especial attention to the publication of documents relating to the reign of the Empress Catherine II. Quite lately the society has published vol. xix. of its works, exclusively devoted to the diplomatic correspondence of the English envoys and ambassadors at the Court of Russia from the commencement of 1770 to the end of 1776, forming the continuation of vol. xii., where this correspondence broke off at the letter of Lord Cathcart to John Murray, Esq., dated December 22, 1769.

In the present volume special interest attaches to those documents which show the relations of England towards the war between Russia and Turkey. The Empress Catherine having ascertained from the despatch of Count Chernisheff, the Russian envoy in London, that the English Government intended employing every effort to influence the Turks towards peace, wrote to M. J. Panin as follows:—

"Beware lest those madcap Englishmen entangle you on the first occasion in an imaginary peace which you must avoid. The best thing you can do is to beg them not to meddle with such a burning question. Our friends and enemies are alike jealous of the advantages which, as they fear, we may obtain, and the mere acquisition of a foot of territory on the Black Sea would be sufficient to excite the jealousy of the English, who are as petty and as like shopkeepers now as they have always been."

In Lord Cathcart's despatch to the Earl of Rochford of January 7, 1770, the English envoy gives a characteristic description of "the principal actors upon this scene"—Count Panin, De Salderne, Count Grégoire Orloff, Count Schuvaloff, the Counts Zachary and Ivan Chernisheff, beginning, of course, with the Empress, whom Lord Cathcart describes as follows:—

"Her Majesty possesses a most enlightened intellect, quick thought, never-failing decision, great firmness, and a most praiseworthy aptitude for availing herself of any useful information, and of respecting persons of worth, no matter where she may find them."

Vol. xix. also contains documents relating to the Countess Bamberg (Princess Tarakanova), and the revolt of Pugacheff, whom the Empress ironically terms "Monsieur le Marquis Pougacheff," but these present no particular feature of novelty or interest.

All the documents comprised in this volume are taken from the London archives of the State Paper and Foreign Offices. 253 documents are contained in vol. xii., and 288 in vol. xix., making altogether 541 documents of the correspondence of the English envoys at St. Petersburg during the reign of the Empress Catherine II.

SANTIAGO DE COMPOSTELLA.

NOT more than seven days' journey from London by way of Paris, Bordeaux, and thence by one of the Pacific Company's magnificent steamships to Coruña, stands, on its mountainous site, the to Englishmen little-known city of Santiago de Compostella, the Rome, or the Jerusalem, of Spain. Take it all in all, Santiago is one of the most curious and strikingly situated cities I have ever seen. Like Siena, it is tumbled about upon lofty hills, but instead of being surrounded by the rich fields of fertile Tuscany, it is hemmed in by bare rolling moors covered with brown heather and russet fern, from which, now and then, protrude huge boulders of dark grey granite. Like the Jerusalem that now is, Santiago is a Holy City and nothing else, and as it owed its original existence to the possession of the relics of St. James, so it continues to exist now solely by the vast but now impoverished ecclesiastical establishments which grew up around them. Nothing but its being a vast reliquary can account for its being what it is. No commerce-laden river flows near it, there is no fertility of soil, no charm of position. From the midst of wild, windswept moors, dark, damp and dreary, like those of Cornwall or Dartmoor, its vast grey-granite towers and pinnacles rise up in solitary grandeur, and its deep-toned, ever-speaking bells, heavy with the reminiscences of the past, sound forth over a howling wilderness which reaches to the very walls. Though the granite, especially in wet weather—and there is much rain at Santiago—is of too dark a tint for perfection of colour, yet nothing can be more

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striking than the view of the huge cathedral and surrounding palaces and convents, when seen from the environs. Perched high up upon mountains, the hills nevertheless stand round about Santiago even as they stand round about Jerusalem. Amid its wild, heathery moors, the very *rococo* richness of the over-ornamented exterior of the cathedral, wrought as it all is in granite, does from its utter incongruity and unexpectedness add to, rather than diminish from, the general striking effect of the whole. We pardon the rudeness of the carving of a capital or doorway in a small parish church in Cornwall on account of the difficulty of the material employed. Yet, here we have a granite cathedral of the first class with carvings executed to a nicety, and in quantity absolutely superabundant. The great church stands on the steep sides of a hill, and the ground below it slopes down to a small brooklet, on the further side of which the wild moorland begins at once. Its main features consist of a nave, transepts, and choir proper, with radiating chapels around it, all in the round-arched, or what we should call the enriched Norman, style of architecture. In the nave and transepts there are simple round arches with a lofty clerestory without windows above, and a simple vaulted barrel roof. The work of these portions is all original, but the effect of the clerestory is spoiled by an ugly late wooden gallery with balustrades. The Coro, as is almost always the case in Spanish cathedrals, extends across the transepts and occupies several bays of the nave—a plan which may be seen at Norwich. It is fitted up with stall-work of richly-carved dark wood, and has two over-gorgeously decorated organs, one on either side. The choir proper has its originally simple arches overlaid and encrusted with additions of barbaric richness, but the general effect of the profuse gilding, the precious marbles, the exquisite brass screens and pulpits, and the candlesticks of solid silver, is magnificent in the extreme. Over the high altar is a huge painted image of the patron saint, St. James, said to have been carved in the twelfth century. In the nave are numerous confessionals like those in St. Peter's at Rome, which so affected the Puritan-bred novelist Hawthorne, with inscriptions in different languages inviting pilgrims of different nations—"Pro linguâ Gallicâ," "Pro linguâ Hungaricâ," and the like. The greatest glory, however, of the church, which alone would render it worth while to undertake a journey to Santiago, is the wonderful series of three portals called, and rightly, "La Gloria," of which a cast exists in the South Kensington Museum. Scarcely a nobler entrance can be found in the world. It was executed in the thirteenth century by one Maestro Mateo. The material is granite, the work marvellously fine. Over the central door is a large figure of the Saviour with angels, saints, and prophets, and the side pillars rest on grotesque heads of great power and expression. The aureole around the Saviour's head is gemmed with large crystals. The sculptures around the right-hand doorway represent the blessed in charge of serene angels, and the wicked tormented by fiends. One big devil, who is biting off the heads of two of the wicked at once, is a marvel of force and expression. This extraordinary portal originally opened to the outer air, but it is now enclosed within a Renaissance front—a piece of barbarism which at any rate preserves the better and earlier work from decay. Much of the ancient colour is still left upon the figures and interlacing ornaments, and adds greatly to their effect. The only other ancient front, which opens into a small *Plaza* at the entrance of the Rua de Villar, with its two tiers of windows and enriched window-arches, bears a very striking general resemblance to the entrance of the Church of the Holy Sepulchre at Jerusalem. To the left of this front is the noble cloister, of late date indeed, but Gothic in feeling, and to the right rises the huge bell-tower. The bells of Santiago are very musical, and have that depth and richness of tone which is characteristic of the South of Europe, where the bells differ as much from those of the North as the climate does from that of England. The "ting-tang" of a cheap modern church is an impossibility in the South.

Greville J. Chester.

SELECTED BOOKS.

General Literature.

Hall, Fitzedward. On English Adjectives in *-able*, with special Reference to *reliable*. Trübner.

Michiels, A. L'Art flamand dans l'est et le midi de la France. Paris: Renouard. 10 fr.

Schetky, John Christian, Sketches from the Career of: Ninety Years of Work and Play. Blackwood. 7*s*. 6*d*.

Sir Philip Sidney's Complete Poetical Works. Ed. A. B. Grosart. Chatto and Windus. 18*s*.

History.

Krug-Basse, J. L'Alsace avant 1789. Paris: Sandoz et Fischbacher. 7 fr.

Mariette-Bey, A. Deir-el-Bahari. Documents topographiques, historiques, et ethnographiques, recueillis dans ce temple pendant les fouilles. Leipzig: Hinrichs. 80 M.

Perrens, F. T. Histoire de Florence, depuis les temps antiques jusqu'en 1313. Paris: Hachette. 22 fr. 50 c.

Pierre, E. Histoire des assemblées politiques en France du 5 mai 1789 au 8 mars 1876. T. 1. 1789–1831. Paris: Baudry. 7 fr. 50 c.

Physical Science.

Nicholson, H. A. Ancient Life-history of the Earth. Blackwood. 10*s*. 6*d*.

Pfeiffer, L. Monographia Heliceorum viventium. Vol. 8. Fasc. 4. Leipzig: Brockhaus. 6 M. 50 Pf.

Philology, &c.

Buchholtz, H. Priscae latinitatis originum libri III. Liber 2. Berlin: Dümmler. 3 M. 60 Pf.

Brugsch-Bey, H. Drei Fest-Kalender d. Tempels v. Apollinopolis Magna in Ober-Aegypten. Leipzig: Hinrichs. 20 M.

Rabbinovicz, K. N. Kritische Uebersicht der Gesammt- u. Einzelausgaben d. babylonischen Talmud seit 1484. München: Rosenthal. 3 M.

Erzaehlung, die 15., der Vetâlapantschavinçati. Sanskrit-text m. Uebersetzg. u. Anmerkgn. v. H. Uhle. Dresden: Wolf. 1 M. 50 Pf.

CORRESPONDENCE.

REPRINT OF SHELLEY'S "ALASTOR."

London: March 24, 1877.

In reference to Messrs. Reeves and Turner's note of this day, permit me to give, what they have not done, the exact facts of the case. As stated in my letter of the 10th inst., I called at Messrs. Reeves and Turner's shop in the Strand, and had some conversation with one of the firm—with which I know not—on the subject of Mr. Forman's edition of Shelley then in preparation. Among other matters I mentioned the *Poetical Essay*, of which it is no reproach to the eminent publisher to say he had never heard, and said that I trusted a copy might be found before the completion of Mr. Forman's edition, so as to be included in it. I even added that, if I myself were fortunate enough to meet with a copy, it would give me much pleasure to place it at Mr. Forman's disposal. The gentleman I addressed thought this a very handsome proposal on my part, and, to mark his appreciation of it, opened his drawer and showed me a bibliographical treasure of no common interest. This was a reprint—a facsimile one, as well as I remember—of the rare *Alastor* volume, so rare, indeed, that Mrs. Shelley, in her Preface to the *Posthumous Poems* (London, 1824), states that "the difficulty with which a copy can be obtained is the cause of its republication." I may here mention that the Library of Trinity College, Dublin, contains a copy of this interesting volume, the only one of the original editions of Shelley's Poems which, if I remember rightly, it possesses. The reprint of *Alastor* shown me by the gentleman at Messrs. Reeves and Turner's establishment was copiously, and I have no doubt instructively, annotated by Mr. Forman, but was limited to an impression, I believe, of some thirty or forty copies only, for private circulation among his and Messrs. Reeves and Turner's personal friends. I said in a laughing way that I regretted I was not of the number, but that, as a sort of irregular volunteer skirmishing on the flank of the grand *corps d'armée* of drilled Shelleyan critics, I thought I had some claim to a copy. I think so still; and if Mr. Forman, even at the eleventh hour, will deign to admit me among the forty immortals of his new Academy and present me with this interesting badge of membership, he may protest against my "bills" as much as he pleases. I must not forget to say that I promised to send some of those "bills" to Messrs. Reeves and Turner for Mr. Forman's use. This it appears I did, strangely enough enclosing them in "the envelope" so liberally presented to the editor of the Academy by the enterprising publishers.

With regard to Mr. Forman's innuendo about the *Echo* for May 13, 1872, I must frankly admit that I do not understand it. In the course of the week, however, I hope to unravel the mystery; and if so, I must crave your indulgence once again, particularly as Mr. Forman asks for some explanation.

D. F. MacCarthy.

ON THE NAME OF GOD IN BASQUE, &c.

Bayonne: March 9, 1877.

Prince Bonaparte's letter, in the Academy of the 3rd inst., treats four different questions on which I beg permission to give your readers some explanations.

The first point in the aforesaid communication is the name of God in the Basque language. I agree perfectly with Prince Bonaparte in so far as he regards the various local forms of the name as all derived from *Jaungoikoa*, the one general and primitive term; I admit, too, the sense "the Lord of the high," or rather "of above," as being the more probable. But the possible translation "the Lord *of the* Moon" seems to me not yet sufficiently justified, and I maintain as better my amendment "the Lord Moon." The latter sense is much more natural and probable, and is more in conformity with the phonetic peculiarities of the language, as Prince Bonaparte himself recognises. Moreover, the question was fully considered in a paper of mine, reprinted from the *Revue de Linguistique* of Paris (t. iii., 1870, pp. 294–305), *Le mot Dieu en Basque et dans les langues dravidiennes*, the conclusions of which are not overthrown at all by Prince Bonaparte's arguments. Strabo's testimony appears to me to prove very little in the matter, and it seems hard that I should be called an enemy of the Basques because I say that their ancestors may have been worshippers of the Moon. How many peoples, then, would have [illegible] among modern scholars! The phrase "o[illegible] the Moon," about which Prince Bonaparte is right in reproaching me, is not mine; it was added, not by me, during the printing, and only in order to make the passage clear to general readers, [illegible] acquainted with philological terms and dis[illegible].

Besides this, contrary to Prince Bo[illegible] opinion, I am not yet convinced of th[illegible] origin of the modern Basques. The et[illegible] proofs of Humboldt and others seem [illegible] insufficient. This original is possibl[illegible] bable, but it has not been yet demons[illegible] problem is a very important and com[illegible] will demand a long time before bei[illegible] solved.

The third point in Prince Bon[illegible] the authority of native students a[illegible] Here, too, I cannot agree wi[illegible] Duvoisin and Canon Inchauspe [illegible] competent writers on the Labourdi[illegible] tine dialects of the Basque; if they c[illegible] an actual fact, the sense of a word, [illegible] term, the construction of a senten[illegible] certainly bow to their decision. I[illegible] discuss purely scientific questions—[illegible] origins, historical and linguistic p[illegible] tions to other languages—their opi[illegible] successfully combated by any Eur[illegible] One may be an excellent grammar[illegible] bad linguist. I find myself, from [illegible] view, far less competent in my c[illegible] guage than many an English, Ger[illegible] and I should never oppose Noël-[illegible]

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vin, and other classical French grammarians, to men such as Schleicher, Whitney, Max Müller, Ascoli, when they treat of scientific problems. Very few Englishmen are as well acquainted with English and English dialects as Prince Bonaparte himself.

As to my "Essay," I will await Prince Bonaparte's remarks before answering his criticism. I think, however, that if I am apt, according to him, to mislead anyone, it is only on particular facts or on secondary points. My general theory is too well established for it to be completely swept aside, even by authorities such as Prince Bonaparte.

JULIEN VINSON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 2.—2 P.M. Royal Institution: General Monthly Meeting.
3 P.M. Musical Association: "On Music in Cathedrals," by W. C. Barrett.
TUESDAY, April 3.—8 P.M. Photographic: "The Nitrate Bath," by J. Spiller.
8·30 P.M. Biblical Archaeology.
WEDNESDAY, April 4.—7 P.M. Entomological.
8 P.M. Microscopical. Archaeological Association.
8 P.M. Society of Arts.
THURSDAY, April 5.—8 P.M. Linnean.
8 P.M. Chemical: "On the Discrimination of Crystals by their Optical Characters," by Prof. N. Story Maskelyne.
FRIDAY, April 6.—8 P.M. Geologists' Association.
8 P.M. Philological: "On Comparative Teutonic Philology," by H. Sweet.

SCIENCE.

LORE AND LEGENDS OF ASTRONOMY.

Astronomical Myths; based on Flammarion's "History of the Heavens." By J. F. Blake. (London: Macmillan & Co., 1877.)

THERE is a singular charm in the fancies entertained by men of old times respecting the heavenly bodies. In studying their strange notions we find astronomical and antiquarian ideas pleasingly intermixed. The thought that in the remotest ages to which our survey of the history of man extends, the same orbs which adorn our skies shone in the same way, and moved in similar paths, real or apparent, brings us into closer connexion with past races, while suggesting very forcibly the permanence and stability of the heavenly bodies, and the shortness of the era in which the life of our race has been cast, compared with the eras measuring the life of a planet, of a solar system, of a system of such systems. Astronomical Myths, the indistinct records which have been handed down to us of old astronomical systems, also have an historical interest, because most of them can only be rightly interpreted when the date to which they belong has been determined, a problem sometimes of considerable difficulty, but whose solution may often be of extreme historical importance. Precisely as the careful study of the moon's motions in recent times, by enabling astronomers to calculate very exactly the epoch of every important solar and lunar eclipse within historic times, and the true path of the moon's shadow in the case of solar eclipses, has led to the determination of the true dates of several important events recorded by ancient historians; so the determination of the true significance of ancient astronomical ideas and observances may serve to throw light on questions which have long perplexed the historian.

It is a somewhat disappointing feature of the book before us that a considerable portion of it is devoted to subjects which cannot properly be described either as Astronomical Myths or as appertaining to the "History of the Heavens" (Flammarion's name for the work). This remark applies to large portions of the chapters on "The Cosmography and Geography of the Church," "Legendary Worlds of the Middle Ages," "Time and the Calendar," and "The End of the World." Leaving these portions without further comment, we proceed to examine those parts of the work which are more correctly described by the English or French title.

The opening chapter on "The First Beginnings of Astronomy" should be read in connexion with the third, fourth, and fifth chapters, on "The Origin of the Constellations," "The Zodiac," and "The Pleiades" (the last added to the work by the translator, from Mr. Haliburton's well-known researches). It is singular how many independent circumstances point to the year 2170 B.C., or thereabouts, as that to which the earliest exact astronomical records must be referred. Not, indeed, that that year can be considered, as some mistakenly assert, to mark the beginning of astronomical observation. Men cannot have recognised the necessity for a definite epoch of reference in matters astronomical until observations had been continued for many years, perhaps for many centuries. Astronomy must have been well advanced, too, when it became possible either to select suitable sky-marks, so to speak, or, having selected them, to determine their true astronomical relations. We may reasonably believe on *a priori* grounds, and the direct evidence points strongly to the conclusion, that the epoch of reference selected by astronomers was the time when the Pleiades were centrally divided by the equinoctial colure—or, *quam proxime*, 2170 years before the Christian era. But certainly the choice of such an epoch implies a considerable advance in astronomical knowledge, and many years of previous observations. It is, indeed, possible that the old astronomers selected an epoch already past, and calculated back for it, in which case the date just mentioned would be meaningless. But it seems far more probable that they selected one near at hand, and that as the time drew near when the Pleiades were to cross the equinoctial colure, they made special preparations for determining by direct observation the exact epoch when Alcyone, the *lucida* of the Pleiades, came to the meridian at midnight at the time of the autumnal equinox. We derive from the construction of the Great Pyramid of Ghizeh a strong argument in favour of that view. It has long been known that the slant passage directed due north in that pyramid has almost exactly the inclination corresponding to the position of Alpha Draconis, the pole-star of the time, when exactly below the pole (or, as it is technically called, at its lower transit) in the year 2170 B.C. Now, though this, too, may have been calculated back, it seems altogether more natural to suppose that the time for building the Great Pyramid was specially selected to correspond with the epoch when Alpha Draconis was thus placed. For then the slant passage directed towards that star, and formed gradually as the lower strata of the pyramid were laid, would be of most material service in orienting the pyramid, enabling the builders readily to detect and to correct any error they may have made at the outset.

But we derive further and very interesting testimony on this point from the constellations.

The forty-eight constellations used in Hipparchus's celebrated catalogue of 1,026 stars were undoubtedly derived by him in the main from the first founders of astronomy, though many among them may have been of far older origin. They do not enable us to determine what race were the inventors of astronomy. For Flammarion's attempt to prove that the Greeks borrowed the Cassiopeian group of constellations from the Indians proves in reality nothing. If, as Wilford assures us, the Indian constellation Antarmada agrees with Andromeda, Capuja with Cepheus, Casyapi with Cassiopeia, and Parasiea with Perseus, it is quite as likely that these Indian names are corruptions of Greek originals as that the Greek names are corruptions of Indian originals. Far more probably both the Indian and Greek names are corruptions of names given to these constellations by another nation. But, though the nation may not be indicated by the names of the constellations, we learn something of the date when the old constellations were formed, and of the latitude where the first observers probably lived. It is singular that Flammarion, in his remarks on the question of the latitude of the nation which formed the ancient celestial sphere, omits to notice the most important part of the evidence, which, indeed, I have never seen alluded to by any writer on this subject. Flammarion notes the great space around the South Pole in which none of the ancient constellations appear, and points out correctly enough that this vacant space indicates a nation living in latitudes far enough north of the equator to have seen none of the unconstellated stars. But he fails to notice that the vacant space is markedly eccentric, and that when we calculate back for the effects of precession in such sort as to make this space centric around the southern pole, we at once obtain the correct limits of latitude for the nation which invented the old constellations, and approximately the date to which the invention belongs. Let anyone draw a line a few degrees south of the southern limits of Piscis Australis, Sagittarius, Ara, Centaurus (including the Southern Cross, which undoubtedly formed the hind feet of the Centaur), Argo, and Cetus (I omit Eridanus as of unknown extension southwards, since its windings can be continued to any distance), and he will obtain a circle on the celestial sphere having a spherical radius of about forty degrees, its nearest pole lying where the South Pole was situated about 4,000 years ago. Thus the latitude of those who invented the constellations cannot have been more than two or three degrees further north than 40°, for the southernmost constellations would not have been visible in higher latitudes; nor can that latitude have been much further south than 40°, for large vacant spaces would have remained in the constellation-sphere of a nation in lower latitudes. It would be safer, however, to take a much lower than to take even a

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slightly higher latitude. Probably the true latitude lay between 38° and 40°. This corresponds with the statement of Aratus, quoted from the old astronomers (for every page of the *Phaenomena* shows that Aratus was not himself an observer of the heavens), that Ara is to be seen above the horizon for as many hours as Arcturus remains below the horizon. This relation has not been fulfilled since some 3,800 years ago, when the star Arcturus was 50° from the North Pole and the middle of Ara 50° from the South Pole. If, as is probable, the whole of Ara is meant, then the epoch must be placed four centuries farther back. Flammarion, by the way, appears not to have studied the *Phaenomena*, since he quotes none of the interesting allusions made by Aratus (who little knew their real significance) to the position of the constellations, celestial circles, and so forth. Thus Aratus says that the tropic of Cancer traversed the left shoulder of Perseus, passed near the head of Cygnus, the shoulders of Ophiuchus, and so on, lying through nearly half its circuit along the Milky Way—whence probably came the tradition that the Milky Way was the ancient course of the sun. This was the case rather more than 4,000 years ago. Grotius, it should be noticed, erred in asserting that the phenomena of Aratus can be assigned to no fixed epoch and to no fixed place. With the exception of a few which Aratus inserted from his own unskilful observations, all the phenomena will be found, when due correction has been made for the effects of precession, to correspond very satisfactorily with a latitude between 38° and 41° and an epoch about 4,000 years ago. It is noteworthy that when we make due correction for the effects of precession during the past 4,000 years the old southern constellation Argo is set on an even keel, instead of being tilted some 45° to the horizon as at present (when due south).

In the chapter on the Zodiac there will be found much curious matter relating to the same question, the evidence all tending to show that the epoch when the signs were first definitely formed must have been about 2200 B.C. There is one point in this chapter which needs correction. M. Flammarion says that, while the Chinese divided the zodiac into twenty-eight mansions, and the Egyptians, Arabians, Persians, and Indians also used the number twenty-eight, we find no sign of the number among the Chaldaeans. In point of fact, evidence has recently been obtained to show that the Chaldaeans used (if they did not invent) the week, making every seventh day a sabbath (the very word has been found in Babylonian inscriptions), and they derived this division of time from the moon's motion round the zodiac, whence it follows that they must in the beginning have divided the moon's zodiacal progress into twenty-eight daily portions. Doubtless we only lose sight of any reference to twenty-eight zodiacal mansions because the Chaldaeans quickly perceived the inexactness of the arrangement.

The chapter on "Astronomical Systems" does not present much that has not been very often repeated. But some of the mixed systems devised by the theologians of the Middle Ages are curious and noteworthy for the singular confidence with which they were advanced. In one the heavens of Jupiter and Saturn are supplied with Seraphim, Princes, Powers, Archangels, and Cherubim. Another shows beyond the crystalline the fixed heaven, "which, according to sacred and certain theology, is the dwelling-place of the blessed."

The chapter on "Eclipses and Comets" contains little that is new, and rather too much which has already appeared in M. Flammarion's *Marvels of the Heavens*. But perhaps the most disappointing chapter in the book is that on "The Greatness and the Fall of Astrology." In a book on Astronomical Myths a brief account of the methods by which astrologers made their predictions would not have been out of place, though, of course, of no possible scientific interest. But the greater part of the short chapter on "Astrology" is occupied by anecdotes and quotations illustrating the absurdity of the so-called science.

The chapter on "Time and the Calendar" will offend Sabbatarians, we fear, by indicating too plainly the partly astrological and partly astronomical origin of the week, the Sabbath, and Sabbath-rest.

Taken as a whole, this work is well worth reading. It contains much curious information, not very carefully arranged, and many interesting pictures from old books on astronomy and geography, in company with some drawings which are neither interesting nor artistic. It is overloaded, as are most French books of science, with pictures of imaginary scenes in the history of astronomy. Chaldaean shepherds, under a singularly hazy sky, draw diagrams in the sand; young Lippershey invents the telescope in a discouragingly narrow street; Copernicus, as his eyes close in death, receives the first copy of his book, while a person in a cowl looks gloomily on. But these pictures do no harm, except by adding a little to the price of the book; and some readers like them.

There are a few small errors in the work. Thus, at p. 4, the earth is said to rotate with a rapidity which brings a whole hemisphere of the heavens into view through the course of a single day and night, instead of twelve hours. It is perhaps not very surprising that a Frenchman should speak of "King Charles's Wain," but Mr. Blake should have remembered how the carrier in the first part of Shakspeare's *Henry IV.* says, "Charles' Wain is over the new chimney, and yet our horse not packed," and so forth. The name is really Churl's (or countryman's) Waggon. Mr. Blake has for the most part given his author's meaning correctly, but in future editions he should alter some passages. Astronomers talk of "Antares," not "the Antares;" "Eridanus," not "Eridan;" "Engonasin," not "Engonasis;" the precessional period is 25,868 years, not "25,9 × 20," whatever that may mean. Four of the twelve symbols of the zodiacal signs explained at p. 54 are incorrect. These matters may be of small importance, but they injure the effect of a work like the present, by suggesting uncomfortable doubts as to the writer's previous study of his subject. Such expressions as "Nations, whom, we have seen, cultivated," p. 25, and "too melancholy or lowly a position than would agree with the valiant hero," would also admit of being altered with advantage in future editions. Richard A. Proctor.

Arabic Primer: consisting of 180 Short Sentences containing 30 Primary Words, prepared according to the Vocal System of studying Languages. By General Sir Arthur Cotton, K.C.S.I. (London: Trübner & Co., 1876.)

This "Primer" consists of a preface, some introductory tables, and the 180 sentences mentioned in the title. With the preface we see no reason to quarrel. It tells, in not excessively ambiguous words, the objects of the book. In the "vocal system" a language is taught almost wholly by the ear. A few important words are chosen and combined in as many forms as possible. These the teacher pronounces and translates to the pupil, and the pupil repeats them after him: "About fifteen hundred words are heard and uttered in an hour." The pupil thus acquires a small list of words which he knows thoroughly well how to pronounce and how to combine. He is to learn this from his teacher, and not to attempt the foreign character "till after the language has been acquired through the pupil's own letters, so far as they are required; but as little use is to be made of the eye as possible throughout the course." As he proceeds, he gradually increases his stock of words. Such a system obviously applies only to learning to speak the language, and only to such pupils as can obtain the help of a teacher, who should be a native. To learn to write a language or to attempt to teach oneself by such a system would be absurd.

Understood, then, that Sir Arthur Cotton's *Arabic Primer* is only meant to teach one to speak modern Arabic, with the help of a teacher, it will be necessary only to enquire how far it fulfils this end, without concerning ourselves with the question whether a pupil can ever thoroughly master a language by such a system, or whether it can only produce a slipshod "gift of the gab."

The tables which Sir Arthur Cotton has prefixed to his 180 sentences represent vaguely the alphabet, pronouns, numerals, months, days of the week, and seasons. Now, we imagine, perhaps wrongly, that these tables were inserted for some purpose. They could hardly be intended for the edification of the teacher, and must, therefore, be supposed to be meant for the pupil's assistance, at first by means of the Roman letters, afterwards by the Arabic. In a "Primer" intended to teach one how to speak a language, it is obvious that pronunciation and its written representative, transliteration, are of the first consequence. Sir Arthur Cotton seems inadequately to appreciate this, or his Primer would hardly present the chaos of various pronunciations and of inconsistent spellings that it has been our misfortune to struggle through. We find first the various sounds of prolonged *feth* in bê, tê, hâ, rê, zâ, hê, &c., represented by the same letter (ạ). On the next page (11) we find *ya*, which should in consistency be similarly represented. Short *feth* is repre-

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sented by *a* and *e* quite vaguely: thus on p. 10 we have *sherib* (*sharib* on p. 22 and 25) and *kasrah* and *zhadid* (= jedîd); on p. 12, *madda* and *tanwin* and *waslah*; on p. 13, *ellathi* and *antuma*; on p. 15, *et-tanwīn*, *el-kitāb* and *al-kutub*; on p. 20, *alzhumāah aththalāthā*, &c. The plural of faṣl is rightly given as fuṣūl; but the Arabic has two fet-hahs! So much for the vowels in the *Arabic Primer*, of which we will merely remark that they seem to have been arranged for Sir Arthur Cotton by an inmate of a deaf and dumb asylum. The consonants are no better. *'Eyn* is called "guttural long *a*" "as in 'mast,'" and is represented by ā: in other words its sound is unknown to Sir Arthur Cotton. But it is needless to go further: our copy is marked throughout with mispronunciations and inconsistent transliterated forms. The orthographic signs, too, are explained in such a way that they cannot possibly produce anything but a feeling of mystery in the pupil's mind.

Of the other tables, and, indeed, of the whole of the introductory matter, we would observe that it has apparently been collected from some grammar of classical Arabic; for a large number of the forms quoted are not used in modern Arabic.

The list of thirty "primary words," which is the key-note of the book, presents the singular and prominent misprint of "gut" for "eat," as a rendering of *akal*. In the same column the Arabic word for "bread" is written with *feth*, but transliterated *chubz*; on the very next page it is written once with *feth* and thrice with *damm*. In the 180 sentences we find the same inconsistencies that were noticed in the Introduction, the same happy vagueness about the words, and the same dottedness about the *'eyns*, with the addition of a pleasing uncertainty as to whether the final *hê*, called *tâ marbûtah*, should have points or not. The sentences are full of misprints, many of a very important nature, which we would attribute rather to carelessness in the MS. than to any on the part of the printers, who are noted for their accuracy. The sentences themselves are fairly well chosen, such as any teacher could write out in an hour for his pupil. The use at so early a period, however, of various forms of the verb besides the "primary" form, and the plurals of nouns, will, we fancy, somewhat confuse the reader.

This kind of verbal criticism may seem trifling, but it is the only form applicable to the book. Sir Arthur Cotton has set himself a very simple task, requiring no spark of inspiration, nothing, in fact, but a knowledge of the language and ordinary carefulness in writing for the press. As we have sufficiently shown, he has failed in his task. The book, whether from ignorance or carelessness, is little else than a series of blunders and misprints, and can only mislead the learner. STANLEY LANE POOLE.

SCIENCE NOTES.

ZOOLOGY.

The "Challenger" Expedition.—A letter from Professor A. Agassiz published in the last number of *Silliman's American Journal of Science* gives some information as to the proposed distribution of the labour and honour of working out the unrivalled mass of material collected during the cruise of H.M.S. *Challenger*. As far as we are aware, nothing has been made public on the subject in this country, and it seems somewhat strange that our first information should come from the other side of the Atlantic. According to Prof. Agassiz, the following groups have already been assigned to the naturalists named:—Fishes, Dr. Günther; Annelida, Dr. McIntosh; Crinoids, Sir W. Thomson; Comatulidae, Mr. H. Carpenter; Echini, Prof. Agassiz; Ophiuridae, Mr. Lyman; Polyzoa, Mr. Busk; Actinozoa, Mr. Moseley; Hydrozoa, Dr. Allman; Spongida, Sir W. Thomson and Dr. O. Schmidt; Radiolaria, Prof. Häckel; and Foraminifera, &c., Mr. J. Murray. Other groups have not yet been allotted, but will probably be given to the zoologists who undertook the same departments in working out the *Porcupine* collections.

The "Valorous" Expedition.—The Royal Society have published the Reports on the biology and physics of this cruise (*Proceedings*, xxv., pp. 117–237). It will be remembered that when the Admiralty determined to send H.M.S. *Valorous* to Greenland as a store-ship to the Arctic Expedition of 1875, Dr. Gwyn Jeffreys volunteered his services as naturalist, and secured the services of Mr. H. P. Carpenter as assistant. The latter took special charge of the physical observations, which are here reported on by his father, Dr. W. B. Carpenter, while Mr. Gwyn Jeffreys treats of the biological results. He has himself worked out the Mollusca, and has been assisted in the other groups by Mr. Norman, Dr. McIntosh and Profs. Allman, Duncan, and Dickie. The *Valorous* collections contained no less than 339 species of marine animals, of which 126 had not previously been recorded from Davis Straits, and both the biological and physical results will be of special value as a connecting link between the observations of the *Challenger* and those of the *Alert* and *Discovery*. We are glad to hear that the working out of the collections of the latter ships is already in progress, and hope soon to be able to give further particulars.

Mr. Elliott on Cats.—We are happy to learn that Mr. D. G. Elliott has at last determined on the publication of his *Monograph of the Felidae*. The work will be published by the author in folio, and every species will be represented in beautiful coloured plates by Mr. Wolf. These will be of more than usual interest, as that admirable animal-draughtsman has now given up the illustration of scientific works in favour of oil-colours.

Madagascar.—A second part of MM. Milne-Edwards and Grandidier's magnificent *Histoire de Madagascar* fully comes up to the high standard of the first portion, which has already been commented on in these notes. The same gentlemen, in a preliminary notice contributed to the *Comptes Rendus*, give an interesting account of the breeding habits of that curious aberrant lemur, the Aye-Aye (*Chiromys*). These animals, we are told, build large domed nests, like those of birds; one which has just been sent home by the French consul in Madagascar, M. Soumagne, is formed externally of the leaves of the *Ravinala*, with a side entrance, and was fixed in the forked branch of a tree. The lowly-organised lemurs of the genus *Microcebus* also build in trees, but their nests are cup-shaped and open. Another work on the zoology of this important sub-region is announced. Dr. Hartlaub, of Bremen, is about to publish a volume entitled *Die Vögel Madagascars und Mascarenen*. Much new information has been collected since the appearance of the author's previous well-known work on the ornithology of Madagascar, principally by the labours of Pollen, Van Dam, Grandidier, E. Newton, and Crossley. This will all be incorporated in the new work, which will be published at a moderate price, and will thus be within the reach of many students to whom the great and costly work of Milne-Edwards and Grandidier must remain inaccessible.

Metamorphosis of Amphibians.—Some important observations have lately been made on this very interesting subject. In 1871, Dr. Bello recorded that a tree-frog, known in Porto Rico by the name of *coqui*, laid its eggs on the leaves of plants far from any water, and that the young when hatched were fitted to breathe air, and underwent no regular metamorphosis (*Zoologische Garten*, 1871, p. 351). His evidence, however, was considered incomplete, for the actual hatching-out had not been observed, and it had already been ascertained that other tropical Batrachians, as *Cystignathus* and *Chiromantis*, lay their eggs in dry places, and yet transformation is undergone as usual under the protection of a mass of foam. From information and specimens received from Dr. Gundlach of Porto Rico, Dr. Peters has been able to identify the frog in question with the *Hylodes martinicensis* of Tschudi, and completely to prove the accuracy of Dr. Bello's statements (*Monatsb. Ak. Berlin*, 1876, pp. 709–713). Dr. Gundlach succeeded in hatching out eggs laid in confinement, and was thus able to send Dr. Peters examples of the embryo in different stages of development. Each was enclosed in a sac similar to, if not exactly homogeneous with, the amnion of the higher vertebrates; they showed no traces of gills or gill-openings, and the development of their fore and hind limbs was simultaneous. The tail was gradually reduced before hatching and had almost disappeared a few hours after birth. These observations, as Dr. Peters observes, are of the greatest interest, the only other instance yet known of the development of Batrachians from the egg without metamorphosis being in *Pipa*, in which the ova are hatched in the dorsal pouches of the mother. Other equally important investigations have been made by Fräulein von Chauvin, who has succeeded in forcing individuals of the axolotl (*Siredon*) to undergo the usually exceptional transformation into the form known as *Amblystoma* (*Zeitschr. f. Wissensch. Zool.*, 1876, pp. 522–536). An abstract of her very interesting paper has been given in the March number of the *Nineteenth Century*, to which we may refer such readers as have not access to the original. It will be sufficient here to say that Miss Von Chauvin's method consisted in gradually accustoming the axolotls to a terrestrial life. A considerable number died under the process, but the remainder were educated into respectable *Amblystomae*. In reverse fashion, this ingenious lady induced the young of *Salamandra nigra*, which is naturally fitted for existence on land from its birth, to develop practical gills and a tail-fin, and to live in water for nearly four months. Such indications of possible intermediate links between Amphibians and Reptiles are extremely interesting, and the subject well deserves further investigation.

PHYSICS.

Electrical Conductivity and Electrolysis in Liquids.—Dr. Bleekrode has communicated to the Royal Society (*Proceedings*, xxv. p. 322) a preliminary paper on the researches he has been carrying out, partly by himself and partly in conjunction with Mr. Warren De la Rue, on the electrical behaviour of certain liquids which have never been (in this way) operated on before. Many of these were liquefied gases—*e.g.* ammonia, cyanogen, hydrochloric acid, &c.—the liquefaction being effected by Faraday's method in strong glass tubes, which had platinum wires fused in at their extremities. The battery used was, in the first instance, one of eighty large Bunsen's cells, and afterwards the powerful one belonging to Mr. De la Rue, consisting of over 8,000 chloride of silver cells. The electrodes were separated from each other by distances varying from two to four millimetres. The spark from an induction coil was also used, but with this apparatus the condensed gases generally exploded. As to the galvanic current, even

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the strongest did not pass in a perceptible degree through the following compounds (among others): — liquid carbonic acid, liquid hydrochloric acid (or any other hydrogenised acid, as BrH, IH, with exception of CNH), liquid cyanogen, bisulphide of carbon, benzine, tetrachloride of carbon, zinc-ethyl. In the case of these liquids, when the electrodes were removed from the battery and connected with a delicate Thomson galvanometer, the index remained perfectly quiescent, this result indicating that no electrolysis had been taking place in the liquid. Liquid ammonia, however, forms a remarkable exception; it conducts the current even of a moderate battery, and is, at the same time, electrolysed; the liquid becomes of an intensely blue colour, and much gas is evolved. We shall look forward with interest to the more full account which Dr. Bleekrode has promised of these very interesting experiments.

Rotatory Magnetic Polarisation. — In 1845 Faraday discovered that a powerful magnet exercises an action on many substances placed between its poles, such that if a ray of plane-polarised light traverses them in the direction of the line of the poles, the plane of polarisation is deflected through a certain angle. The direction of displacement — according to the further experiments of Verdet—depends upon whether the medium between the poles is a diamagnetic or a paramagnetic substance. M. Henri Becquerel has lately presented to the French Academy an important memoir in which he endeavours to find some relation between the rotatory magnetic polarisation of a substance and its refractive index, and has with this object investigated the optical properties of a great number of substances of high refracting power which have never before been examined from this point of view. It appears from the numbers given that the rotatory magnetic polarisation increases with the refractive index, but much more rapidly than in a simple ratio. With respect to solutions of salts it appears that the rotation increases with the concentration, and, moreover, that anomalous rotatory dispersion is accompanied by negative magnetic rotation. In connexion wih this subject we may mention some observations which have been made by Mr. G. F. Fitzgerald, on the subject of Dr. Kerr's experiment. It will be remembered that at the last meeting of the British Association Dr. Kerr announced the discovery that the plane of polarisation of a ray of light reflected from the polished pole of a magnet is rotated. Mr. Fitzgerald (*Proc.* Royal Soc. xxv., 441) offers an explanation of this remarkable fact by reference to the action of a diamagnetic transparent substance in a powerful magnetic field on a ray of plane-polarised light passing through it. The plane-polarised ray may be regarded as the resultant of two circularly-polarised rays, one right and the other left-handed, the former of which has a higher refractive index for the medium than the latter, if the rotation is towards the right, and a less, if the rotation is towards the left. Applying this consideration to the case of reflection of a polarised ray from the reflecting surface of a south magnetic pole, Mr. Fitzgerald arrives at the conclusion that the reflected beam is elliptically polarised, the major axis of the ellipse making a small angle to the right of the plane of incidence. This theoretical result was confirmed by a direct experiment, and appeared also to be in harmony with Dr. Kerr's experiments. We understand that Dr. Kerr has obtained some further results in addition to those which he communicated to the British Association. We shall be glad when these are published, so that we may see their bearing on Mr. Fitzgerald's conclusions.

Thermo-electric Currents produced in an Electrolyte.—A simple method of showing that a current is produced in a circuit containing an electrolyte when the two electrodes are maintained at different temperatures is described by W. Hellesen in a note in the *Comptes Rendus* (clxxxiv., p. 85). Two test-tubes, connected together by a short tube, are filled with the electrolyte (*e.g.*, copper sulphate). One of them contains a copper electrode near the bottom, the other (which can be heated by a spirit-lamp), a similar electrode, near the surface. The two electrodes can thus be maintained at different temperatures, and it is found that a current of considerable energy is developed, the current proceeding outwards from the electrode at higher temperature, which becomes promptly coated with a deposit of metallic copper. The electrolyte thus forms the battery by which its decomposition is effected.

Vibrations of Cylindrical Rods.—It is well known that the elasticity of a metal or alloy and the note it emits when struck so as to vibrate transversely are closely connected together. Decharme has recently (*Journ. de Phys.*, vi., p. 51) measured the rate of vibration of a number of metals in the form of rods about twenty centimetres long and one centimetre in diameter. They were supported by the two nodes, which were distant about four centimetres from each end, and struck by a padded hammer in the centre. The lowest note yielded was that from *lead*, which vibrated 690 times per second; the highest from *aluminium*, which was more than two octaves above the former. From these rates of vibration the elasticities of the metals were calculated according to the known laws of acoustics, and the results were compared with the corresponding elasticities found directly by Wertheim. The coincidences, except in a few cases, are not very close: nor was it to be expected that they would be, for the homogeneity of different specimens of even the same metal is never identically the same, and the specimens used by Wertheim and Decharme may have been widely different.

Manometers.—M. Cailletet, whose name is well known in connexion with the subject of the behaviour of gases under high pressures, has been using an open-air manometer for high pressures, free from many of the difficulties of construction and fixing which formerly attached to this kind of apparatus. The tube, which is of metal, and about seventy metres long, rests upon the slope of a hill, at the foot of which is the iron mercury reservoir where the pressure is produced. Marks are made on supports on the slope corresponding to successive vertical heights of 760 millimetres; and the upper extremity of the tube, which has a glass portion adapted to it, can be transported by reason of the flexibility of the metallic portion, up or down the slope until the mercury appears in it, when the mercurial height can be read off by means of the fixed mark. The manometer described measures pressures up to twenty-five atmospheres, and has been used by M. Cailletet for the purpose of graduating closed glass manometers. He proposes to submit to further investigation the compressibility of gases, by making use of the shaft of a mine for placing his pressure tube.

PHILOLOGY.

In the *Zeitschrift für Deutsche Philologie*, vol. viii., part 1, E. Bernhardt has an elaborate article on the usages of the Gothic optative. Three fragments of newly-discovered MSS. of the old Passional, found at Konradsdorf, Giessen, and Meissen, are published by E. Jacobs, K. Weigand, and E. Wörner respectively. A very interesting paper on the popular hero "Hans," as presented in the traditions of Lower Austria, is contributed by F. Branky. The word *oretta* is discussed by M. Riejer, and Köhler traces Bürger's "Lenardo und Blandine" to a story of Boccaccio. F. Woeste continues in this and the following number his "Beiträge aus dem Niederdeutschen." In the following number Klinghardt begins a very full discussion of the syntax of the Gothic particle *ei*. F. Seiler traces to their sources the various German translations of the third verse of Psalm cxxxviii. Reifferscheid communicates some fragments of MSS. of Freidank, and Bezzenberger the baptismal ritual contained in the Merseburg MS. No. 58. Some fragments of a hitherto unknown MS. of Willehalm, in the library of the Waisenhaus at Halle, are published by J. Schmidt. R. von Muth has some notes on Alphart, and Sprenger on Amis. A. Lübben discusses the words *inwritze deda* and *blau*.

A short treatise by H. Suchier, *Ueber die Matthaeus Paris zugeschriebene Vie de Seint Auban* (Halle), contains a discussion of the phonology and versification of some of the Old French poems written in England, at different periods, in the so-called Anglo-Norman dialect. Though we think Herr Suchier's theories incorrect in various points—chiefly owing to his imperfect appreciation of the position of the French language in England in the Middle Ages, especially its relation to English and to the dialects of Continental French—the facts he has collected and arranged are of great interest, and many of his inferences admit of no dispute. While rendering full justice to the pains bestowed by Professor Atkinson on his recent edition of the *Vie de Seint Auban*, the essayist rightly points out that this poem, with its confused orthography, forms often Anglicised and from different French dialects, and loose rhymes and metre, is one of the worst works that a learner of Old Norman could begin his studies with; the more so on account of the editor's presenting it as a perfect specimen of that dialect, and his entirely ignoring the laws of Old French versification. Herr Suchier, besides investigating the origin of the poem, contributes several emendations to its text, and also prints an extract from the unpublished *Vie de Seinte Modewenne* at Oxford; but to students of Middle English the special value of his essay lies in its examination of the gradual (but far from complete) loss of final *e* and other phonetic phenomena of Anglo-French, and we gladly call their attention to it.

Mr. Bendall has issued another instalment of his translation of Schleicher's *Comparative Grammar* [pp. 160-264] (Trübner and Co.), containing the first part of the Morphology. In accuracy of rendering this portion of his work is much superior to the earlier part, although the translation is still stiff and clumsy, and occasionally ungrammatical, as in a sentence like the following: "Very rarely (and even then due to relatively secondary processes) are relativity-sounds found in the root itself." The "Prakrts" of the first part have now become "the Prakrt:" it is to be hoped that in the third part the language may be allowed to drop the definite article and to take its place by the side of "Greek" and "Sanskrit." We are astonished to find that "the augment can disappear without detracting from the force of the word," till we notice that for "force" Schleicher says *integrität*; and "secondary," especially in philology, is not equivalent to "subsequent." In more than one case the force of the argument is destroyed by a misrendering of particles. We have still to regret the omission of much valuable matter from the original, and to complain of references to German books being allowed to stand unaltered, when the translations have already passed through more than one edition in English. To students who know even a little German Schleicher's own Compendium will be much more valuable, as well as much less costly, than Mr. Bendall's version. To those who do not, the English translation promises to be a more tolerable makeshift than appeared to be likely from the first instalment.

MEETINGS OF SOCIETIES.

Entomological Society.—(*Wednesday, March 7.*) J. W. Dunning, Esq., F.L.S., Vice-President, in the Chair. Mr. Douglas exhibited a specimen of the Longicorn (*Monohammus sutor*), brought to him alive, having been captured in a garden in the Camden Road; also a melanic variety of *Orthosia suspecta* taken at Dunkeld.—Mr. Hudd exhibited some varie-

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ties of British Lepidoptera taken near Bristol and in South Wales; among them *Lycaena Alexis*, *Sphinx ligustri*, and *Boarmia repandata*, the latter a black variety.—Mr. Champion exhibited specimens of *Cardiophorus rufipes*, a species new to Britain, taken by Mr. J. Dunsmore near Paisley: also a British example of *Aphodius scrofa* from the collection of Mr. Dunsmore, who unfortunately had no note of its locality.—The Secretary exhibited a specimen of an Isopod Crustacean, which had been forwarded to him by Mr. J. M. Wills, surgeon, S.S. *City of Canterbury*, who stated that it was found occasionally parasitic on the flying-fish, and generally close to the pectoral fins.—Mr. Douglas read an extract from a letter from Dr. Sahlberg, who had recently returned from an excursion to the neighbourhood of the Yenisei River and the extreme north of Siberia, from whence he had brought a large number of insects, principally Coleoptera and Hemiptera. Among the species of Hemiptera which appeared to be hitherto unknown were:—1 *Aradus*, 1 *Calocoris*, 2 *Orthotylus*, 1 *Orthops*, 1 *Pachytoma*, 1 *Anthocoris*, 1 *Acompocoris*, 5 *Salda*, and 1 *Corixa*. The species of *Salda* were from the extreme north, in Tundra territory (*extra limites arborum*).—The Secretary read a paper by Mr. W. L. Distant, "On the Geographical Distribution of *Danais archippus*," a North American butterfly, which has been recently taken in England.

LINNEAN SOCIETY.—(*Thursday, March* 15.)

PROF. ALLMAN, President, in the Chair. Samples of the bark of a tree from New Zealand were exhibited by Mr. Stewart, of the Apothecaries' Hall. This is supposed to be from a species of Leptospermum, and it contains abundance of tannin and mucilaginous principles. Some so-called "Manna," from Persia, was also shown and stated to be deposited on the rocks after mists, but more probably is derived from the tamarisk. It is of an olive colour, waxy and firm in consistence, with numerous fragments of leaves distributed in it—whether medicinal or otherwise is not yet ascertained.—The Secretary read a paper "On the Poisoned Spears and Arrows of the Samoa Islanders," by the Rev. Thos. Powell. His information thereon had been derived from the son of a native chief. According to his account, the weapons are pointed with human bones. A milky exudation, the product of more than one kind of tree—among others, *Callophyllum inophyllum*—is used for dipping the weapons into, and there is added a material procured from wasps' nests, besides putrid matter from the sea-cucumber (*Holothuria*). The weapons are then smoked in a sort of kiln, and inserted into the dried flower-stalk of a species of *Tacca* to prevent bad effects from moisture, and, wrapped in bundles, lie ready for use. The effects of the poison on the human system, convulsions and tetanus, and the reputed means of cure, the author also referred to.—Dr. A. Günther gave a "Notice of Two Large Extinct Lizards formerly inhabiting the Mascarene Islands." From the fragments of bones obtained and compared with living forms, he judges one animal to have been over a foot long in body, to have resembled a Skink, but with distinctive peculiarities worthy of generic separation, and accordingly names it *Didosaurus mauritiana*. Another, from Rodriguez, named *Gecko Newtonii*, is uncommonly like the well-known *Gecko verus* now living.—Mr. R. Bowdler Sharpe read a paper, "Contributions to the Ornithology of New Guinea," being the material collected by the late Dr. James, who was murdered by the natives of one of the islands of Hall's Sound. Of fifty-three species obtained all are already known save three; and most appear to be common to the Australia and Aru Islands. The avifauna of south-east New Guinea appears, therefore, poor compared with the northern parts of the island.

ROYAL ASIATIC SOCIETY.—(*Monday, March* 19.)

SIR EDWARD COLEBROOKE, BART., M.P., in the Chair. Papers were read, contributed by M. H. Sauvaire, A. H. Schindler and G. W. Forbes, Esqs. In the first, M. Sauvaire gives an account of an interesting discovery by the Baron McGuckin de Slane, among the Oriental MSS. preserved in the Bibliothèque Nationale at Paris, of a "Treatise on Weights and Measures, by Eliyá, Archbishop of Nisibin," who died A.D. 1049. This work, which is unfortunately imperfect, has much interest in a numismatic as well as antiquarian sense, and must be compared with the well-known volume of Makrizi.—Mr. Schindler gave a notice of some antiquities found during the last autumn in a mound called Tepeh-i-Hissar, near Damghan, and which are now preserved in the museum of the Shah of Persia. There were also many skeletons, and it was noticed that the skulls were smaller than those of the present Persians, and resembled the Mongolian type, being greatly elongated behind, with low and small foreheads.—Mr. G. W. Forbes, in a paper "On the Affinities of the Chepang and Kusundah Tribes of Nipal with the Hill Tribes of Arrakan," confirmed the previous views of Mr. B. H. Hodgson, that the "broken" tribes of Nipal are connected with the Bhotyas; and extended them, by a comparison of the numerals and of many words in common use, to various tribes beyond the Burhamputra, whether Burmese, Karen, Nagas, or Tibeto-Burmese. Linguistically, at all events, it seems clear that the Chepang and its cognate dialects should be classed with these last.

METEOROLOGICAL SOCIETY.—(*Wednesday, March* 21.)

H. S. EATON, Esq., M.A., President, in the Chair. The following papers were read:—"Results of Meteorological Observations made at Patras, Greece, during 1874 and 1875," by the Rev. Herbert A. Boys. This is in continuation of a former paper read before the Society in 1875. The period embraced in the two papers—January, 1873, to June, 1875—covers a whole winter compressed into about thirty days; a very long and showery spring; an excessively hot summer; a dry winter of extreme cold; a summer of most prolonged drought; a remarkably wet and snowy winter; a very late beginning of hot weather; and the coldest day and night, and the lowest barometer reading, for many years.—"Contributions to the Meteorology of the Pacific—Fiji," by Robert H. Scott. This paper contains a discussion of all published information as to the climate of Fiji which the author has been able to discover.—"Local Diurnal Range," by S. H. Miller. This was followed by another paper on the same subject by William Marriott, which discussed the questions whether the Tables of Corrections for Diurnal Range at present used by a large number of observers are trustworthy, and whether they are applicable to different places in the United Kingdom. The conclusions arrived at were that the present corrections could not be considered as accurate; that no strictly comparable records exist for instituting a satisfactory enquiry; and that it is very undesirable to apply any corrections whatever to the observations to deduce means from them.—Mr. Negretti exhibited several new instruments.

ROYAL SOCIETY.—(*Thursday, March* 22.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On the Variations of the Daily Range of the Magnetic Declination as recorded at Kew Observatory," by Prof. Balfour Stewart; "On Stratified Discharges. V. Stratified and Unstratified Forms of the Jar Discharge," by W. Spottiswoode; "On Friction between Surfaces moving at Low Speeds," by Prof. Fleeming Jenkin and J. A. Ewing; "Magnetic Observations at Kerguelen," by the Rev. S. J. Perry.

SOCIETY OF ANTIQUARIES.—(*Thursday, March* 22.)

F. OUVRY, Esq., President, in the Chair. Dr. Schliemann, who had only arrived from Greece in the morning, read an account of his excavations at Mycenae and of the objects he found there, and exhibited a number of plans and photographs in illustration of his paper. The ruins of Mycenae are probably in nearly the same state as when Pausanias visited them in the second century, as the difficulty of access has prevented the use of the materials for building purposes. All the ancient writers state that the town remained uninhabited ever since its destruction by the Argives in 468 B.C., but the ruins afford conclusive evidence that it was rebuilt 400 B.C., and again about two centuries later. These dates are approximate and deduced from the character of the pottery and other remains found in the ruins. Dr. Schliemann quoted Pausanias' description of the site of the tombs of Agamemnon and his companions, which even then must have been covered by several feet of rubbish, and explained that their position had been misunderstood by previous scholars, who mistook the wall mentioned by Pausanias for the wall of the city instead of the wall of the acropolis. Acting on this idea, three years ago he sank thirty-four shafts in the acropolis, and in six of them he found cyclopean house-walls and a quantity of small idols and images of cows in terra-cotta. Near the Lion's Gate was found a dome-like vault, or treasury, of which the door was eighteen feet high, but it had evidently been empty when the upper part fell, as nothing was found in it but a thin gold plate and fragments of friezes of blue and white marble, with circular and spiral ornamentation. In describing the Lion's Gate, Dr. Schliemann referred to the theories of its symbolism, and was inclined to think the use of these animals as a religious symbol was due to the Phrygian origin of the Pelopidae, and that the column which stands between them is a type of Apollo Agyieus. The lion appears also on jewels found in the tombs, in connexion with the cow's head, symbolic of the goddess Hera. Inside the gates were water-conduits and cisterns of cyclopean masonry, and beyond them sepulchral slabs, with bas-reliefs of hunting and battle scenes. After giving his reasons for believing these tombs to be the resting-place of Agamemnon and his murdered companions, Dr. Schliemann described the objects which were found with the remains of the dead, who had been burnt in their tombs, a layer of pebbles being laid under the bodies in order to create sufficient draught of air for the process. Besides painted vases, of archaic style, beads of glass and precious stones, and intaglios, there was a large quantity of goldsmith's work, consisting of diadems, necklaces, breastplates, &c. Among these was a gold mask, evidently a portrait, and in illustration of its use Dr. Schliemann referred to the well-known busts of Athene with a vizored helmet, and to a sculptured group of women wearing masks, which was found on the spot. The character of the art shows no trace of Asiatic or Egyptian influence, and must have been the result of the development of several centuries. In conclusion, Dr. Schliemann stated that he intended soon to resume his work at Troy, as he had obtained the requisite firman from the Turkish Government. Mr. Gladstone made a few remarks, comparing the objects found at Troy with those of Mycenae, and considered that the latter were a link between the art of Homeric times and that of classical Greece. Though he was not inclined to adopt the theory of the owl-faced Athene, he thought there was more to be said in favour of the cow-faced Hera, and showed that there was a connexion between that divinity and the Egyptian Isis, who is sometimes represented under the form of a cow.

FINE ART.

Drawings by the Italian Masters, Reproduced by the Autotype Process, with Critical Notices. By J. Comyns Carr. (London: Chatto & Windus, 1877.)

THIS handsome folio, published three months ago, does not form one of the usual stock of a season's books of *luxe*; it has higher aims and a more permanent merit; and therefore the less apology is due to the author for a notice which has been somewhat long deferred. Mr. Comyns Carr has had two objects in his undertaking, one to make the riches of the Department of Prints and Drawings in the British Museum better known, and the other, in his own words, "to indicate the kind of service to the study of art which original drawings may be made to render," and to endeavour, "by the help of a few chosen examples of Italian design, to set forth some of the aims of individual masters, and to trace the wider movement of ideas by which individual effort was partly directed and controlled." Much has been said—and said sometimes, I think, with exaggeration—of the inaccessibility of the Print Room and the small use made of its contents by students of art. It is true that the time at the disposal of the officers is neces-

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sarily almost filled up with the multifarious work of sorting, arrangement, and registry, and that in the cramped and quite inadequate room at present devoted to the collections, anything like a public exhibition even of a few picked specimens of central schools of drawing and engraving is impossible; but it is also true that the riches of the department are very readily available to those who come prepared and knowing what they want. How to make them available to a wider class, and how in some degree officially to instruct the unprepared what to look for, will, let us hope, be the work of coming years in more commodious quarters. In the meantime, excellent service is rendered in a publication like the present by a student from the outside. The collection of Italian drawings in the British Museum is not extraordinarily rich in numbers, but it contains admirable typical examples of the masters. From among these Mr. Carr has selected a score for reproduction, the work of thirteen different painters of the Renaissance.

New mechanical processes have created new possibilities in the comparative study of all works of art, and especially of drawings. From Mr. Braun's great laboratory at Dornach we can now get autotype photographs of the principal contents of almost all the European collections of drawings, and, classifying this immense assortment according to names, can take for the first time a simultaneous and comparative survey of the scattered sketches left by any master or ascribed to him. A collection of autotypes from drawings, so sorted and arranged, is one of the most useful of the additions that have recently been made to the Print Room itself, and ought to be one of the first collections formed wherever the historical study of art is attempted. But this means of reproducing sketches and drawings, with its immense advantages in facility over the old means of reproducing them by imitative tinted engraving, involves some amount of counterbalancing loss; for the surface of an autotype is always somewhat unpleasant and its aspect somewhat common, qualities which particularly assert themselves when autotypes are bound up in a sumptuous volume like this. A book thus composed can never have the beauty of the old and almost forgotten publications of engraved facsimiles, such as those of Prestel, Metz, and Rogers in the last century. Nor, indeed, is the autotype, with its rough approximation to the original colour, and its exaggeration of accidents and injuries, in all instances as spirited and faithful a facsimile of the original as the best of those old engravings. The mechanical method has, however, superseded and abolished the human one; and we must think rather of what we gain than what we lose by the exchange. Mr. Carr's volume will be an enduring gain to students. He has made, perhaps, as good a selection as possible from the Museum drawings, and has arranged them in historical sequence so as to illustrate with something like completeness the central currents of Italian art from the days just before to the days just after its culmination. The only two examples to which exception may perhaps be taken are the drawing of Ligozzi, a master whom hardly anything distinguishes above a hundred others of the decadence, and that of Veronese, whose essential and sovereign distinctions—power and pomp of multitudinous composition, purity and splendour of festival colouring—cannot possibly be exhibited by a drawing. The other masters represented are Mantegna, with the two fine examples of the *Calumny of Apelles*, and *Mars, Venus, and Diana*; Perugino, with the figure of an angel playing a violin, and a study for the head of a bearded saint; Francia, with a characteristic and perfectly finished study of a head upturned in adoration; Raphael, with the subjects of *Noah's Wife* and the *Entombment*, and the lovely heads of a Madonna and Child from the Wellesley collection; Lorenzo di Credi, with a sheet of charming studies of angels surrounding a Virgin and Child; Lionardo, with three sheets of physiognomies in his subtlest and most penetrating manner; Michelangelo, with a sketch, full of stateliness and a mysterious half-expressed enchantment, of the Virgin and Child with St. John; Titian, with a fine landscape and a study for the lost Peter Martyr; Andrea del Sarto, Garofalo, and, finally, Giulio Romano.

In the notes which accompany his illustrations, Mr. Carr has not shrunk from the sacrifice of putting good work in a form in which it can hardly find very many readers. The problem of reconciling the necessities of illustration with convenience of reading is one constantly besetting those of us who attempt similar tasks; for the physical labour of following a text printed on atlas-folio pages is one which will inevitably, we know beforehand, deter the majority. But those who care enough for the subject to overcome this difficulty, will find in Mr. Carr's text a series of criticisms singularly careful, sympathetic, and just. He has an equally true discernment for the technical and the spiritual parts of art. His attention is fixed on the object, neither straying at the call of random associations, nor interrupted by a deflecting medium of personal sentiment and idea. It is by these two elements, the discursive element and the subjective element, that the criticism of art is most easily made interesting. To make it interesting without them requires either exceptional brilliancy and aptitude of epithet, an exceptional gift of calling the creations of art by names that are happy and picturesque as well as the right names; or else an exceptional power of perceiving and defining the conditions of mind and feeling which underlie those creations, and determine the character and the differences of each. The former power, that of felicitously describing effects, is not so rare as the power of sympathetically defining the causes of effects. It is in this latter part of criticism, I think, that Mr. Carr particularly excels. The descriptive parts of his work have no lack of colour and precision, but it is in the analytical parts that it rises to the level of the best that our time has produced. Nothing, certainly, can be better than the various passages in which he brings out the inner meaning of the various phases of Italian art, and its transitions from one phase to another; as, for instance, its purely religious phase in Angelico, in whose work "the look of religious rapture has become the constant habit of countenances transformed by devotion," followed by the gradual encroachments of worldly and various humanity—an encroachment slight in the work of Perugino, increasing in the work of Francia, until by degrees "the sweet rapture of Perugino's faces fades away before the new study of nature; the grace of a few fixed attitudes is exchanged for a system of gesture and movement newly chosen from reality, and the whole ideal of the painters passes, without any violent rupture with these earlier influences, into a different world."

Sidney Colvin.

THE EARLIEST NETHERLANDISH ENGRAVING.

In 1859 M. Alvin discovered, in the Royal Library at Brussels, an engraving representing the arms of Charles the Bold, Duke of Burgundy, a description of which, with a facsimile, was published by him in the *Bulletin* of the Royal Academy of Belgium, series 2, vol. vi. In this article M. Alvin proves conclusively that this composition must have been executed between 1467 and 1472, and consequently that it is the earliest Netherlandish engraving known. He also puts forth the opinion that it is the work of the master who engraved the grotesque alphabet generally attributed—though probably without sufficient reason—to the master E. S. of 1466. Harzen and Renouvier went further, and attributed it to the master E. S. himself, whom Harzen, relying on an incorrect extract of Laborde's, sought to identify with the goldsmith Giles (Egidius) Steclin, of Valenciennes.

A few months ago M. A. Pinchart, of Brussels, published in the *Bulletin des Commissions Royales d'Art et d'Archéologie*, vol. xv. (Brussels, 1876), an article in which he declared himself to be the possessor of an earlier engraving of the same subject, of which the print in the Royal Library was, according to him, a later copy. His article is accompanied by a photolithograph about two-thirds of the size of the original, which on careful examination did not tend to make one accept his assertions. These, however, were backed up by no less an authority than M. Charles de Brou, who, after noting several differences between the two engravings, declared that there could be no doubt that M. Pinchart's was the original. M. Alvin has now replied, and his article published in the *Bulletin* of the Academy is accompanied by photolithographs of the two engravings, of the size of the originals. We must express our astonishment that any one but a mere tyro could entertain the slightest hesitation as to the relative value of the two works. There is not a detail, either architectural or heraldic, in M. Pinchart's print that will bear comparison with the original. His is evidently the work of a man who could neither draw a crocket nor a lion, who not only turns the lions the wrong way in the coat of Friesland, but who was so ignorant of heraldry that he did not even know how to represent a label, for in the coat of Burgundy the *fleurs-de-lys* are superposed on the label.

It might, of course, be urged that M. Pinchart's engraving is the earlier of the two, and that, not being considered satisfactory by the Duke or the person for whom it was executed, that in the Royal Library was engraved by a better artist to replace it; but in the fifteenth century the designer and the engraver were generally one and the same person, and it is not at all likely that a good artist would have condescended to copy and correct the design of an inferior man. The composition, however, is undoubtedly a clever one, and the artist who designed it would never have made the mistakes in drawing which disfigure M. Pinchart's print. We have probably said more than enough to put collectors on their guard.

W. H. James Weale.

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ART SALES.

On the 5th and following days, Messrs. Christie, Manson and Woods sold the fifth portion of Mr. Bohn's collection, consisting of Flemish, German, and French faïence, Venetian and German glass, and a series of French porcelain, forming a complete illustration of the manufacture from its earliest production at St. Cloud to the end of the last century. The Sèvres contains examples of every date. Mr. Bohn, in many instances, has affixed the cost price to the specimens, a comparison which is interesting. He expresses himself, in his introduction to the catalogue, as indifferent with regard to profit or loss, but says "these quotations will be amusing to some, and perhaps instructive to others, and should they be neither, will, at any rate, act as landmarks to his reminiscences." An early faïence jug, blue and white, with nine medallions of battles, mounted in silver, sold for 19*l.* 10*s.*, the cost price having been 54*l.*; a blue and grey pilgrim-shaped bottle, with Renaissance ornaments and German inscription, 8*l.*; a Palissy table-fountain, with plateau covered with shells and reptiles, figured by Delange, sold only for 15 gs.; a Palissy dish, with border of "marguerites," 20*l.*; large plaque of Nuremberg faïence, in bright green enamel, representing in bold relief the Transfiguration, with Renaissance frame, 26 in. by 19, 18*l.*; a tall German bocale of enamelled glass, 21 in. high—subject, Luther defending himself at the Diet of Augsburg—15 gs.; a deep-blue glass jug, with yellow and white ornaments, and a helmeted portrait, 16*l.*; a pair of portraits of William and Anne, engraved on glass and silvered, marked *Delft*, 8*l.*; a triple inkstand of Chantilly porcelain, with silver mountings, 6*l.* 15*s.* Of the Sèvres porcelain, a gros-bleu ewer and basin, with ten medallions of birds, by Castel, sold for 18½ gs. A large two-handled cup, cover, and saucer, with medallions of rural scenery by Viellard, date 1766, 24 gs. (cost price 44*l.*); cup, cover, and trembleuse saucer, gros-bleu, with medallions by Aloncle, 40 gs. (cost price 75*l.*); an écuelle cover and stand, turquoise ground and œil-de-perdrix ornaments, 17*l.* 10*s.*; another, with rose Pompadour and gold pattern, and pastoral subjects in medallions, by Viellard, 29 gs. (cost price 45*l.* 13*s.* 6*d.*); two-handled gros-bleu cup and saucer, with bands of apple-green, and medallion landscapes by Viellard, 22*l.*; rose Pompadour service of two cups and saucers and sugar-basin, with festoons of flowers by Léve, 78 gs.; cup and saucer, turquoise ground, with medallions by Dodin, 50 gs. (cost price 74*l.* 11*s.*); jewelled cup and saucer, with gold spots on a turquoise ground, 46*l.*; turquoise cup and saucer, with large medallions, 57*l.*; gros-bleu cup and saucer, with medallions of children with birds'-nest and bird-trap, 68 gs. (cost price 112*l.* 7*s.*); gros-bleu cup and saucer with gilt festoons and doves, and large medallion by Dodin, of the Three Graces, after Clodion, 50 gs. (cost price 100 gs.); gros-bleu cup and saucer, with medallions of Cupids by Chabry, 36 gs. (cost price 64*l.*); gros-bleu cup and saucer with Cupids and emblems in medallions by Leguay, 73 gs. trembleuse cup and saucer, spangled in gold with circular bands of rose Pompadour and green, and pastoral subjects by Chabry, 36 gs. (cost price 84*l.*); a green and gold cup and saucer with pastoral medallions by Chabry, 52*l.* (cost price 100*l.*); apple-green and gold cup and saucer with paintings of exotic birds by Evans in six feuille-de-choux medallions, 46 gs. (cost price 60*l.*); a lion in turquoise Sèvres, 12 gs. (cost price 36*l.*); two gros-bleu plates painted by Niquet and Taillandier, said to have been part of a service belonging to Charles IV., 48 gs.; oval gros-bleu plateau—subject, Meeting of Francis I. and Henry VIII. on the Field of the Cloth of Gold; inscribed "Donné par moi Le Roy à Mdme. De Pompadour"—20*l.*; small square bleu-de-roi tray, 4¼ in. diameter, perforated border, with child carrying a basket of grapes, 34*l.*; another with boy and bird-cage, 25*l.*; cup and saucer, with trellised border with pastoral medallions by Viellard, 35*l.*; bleu-de-roi vases, with festoons of flowers, 14 in., 32 gs. This finished the Sèvres china, of which the prices generally were very inadequate. Two pieces of Schoelcher of Paris fetched good prices—a plaque, 20 in., with landscape after Carl du Jardin, 20 gs., and a plate with landscape medallions in border and bistre centre with Cupids, 18½ gs. The specimens of the various French manufactures so carefully collected found little favour: with the exception of a bleu-de-roi Arras bowl, with landscapes in medallions, which sold for 40*l.*, small prices were given. It is much to be desired that some of them had been secured for South Kensington, for marks are becoming every day more rare, and if ever a ceramic museum should be formed it will be very difficult to procure them. The sale realised 4,300*l.* Mr. Bohn promises a sixth sale, comprising the remainder of his ceramic ware.

On Monday fortnight a cabinet of Greek coins, formed by the late General Chambré, was dispersed by Messrs. Sotheby, Wilkinson and Hodge. The three most valuable in the collection were:—Pyrrhus, *obv.* splendid head of Jupiter Dodonaeus (as on gems), crowned with oak, *rev.* Juno seated with head turreted, holding a long sceptre and veiled, an exquisite and rare tetradrachm, which fetched 26*l.*; Aetolia in genere, *obv.* head of Hercules with lion's skin, *rev.* Aetolia with petasus, seated on armour to right, 20*l.* 10*s.*; and Messene Peloponnesi, *obv.* female head (Ceres) to right, *rev.* ΜΕΣΣΑΝΙΩΝ., Jupiter Ithomates naked, with long hasta and thunderbolt to right, tripod in front, 21*l.* Among other noticeable lots may be named a gold tetradrachm of Ptolemaeus I., 5*l.* 17*s.* 6*d.*; an octodrachm of Arsinoe II., Philadelphi, 8*l.* 5*s.*; a double stater of Alexander Magnus, 6*l.*; a medallion of Thurium, 4*l.*; Locri Epizephyrii, 8*l.* 8*s.*; Gelas, medallion, 3*l.* 11*s.*; Naxus, tetradrachm, 6*l.*; Syracusae, medallions, 6*l.* 2*s.* 6*d.*, and 5*l.* 5*s.*; Perseus, tetradrachm, 7*l.* 17*s.* 6*d.*; Phalanna Thessaliae, 6*l.* 6*s.*; Athenae, didrachm, 5*l.* 5*s.*; Priansus, 7*l.*; Mithridates VI., tetradrachm, 6*l.* 6*s.*; Timotheus and Dionysius, Bithynian dynasts, 6*l.* 12*s.* 6*d.*; Prusius II., Bithyniae Rex., 2*l.* 5*s.*; Samos, tetradrachm, 3*l.*; Evagoros I., Cypri, didrachm, 2*l.* 6*s.*; Antiochus VIII., 2*l.* 2*s.*

On the 22nd inst. Messrs. Sotheby, Wilkinson and Hodge sold some valuable Greek and Roman coins from the Levant. The most remarkable was a Syrian tetradrachm, described thus:—"Antiochus VI., *obv.* fine young portrait, radiate, and with regal fillet; *rev.* the Dioscuri riding to left, a javelin or sceptre in front to left, and with ΕΠΙΦΑΝΟΥΣ. ΔΙΟΝΥΣΟΥ., ΤΡΥ. above," &c., which sold for 28*l.* Another of Cleopatra and Antiochus VIII. fetched 10*l.* 10*s.*; four gold or double staters of Cyzicus fetched 11*l.*, 8*l.* 5*s.*, 7*l.* 5*s.*, and 5*l.* 15*s.*; a Ptolemaic medallion bearing head of Arsinoe, with diadem, sphendone, and veil, 14*l.*: a silver Nagidus, bearing Venus, semi-nude, seated, Eros, and Bacchus, 12*l.* 5*s.*; six Cyzicene staters, minted about 450 B.C., fetched prices between 8*l.* 10*s.* and 6*l.* each.

On the following day the same firm sold the coins and medals of Mr. Fuller Maitland. Among the ancient British were a Tasciovanus, 8*l.* 15*s.*, and a Cunobelinus, 7*l.* 10*s.*; a sovereign or double rial of Henry VII., 12*l.*; Edward VI., sovereign, 4*l.* 12*s.*; Mary, angel, 3*l.* 10*s.*; James I., rose or double rial, 3*l.* 10*s.*; Charles I., Oxford three-pound piece, 5*l.* 7*s.* 6*d.*; Charles I., Briot's Scotch unit or sceptre piece, 3*l.* 1*s.*; Charles I., Oxford pound piece, 1642, 7*l.* 15*s.*; ditto, ten-shilling piece, 4*l.* 10*s.*; pattern for ninepence, 1658, 4*l.* 9*s.*; Cromwell, crown, 1658, 3*l.* This collection realised 381*l.* 5*s.* 6*d.*

We may remind our readers that the sale of the collection of antiquities, &c., at the King's Arms Hotel, Lancaster, will take place on April 11 and 12.

NOTES ON ART AND ARCHAEOLOGY.

The Marine Picture Gallery at No. 142 New Bond Street has reopened with a number of new paintings, mostly by Danish artists; it now bears the supplementary name of "Arctic Exhibition." The number of works exceeds 100, and many will be found uncommonly attractive to "old salts," yachting men, and their congeners, and worthy of appreciative inspection by artists and amateurs as well. It is, indeed, a very interesting display in its special line. Eight of the works put forward more particularly as attractions to visitors are Rasmussen's *Discovery of Greenland*, and *Discovery of America* (King Eric the Red being represented as the hero of both these achievements); Sörensen's *Swedish Fisher-Boats in the North Sea*; Melby's *Summer Midnight in Iceland*; Neumann's *View on the Nile*; Carl Bille's *Atlantic Wave*; and Bradford's *Wreckers* (Polar bears mumbling over a shattered boat), and *Arctic Sunrise in Melville Bay*. There are, however, several other works and painters to maintain the interest of the collection; for instance, Mr. Small (with his important wreck-picture from last Royal Academy), L. Holst, and in especial Mignot. Two remarkably beautiful works by this lamented American painter are the *Moonlight in Ecuador*, and *St. Agnes' Eve*—palmetto-trees in the first, a snow-scene for the second. *The Table-Rock, Niagara*, is a larger specimen from the same hand, not entirely finished.

The death is announced of the Alsatian sculptor André Friedrich, an artist of considerable note in his own country, where he has executed several important works, especially at Strasbourg, where he has resided since 1826. One of his finest statues, the nymph *Alsa*, presented by him to the town of Strasbourg, was destroyed during the bombardment of that city, but numerous other works by him still decorate its public buildings and squares. Although seventy-nine years of age at the time of his death, he leaves several statues upon which he has lately been working unfinished in his *atelier*, among others two figures emblematical of the Rhine and Alsatia, which are said to be remarkably fine works.

The Spinoza Memorial Committee at the Hague has issued a circular inviting designs for the statue of Spinoza to be erected in that city. The competition is open to artists of all countries. The statue is to represent Spinoza in the dress of the seventeenth century, and the plaster models are to be one mètre in height, including the pedestal. Models are to be delivered on or before October 1, 1877, carriage paid, to M. van Ophoven, Fluweelen Burgwal 22, The Hague, and are to be accompanied by a motto, together with a sealed cover containing the same motto and the artist's name and address. The author of the design which may be chosen will be called upon to furnish an enlarged model in plaster (without the pedestal), and if this is finally approved will receive a reward of 2,000 florins. A prize of 250 florins will be awarded to the design esteemed second in merit. The statue itself is to be in bronze, and will be executed by the sculptor, or under his superintendence. Further details may be had from the secretary of the Committee, Dr. H. J. Betz, Koninginnegracht 59, The Hague.

By the special request of the Society of Arts, Mr. Thrupp, of the well-known firm of Thrupp and Maberley, coachbuilders, Oxford Street, recently delivered a course of lectures at the Society's rooms, before large and attentive audiences, on "The History of the Art of Coachbuilding." These lectures manifested much research, and were deemed so valuable that it is determined to give them permanence. Messrs. Kerby and Endean are now passing the volume through the press, and it will be issued soon after Easter, with many illustrations, showing the gradual progress of development in carriages for travelling purposes, from the earliest ages.

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A correspondent mentions the pecuniary restrictions under which our Museum labours when unusual opportunities are afforded, as at the forthcoming Didot sale, for supplying vacant places in the stores of the Print Room, and urges the desirability of a special grant for the forthcoming sale, such as was made on the dispersion of the Galichon collection, and on at least one other occasion. It is true that the funds annually at the disposal of the authorities of the Print Room do not seem insignificant when compared with those that can be dealt with by, say, the Paris Bibliothèque Nationale. But it should be taken into account that a great part of our annual allowance has to go in supplying obvious deficiencies in a collection which, though indeed amazingly rich for its age, is still young, and is therefore without the great accumulation of inherited treasures in the possession of the Paris "Département des Estampes."

Mr. Cecil Gordon Lawson invites his friends to see his new pictures—*Autumn*; *In the Valleys—a Pastoral*; and *View from Don Saltero's, Cheyne Walk*, A.D. 1777—to-day, and on two following days, at his house, 15 Cheyne Walk.

The death is announced of the Swedish painter Carl Petter Lehmann, at Sigtuna, in his eighty-fourth year. Lehmann was the most popular portrait-painter of his time, and is said to have executed no less than 4,800 portraits. He was born in Norway, and in his youth founded a school of art at Bergen, in which several distinguished artists were trained. It is proposed to form an exhibition of his works at Stockholm.

Carl Frederik Wilckens, Thorwaldsen's servant, and afterwards Curator of the Thorwaldsen Museum, has died at Copenhagen, March 23, at a great age. It will be remembered that he published some years ago an interesting volume of reminiscences of the great sculptor.

The works of the deceased Swedish painter Egron Lundgren, late member of our own Old Water-Colour Society, are being collected, and will be exhibited in the galleries of the Academy of Fine Arts in Stockholm.

The annual exhibition of the society "Amatori e Cultori delle Belle Arti" is now open in Rome, but it is said to be rather poor this year. Strange to say, although this exhibition is open to foreigners residing in Rome as well as to native artists, very few of the numerous painters and sculptors studying in that city have availed themselves of this opportunity of showing the result of their labours. There are certainly several conspicuous exceptions, but, for the most part, the best-known and most rising artists in Rome have not contributed. There are also many omissions among the Italian schools. For instance, the Milan school of painting, the most important perhaps in Italy at the present time, is altogether absent, although Milan is tolerably well represented as far as regards sculpture, and Florence and Venice only contribute a few works in paintings and none in sculpture. It may probably be that many of the best Italian artists are reserving their works for the French exhibition next year, but even so it is a pity that they should let a national gathering fall to such a very poor level.

A few original drawings of some interest have just been presented to the British Museum by Miss Twining. They are by a certain Thomas Longcroft, stated to be a descendant of a family which came to England in the time of William the Conqueror, but himself an indigo-merchant in Bengal. It appears that he went out to India in 1780, and had for a fellow-voyager the painter Zoffany, under whom, during the long voyage, he cultivated his natural taste for drawing. He was one of the first Europeans who penetrated as far north as Agra, Delhi, and Benares, and the sketches he has left of these and other places are remarkable even now for their correct rendering of the character of the scenery, and accuracy with regard to architectural details. Modern photographs of the buildings he drew prove him, indeed, to have been exact even in the most unimportant features. The drawings presented to the museum are chiefly views of celebrated Hindoo monuments that have since become very well known, but which were wholly new to Europeans at the time he sketched them. Most of the views have a carefully-drawn burr-tree in the foreground, and all are executed with great care and finish.

M. Ph. Burty is at present giving a series of lectures on "Ancient and Modern Japan" in the Salle of the Boulevard des Capucines in Paris.

The *Chronique des Arts* announces that its well-known contributor, M. Henry Havard, has just discovered some very important documents relating to certain of the old Dutch masters. The results of these discoveries the *Chronique* proposes to publish from time to time.

The conferences of the Union Centrale opened this month, and will take place every Wednesday and Friday during April. They are open to the public, and are entirely gratuitous.

An Exhibition of Fine Arts has been organised at Lyons for the benefit of the poor silk-weavers who have been thrown out of employment. It will open on May 1, in the Musée de l'Art et d'Industrie, and promises to be more than usually attractive. The local artists of Lyons form a considerable body, and will, of course, be largely represented.

The great prize of the Berlin Academy is to be awarded this year for the best work in sculpture. The competition begins on April 9. The prize consists of a stipend for two years' study in Italy, with all expenses of travelling defrayed.

One of the most celebrated paintings of John van Eyck was stolen on the 15th instant from the Royal Museum at Berlin. It is a small picture, painted on wood, scarcely fifteen inches high. It represents the Virgin crowned, with the Infant Jesus, under a Gothic canopy. It bears the date 1440, and the signature of the painter—"Jan van Eyck, Brugge." The administration of the Museum have offered the reward of 300 marks (*circ.* 15*l.*) for its recovery.

The picture which was recently sold under the name of Hugo Vander Goës at the Hôtel Drouot, but about which we expressed some doubt in the Academy of January 27, has given rise to considerable discussion among experts. The catalogue stated positively, and with circumstantial detail of fact, that it was by Vander Goës, but, as no historical record of that master's visit to Italy exists, it seems somewhat bold to attempt to establish such a visit on the strength of this single work. There is another Flemish master, however, whose name, Gérard David, has only of late years been rescued from oblivion, who is known to have had frequent relations with Italy, and it is the opinion of several distinguished connoisseurs who have examined this painting that it is certainly by him. There is, in fact, no internal evidence whatever except the signature, which may always be regarded as suspicious, by which to assign it to Vander Goës; whereas it is found by M. Reiset and others to bear many points of resemblance to the known works of Gérard David. Whoever may be the painter, it must undoubtedly be a very fine work of the early Flemish School, and, although restored in parts, it is said to be on the whole in an admirable state of preservation, so that its purchaser, even should its signature be disproved, will probably have no cause to regret his 19,900 francs, the sum for which it is said to have been sold.

The death is announced of Anton Hansch, a landscape-painter of almost as great note in Vienna as his compatriots Selleny, Ender, and Holzer, whose death Vienna has also had to mourn within the last two years. Hansch was born in 1815, and was one of the first to free German landscape-painting from the conventional style that distinguished it at the beginning of the century. He dared while still young to go to Nature for instruction, and is said to have often passed months in a little hut in the mountains, suffering at times the greatest hardships and privations, in order to be able to understand the lessons of his teacher. He is principally esteemed for his small cabinet-paintings of mountainous scenery, which are always effective, though often the execution is slighter than that to which English landscape-painters have accustomed us.

THE STAGE.

Mr. Henry Irving discusses in the April number of *The Nineteenth Century* a question all the more interesting because it can never be finally set at rest. Who was the Third Murderer in *Macbeth*?—the man, it will be remembered, of whose part in the business nothing is heard until he actually appears as one of those in act to carry it out. What, it may even be asked, was the object of his presence? That, however, is the question most readily answered of those that are concerned with him. He was there to make assurance doubly sure. Whoever he was—and Mr. Irving is not the first who has addressed himself to the task of identifying him—there is conclusive evidence from the dialogue that his advent was unexpected by the two others, and there is every ground for the supposition that he was personally unknown to them: personally unknown to them, at least, in the guise in which he presented himself, for it has actually been suggested, among many suggestions, that he was no other than Macbeth. Of all possible solutions, this is the most attractive, but it is far, we think, from being the most probable. To persuade oneself that the Third Murderer was Macbeth in disguise is to introduce new and almost sensational interest—and has this element of agreeableness—but the persuasion must rest, we think, upon too slender a foundation; and Mr. Irving, though he does not expressly say so in his Shaksperian Note, is presumably of that opinion, since his own theory is quite another one. Hardly more than two points—and neither of them strong ones—could, we suspect, be urged in any support of the theory that Macbeth himself was the "Third Murderer." The action of the play would at first sight appear to allow of his presence, and the dialogue of the play does not expressly contradict it. But the chance is of the slightest, as will be seen by taking two points alone: one mental, the other material. Is it likely, in the first place, that the man whom his own first murder—that of Duncan—had so frighted that it has given us the dagger scene—the scene of incarnate terror—would have been, after only the second murder, so immediately self-controlled that he could have been seated placidly at the feast directly the deed was accomplished? And in the second place, would the lapse of time have really allowed him to be? The time must have been brief: the First Murderer must have hurried from his work, for in the banquet-scene, when he appears at the door, Macbeth approaches him with the words, "There's blood upon thy face." And the "blood," if only in his look and bearing, indicated none the less the excitement of recent violence. Again, it is only after Macbeth has received the news, that he is disturbed by the apparition of the ghost. The "Third Murderer" was not Macbeth. Possibly after all, he was no one with whom the play at any other point deals. But if he was, as there is strong presumption that he was, some person about Macbeth—a person of securer trust than either of the hired two, whose "spirits shone through them," as their hirer must somewhat sarcastically have said—then it is indeed of great probability that he was the man Mr. Irving believes him to

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have been: the Attendant who was bidden to fetch the other murderers in:—

"Attend those men
Our pleasure?
Attendant. They are, my lord, without the palace gate.
Macbeth. Bring them before us."

The short career of this attendant in the play, Mr. Irving carefully follows in the little essay to which we must direct our readers. He marks the significance and carefulness of the poet's stage directions concerning him, and contrasts this carefulness and significance with the seeming unimportance of the few words he has to utter. But we do not propose either to anticipate or to repeat Mr. Irving in his arguments. We may add, however, that they are couched in the pleasant English of a man who has studied the great dramatists more than the daily newspapers. Legitimate actors, who know half Shakspere by heart, start as writers with undeniable advantages in the matter of style.

The Easter entertainments begin to-night, when one or two of the most important of the new things will be played or old pieces revived. Others will follow on Monday. To-night Mr. Albery's comedy, which has changed its name from *Gentle Rebecca* to *Pink Dominos*, will be brought out at the Criterion, where Mr. John Clarke will also appear in *The Porter's Knot*, one of the pieces made famous, of old time, by Robson. At the Prince of Wales's, Mrs. Bancroft reappears, and acts in a new part, in *The Vicarage: a Fireside Story*, by the writer who seeks to be known as Mr. Savile Rowe. *London Assurance* will be acted for the first time at this theatre, and with a very strong cast. The programme, on the whole, is certainly the most substantial, and may prove to be also one of the most delicate, ever put forth from Tottenham Street. *The Two Mothers*, under Mr. Mayer's management, will be produced at the Duke's Theatre.

On Monday next, Mr. Joseph Jefferson makes his reappearance at the Princess's; Mr. Charles Mathews, who was well enough to act at Brighton on Monday last, reappears in London, under the management of Mr. John Hollingshead; and Mr. Charles Reade's new play, *The Scuttled Ship*, will be brought out at the Olympic. Other new pieces are announced; among them Mr. Rae's *Fame*, which comes forward only a few days after Easter.

The Lyceum has been closed during the week, but it reopens on Monday with *Richard III.*

Changes have been made already at Drury Lane and the Adelphi; though, indeed, at neither theatre is there anything new. *The Colleen Bawn*, with Mr. Shiel Barry in the part first played by Mr. Edmund Falconer, we believe, has been revived at Drury Lane; while at the Adelphi, Mr. A. R. Selous' nautical and patriotic drama, *True to the Core*, has been, and is still, nightly performed. It was brought first into notice as having won the "T. P. Cooke Prize" some ten years ago, and remains memorable as one of the few good things written in a sense to order. The stage is crowded with the bearers of historical names, yet the play is hardly an historical drama; and it is less upon the presentation of Sir Walter Raleigh and a dozen illustrious contemporaries than upon the rousing yet not always unnatural incidents that the piece's success depends. *True to the Core* has the very genuine interest of effective melodrama, and the force of patriotic sentiment is not unskilfully added to that interest. Mr. Emery plays in a way that is roughly picturesque and pleasing a character excellently suited to him. Mr. Sinclair, Mr. J. G. Shore, Miss Edith Stuart and Miss Rachel Sanger take part in the performance, and are among those who do most for its success. *True to the Core* is, indeed, generally well interpreted; the faults in the acting being chiefly such as would appear inseparable from the school to which the piece belongs.

The health of Mdlle. Sarah Bernhardt obliges her to be absent from the Théâtre Français for at least a month.

Several performances of interest have recently been given in Paris. The Théâtre Français has revived the *Joueur* of Regnard, hardly played since the days of M. Edouard Thierry's administration, when Leroux played Valère and Got was the valet. Leroux is no longer living, and Got, as has been remarked, is more and more inclined to leave to others the part of comic servant wherever it may occur, and to appear exclusively in what are known as "character-parts." Delaunay has now taken up the character that was Leroux's, and Coquelin the character that was Got's. There is nothing in *Le Joueur* that can cause it to be received with enthusiasm in our day, and it may be doubted whether it was ever provocative of sustained laughter. There are very old frequenters of the Comédie Française who say that they have never seen the *Joueur* please any but "les délicats" — those "qui vont chercher au théâtre un autre plaisir que celui du théâtre même." Regnard, indeed, has perhaps about him nothing first-rate except his style, and those who know that best allow that there is nothing easier, clearer, prettier, more alert and alive, than the French of the *Joueur*.

At M. Ballande's Theatre—the "Troisième Théâtre Français"—a four-act piece called *Mademoiselle Guérin* has been produced. Its authorship is not only unavowed, but is actually unknown, except within the narrowest circles: the writer having never attended any rehearsal of his play. *Mademoiselle Guérin* recalls, in the main, the popular Vaudeville drama of *Miss Multon*—in which Mdme. Fargueil's acting was so great—and *Miss Multon*, as many French critics seem to forget, was founded on Mrs. Henry Wood's *East Lynne*. In *Miss Multon*, it is a wife who had erred who comes at last to her home as a governess and finds another wife installed as step-mother of her children; while in *Mademoiselle Guérin*, it is not the heroine who is at fault, but the hero, her husband. The husband having eloped with her, married her, and made her a mother, has abandoned her in a foreign country, and coming back to France himself, he has taken another wife without having been at any great trouble to ascertain whether she was, as rumour declared, really dead. She too, not dead, has returned, and has become a governess, and she is engaged at the house of a Mdme. de Brainville, whose husband is for the moment travelling; and the husband, when he comes back from his journey, proves to be the man who had deserted her. From this point the story is unnecessarily and even feebly prolonged. On the man's return prompt action would have been taken; either the second wife must have gone, or he would have insisted on the final departure of the first. Anyhow a crisis must have occurred, and must have passed, and the curtain should have fallen. But the last acts of *Mademoiselle Guérin* are eked out by scenes which display superfluously the love and devotion of various men for a woman not one of them can marry; and the acting of the drama, good as it is on the part of Mdlle. Wilson, Mdlle. Cassoty, and a brother of Desclée, cannot suffice to maintain the full interest until the last words of the play.

Mdlle. Blanche Baretta, the youngest *sociétaire* of the Comédie Française, has succeeded Mdlle. Croizette in the character of Adrienne in *L'Eté de Saint Martin*. She plays it with more gentleness, but with less authority, than her predecessor.

Complaint is made, in Paris, of the absence of promising country recruits for the metropolitan stage. The provinces, it is said, nowadays furnish Paris with no actors. Young actors must come from the Conservatoire, or from minor Parisian theatres where they have been but for a short time. It is chiefly to a system which is telling doubtless on the English stage as much as upon the French that the lack of promising recruits is due—the system of filling the smaller provincial theatres with travelling companies, organised in the capital, for the sole purpose of representing throughout the length and breadth of the land one work, or the works of one author. By this means, completeness of representation is, it may be, assured to the works selected, but it is at the cost both of compelling the comedians engaged in their performances to restrict themselves during a long term to a most limited range of parts, and of depriving the young comedians who are still attached to the country theatres of the opportunity of "creating" new *rôles*—playing, that is, not only parts in the recognised legitimate repertory, but parts that they have never seen acted before.

MUSIC.

PHILHARMONIC SOCIETY—SCHUMANN'S "FAUST."

There are, probably, few of Schumann's compositions which in this country are more talked about and less known than his "Scenes from Goethe's *Faust*." Most English musicians are aware that the work is in Germany considered one of the composer's masterpieces; but comparatively few have any actual acquaintance with it. This doubtless arises largely from the fact that until last Thursday week, when the third part was produced at the Philharmonic Concert in St. James's Hall, it had never been heard in London. It had only once been brought forward at all in this country; and that was about two years ago by the Cambridge University Musical Society under Mr. C. Villiers Stanford. It was therefore not surprising that a large number of the leading musicians of London were to be seen in the hall on the occasion of its first performance in the metropolis.

The three parts of which the *Faust* music consists were written at widely different times, and are of very unequal value. The third, and by far the finest, was mostly composed in 1844, at a time when Schumann was in the fullest possession of his powers; the first and second were written some years later (between 1849 and 1853), when the mental disorder by which during his last years his intellect was obscured had already cast its deep shadow over him. In these parts of the work there is little spontaneity; the music is, for the most part, heavy and laboured; and it is only occasionally that the genius of the composer breaks for an instant through the thick clouds by which it is enveloped. Far otherwise is it with the third part, now more especially under notice. Here all is comparatively clear; and though Schumann's music certainly requires familiarity for its full appreciation, the beauties of the greater part of this section of the work lie so on the surface that, given an even tolerable performance, they must make their way at once to the understanding and heart of the hearer. Most musicians will agree that the *Manfred* music, the best parts of *Paradise and the Peri*, and this third part of *Faust* must rank as Schumann's finest vocal works.

The final scene of the second part of the poem, "Faust's Verklärung," will be familiar to all students of Goethe. The mystical nature of the subject seems to have had special attractions for Schumann; it is indeed difficult to think of any other composer, excepting Brahms, who could have been equally successful in the musical illustration of such a text. A detailed analysis of the music would be of little service without the aid of quotations; but a few remarks on the more salient features may not be out of place. The opening chorus, "Waldung sie schwankt heran," breathes a spirit of strange calm; we are transported at once to the wild mountain gorge inhabited

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only by hermits dwelling in the clefts of the rock, and the whole tone and feeling of the music prepares the way admirably for the strange visions to follow. The highly characteristic, but musically not very interesting, solo of the "Pater Ecstaticus" is followed by that of the "Pater Profundus, containing passages of rare beauty, especially the touching phrase, "So ist es die allmächt'ge Liebe." From this point the music rises to a higher level. Schumann has written nothing more delightful than the chorus of the "Seligen Knaben," or the solo and chorus of the younger Angels, "Jene Rosen aus den Händen." The grand chorus, "Gerettet ist das edle Glied," treated fugally, forms an imposing contrast to the more quiet numbers which have preceded it. The solo of Dr. Marianus, "Hier ist die Aussicht frei," one of the most original and striking movements, leads to another gem, the solo with chorus, "Dir, der Unberührbaren." The theme of this piece is of a simplicity uncommon with Schumann, being (like many of Beethoven's finest thoughts) constructed chiefly on the diatonic scale; the rich and full harmonies for a seven-part chorus produce here a grand effect. The music which follows is of a more complex character; the trio of the three penitents and the solo for Gretchen, "Neige, neige, du Ohnegleiche," are among the most noticeable points of this part. In the final "Chorus Mysticus," "Alles Vergängliche ist nur ein Gleichniss," we find the longest and most developed movement of the work; it is less readily appreciable at a first hearing than some other numbers, and is somewhat diffuse; it nevertheless contains many beauties of a high order, and worthily closes the whole.

The reasons why this *Faust* music has never before been heard in London are not far to seek. In the first place it is only very recently that a version has been published (by Messrs. Novello) with English words. This version, by Miss Louisa Vance, deserves commendation as a fairly successful attempt to grapple with a task of extreme difficulty. But another and more important reason for the infrequency of the performance lies in the music itself. I know of no work, excepting Beethoven's great Mass in D and some of Bach's larger compositions, which makes more demands upon a chorus than this. Nothing but long and very careful practice will enable any choir, no matter what its ability, to master the task which Schumann has here set before it; it is, therefore, not to be expected that opportunities of hearing the music will frequently be afforded.

Of the performance on the present occasion it is impossible to speak well. The soloists, it is true, were excellent. Mrs. Osgood, Mr. Henry Guy, Mr. Wadmore, and Mr. Pope, on whom devolved the most important share of the work, especially distinguished themselves, while the smaller solos were efficiently sung by Miss Mary Davies, Mdme. Worell-Duval, Mrs. Irene Ware, Miss Bolingbroke, Miss Kate Steel, and Miss Reimar. The orchestra, too, performed the by no means easy instrumental portion of the music in a manner which was the more creditable to them as we understand they had only one rehearsal. But the chorus was, to use the mildest word consistent with truth, simply discreditable. Not only was it occasionally out of tune, and in one piece especially ("Nebelnd um Felsenhöh'") persistently wrong in rhythm almost from the first bar to the last, but, except in the opening chorus, the whole performance was marked by an utter want of "attack;" points were taken up so feebly as to be almost inaudible; and the impression produced was that the singers did not half know the music (which was probably the fact), and that they were afraid of singing loud lest they should be wrong. The noble chorus, "Gerettet ist das edle Glied," and more especially the finale, were mere caricatures. Of course the great difficulty of the music ought to be taken into consideration; but this should have been thought of by the directors before announcing the work. In justice alike to Schumann and to the reputation of the Philharmonic Society, they had no business to bring forward an important work in such a miserably inadequate manner. When the music was produced at Cambridge, the excellent and most intelligent choir of the University Musical Society practised it continuously for four months; and to perform it with probably at most three or four rehearsals showed either an utter incapacity of appreciating the difficulty of the music, or an entire indifference as to what sort of a performance was given. It is simply in the interests of the Philharmonic Society that this plain and strong language is used; for its bitterest enemies could wish it no worse harm than that it should give a few more performances of the same kind as this. Far better would it be to confine itself to instrumental or solo works, of which it can at least give a respectable rendering, than attempt choral compositions unless it can do them far more justice.

The remainder of the concert was happily much more satisfactory. It included Beethoven's Terzetto "Tremate, empj, tremate," well sung by Mrs. Osgood and Messrs. Guy and Wadmore; Bennett's overture to *Parisina*; Beethoven's Choral Fantasia, the pianoforte part played by Miss Agnes Zimmermann; the final scene from Wagner's *Tristan und Isolde*, admirably given by Mrs. Osgood; and the overture to *Der Freischütz*. At the fourth concert, on April 16, M. Paul Viardot, a violinist of whom report speaks very highly, and a son of the celebrated singer Mdme. Viardot-Garcia, is to make his first appearance in this country. Brahms's new symphony is also announced.

Ebenezer Prout.

The concert in commemoration of Beethoven given at the Crystal Palace on Saturday, while very fairly representative of the great master, consisted for the most part of such very familiar works as to require little more than a mere line of record. The one novelty of the afternoon was the "Elegy" for four solo voices with string quartett accompaniments, written by Beethoven in 1814 in memory of the Countess Pasqualati, wife of one of his friends. Though quite short, being in only one movement, this Elegy is a little gem; in the depth of its expression and the boldness of its harmonies it has more affinity with the later quartetts than with other works of the composer dating from about the same period. The orchestral pieces at this concert were the "Eroica" symphony, and the first *Leonora* overture; the programme also included the choral fantasia (the pianoforte part played by Madame Goddard, who also gave, later in the afternoon, the thirty-two variations in C minor), and a selection from *Fidelio*, which comprised the quartett from the first act, the trio "In better worlds," and the second finale. The soloists were Misses Jessie Jones, Mary Davies, and Reimar; and Messrs. H. Guy, Sauvage, Pope, and Wadmore. For this afternoon, Brahms's new symphony is announced.

The orchestral concert given by the students of the Royal Academy of Music, in St. James's Hall, on Saturday evening last, under the direction of Mr. Walter Macfarren, was of unusual interest, as it was the occasion of the first introduction to a London public of the last and greatest of Franz Schubert's Masses—that in E flat. There is no work of this composer which is more thoroughly characteristic of his peculiar genius than this. Truly devotional in style, it overflows with lovely melody, and is full of those harmonic surprises, so to speak, which form so charming a feature in Schubert's later works. The orchestration also is masterly, the frequent employment of the brass instruments *piano* reminding us of the *Rosamunde* music and the B minor symphony. The music is in parts very far from easy for the chorus; but the singers, though numerically weak in proportion to the orchestra, sang the most difficult passages with a correctness reflecting the highest credit both on themselves and their conductor. The solo music, which in this Mass is of less importance than in many others (the work being chiefly choral), was efficiently given by pupils of the Academy—Mrs. Irene Ware, Miss Orridge, and Messrs. Tower, Seligmann, and Theiler. We trust that other opportunities may be afforded of hearing this charming Mass, and cordially congratulate the authorities of the Academy on its production. An excellent miscellaneous selection, on which it is needless to dwell, completed the programme.

The present series of Monday Popular Concerts was brought to a close on Monday last with an excellent and diversified programme, including Beethoven's quartett in E flat, Op. 74, Schumann's "Carnaval," and a variety of smaller pieces by Brahms, Schumann, Chopin, and Bach. Mdme. Schumann and Mdlle. Marie Krebs were the pianists, the other instrumentalists being Messrs. Joachim, L. Ries, Zerbini, and Piatti. Mdlles. Sophie Löwe, Thekla Friedländer, and Redeker were the vocalists. We are glad to learn that the whole season has been a most successful one.

Two classical concerts, after the model of the "Monday Popular," have been given in the concert-room of the Royal Academy, Hanover Square, on Friday, the 23rd, and last Tuesday. At the first, Beethoven's quintett in C, Op. 29, Schubert's quintett in C, Op. 163, and Brahms's second sextett (in G, Op. 36—a worthy companion of his better-known sextett in B flat) were given, the performers being Messrs. Joachim, Ries, Straus, Zerbini, Pezze, and Piatti. Last Tuesday the works given were Schubert's quartett in D minor (wrongly described as "Op. 161," a number which belongs to the quartett in G major), Schumann's piano quartett in E flat, Brahms's piano quintett in F minor, and Beethoven's romance for violin in G major. The executants at this concert were Mdlle. Krebs and Messrs. Joachim, Ries, Straus, and Piatti. With such performers it need scarcely be said that a musical treat of the highest order was afforded, especially as the comparatively small concert-room of the Royal Academy is far better adapted for chamber-music than the larger area of St. James's Hall.

The Royal Albert Hall Amateur Orchestral Society is about to give three concerts in St. James's Hall, the first of which will take place on Saturday evening next, and will be in aid of the London Society for Teaching the Blind, Avenue Road. The programme, which will include Mozart's symphony in G minor, Bennett's fourth concerto for piano, and the overtures to *Rosamunde* and *L'Ambassadrice*, will severely test the mettle of the amateurs; report, however, speaks very highly of the orchestra as at present constituted, and we heartily wish them success.

Full particulars of the approaching visit of Richard Wagner to London are now advertised. Six grand concerts are to be given in the Albert Hall, the first of which is to take place on May 7. The orchestra is to consist of 200 performers. Wilhelmj is to be leader, and Wagner, of course, conductor. We hear—though the report at present needs confirmation—that it is by no means impossible that Liszt may also come to London and play at the festival, to assist his friend's enterprise.

We hear that the grand piano once belonging to Beethoven is for sale. The instrument was made especially for him by the piano-manufacturer Graf, in Vienna, at a time when the composer was already beginning to be deaf, and in order to increase the tone it was strung with *four* strings instead of the usual three. After the death of the composer, Graf took the instrument back again, and sold it to a lady in Vienna. There appears to be no doubt as to its genuineness; and, as an interesting relic, it would be worth pur-

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chasing for some public institution. Further particulars can be obtained from Messrs. Augener, the music-publishers of Newgate Street.

THE Royal Library of Brussels has just acquired a curious manuscript. This is the score of an early, and entirely unknown, opera by Auber, entitled *Jean de Chimay*. It was written in 1812 for the small theatre of M. Caraman, Prince de Chimay, where it was first performed on November 15 of that year. It is, therefore, anterior by one year to the *Séjour Militaire*, which is usually accounted Auber's first opera. It is a curious thing that it was for the same Prince de Chimay that Cherubini had four years before written his great Mass in F.

THE programme of a concert recently given by Ed. Strauss, in Vienna, is so amusing in its mixture of styles as to deserve reprinting. It is as follows:—Overture, by Delibes; Waltz, by E. Strauss; Melody for Horn; Polka-Mazurka, by E. Strauss; *Kyrie from Rossini's Mass*; Waltz, by Strauss; Fantasia on *Norma* for Violin; Polka, by Strauss; *Funeral March from "Götterdämmerung;"* Waltz, Impromptu, and Polka, by Strauss.

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Dated this 19th day of March, 1877.

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12 Dessert do	1	0	0	1	10	0	1	12	0	1	15	0
12 Tea do.	0	12	0	0	18	0	1	2	0	1	10	0
2 Salt do.	0	2	0	0	3	0	0	4	0	0	4	0
1 Mustard do.	0	1	0	0	1	6	0	2	0	0	2	0
6 Egg do.	0	9	0	0	12	0	0	11	0	0	12	0
1 Gravy do.	0	6	0	0	7	6	0	9	6	0	10	6
1 Soup Ladle	0	9	6	0	13	0	0	15	0	0	16	6
1 Fish Knife	0	11	0	0	13	0	0	15	6	0	16	6
1 Butter Knife	0	2	6	0	3	6	0	5	0	0	5	0
2 Sauce Ladles	0	5	6	0	7	0	0	8	0	0	9	6
1 Sugar Sifter	0	3	0	0	4	9	0	4	0	0	5	6
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LITERATURE.

Herzegovina and the late Uprising; the Causes of the latter, and the Remedies. By W. J. Stillman. (London: Longmans & Co., 1877.)

The revolt in Herzegovina has found in Mr. Stillman a contemporary historian who has some exceptional qualifications. He has been, at different times, a consul and a newspaper correspondent. Indeed it need not be any secret, for he himself says as much, that his book is the result of what he saw and wrote in his character of correspondent. The accounts from Ragusa and Cettinje which appeared in the *Times* during a large part of 1875 and 1876 came from Mr. Stillman, and we have here the cream of those letters in the form of a connected narrative. Nor was this Mr. Stillman's first experience of insurrectionary warfare against the Turk. He was in Crete as United States' Consul during the war which began in 1866, and he has recorded the history of that struggle in an earlier volume. But neither as consul nor as correspondent has Mr. Stillman fallen into the usual faults either of consuls or of correspondents. As there is no trace in him of a stiff official way of looking at things, neither is there the slightest tendency to trick his story out in a sensational fashion. He tells us what he himself heard and saw, and he comments on what he heard and saw with the insight of a man who is used to the kind of thing. This is an insight which is never given either to the dry official view or to the high-flying sensational view. Livelier narratives than this of Mr. Stillman might possibly be put together; but this is really no fault; a man who sets himself to be lively in such a case has a great tendency to fail in the higher qualities of truth and insight. Mr. Stillman gives us simply and straightforwardly a history of the events, with the comments of a man who understands the events and their causes. He has the deepest sympathy with the insurgents and their cause: but he does not set them up into impossible heroes; therefore he is able to keep on his sympathy for them throughout. For those who look for impossible heroes in such a case are sure to be disappointed before they have done. Men who have been held for ages in barbarian bondage, and who rise to free themselves from that bondage by force of arms, will not be like heroes of romance. Nor yet will they be exactly according to the most highly finished European pattern of the nineteenth century. We may dismiss as unhistoric any narrative of insurrection which describes the insurgents as impossibly good. That alone would be enough to make us reject the *Tellsage* and the other legends of the first winning of Swiss independence. In all irregular movements there will be more or less of disunion, jealousy, and caprice. In all irregular warfare there will be strange alternations, strange fluctuations, in the spirit and conduct of all concerned. Deeds will now and then be done which the rules of civilized warfare would not allow. But as no fair chronicler will conceal these things, no fair chronicler will let them interfere with his general sympathy in the cause. If bondage tended to make men perfect, there would be little excuse for revolting against bondage. It is because bondage makes men yet more imperfect than they would be otherwise, because the bondman is sure to pick up some of the vices of his tyrants, that revolts against bondage are to be approved. Men cannot develop the highest virtues of freemen while they are under the yoke. They must break the yoke in order to practise them. In short, after such a bondage as these lands have undergone, the wonderful thing is that its people keep any virtues at all. Virtues they of a surety have, and faults also; but their virtues may be fairly set down to their own account, and their faults to the account of their masters.

On the whole, though the insurgents do not come out in Mr. Stillman's pages as impossible heroes, they come out in as creditable colours as any men in the stage of irregular warfare are likely to do. In a military point of view, they might perhaps have done better if they had had one great commander at their head. But even this is very doubtful. A commander must be a very great commander indeed, one who has a wonderful power of throwing himself into new positions, in order successfully to command troops of this irregular kind. In the absence of such a commander as this, they really get on better in their own irregular fashion with all its unavoidable defects. Dundee could command the Highlanders; but, in the absence of Dundee, they did better with their own chiefs. And under all disadvantages these irregular troops—we can hardly say troops, for the word gives too great a notion of regularity—have stood their ground against the Turks, and have given them several thorough beatings. As for atrocities, it is not to be denied that they sometimes cut off the noses of their slain enemies, an odd survival of the older practice of cutting off their heads. It is a practice which it would be well if they left off; but it is something if in their long warfare with the Turk they have learned nothing worse. Cutting off the noses of dead men is at least not so bad as torturing living men, women, and children.

Mr. Stillman thus went to Herzegovina and Montenegro in August, 1875, with his eyes open, and with the benefit of his earlier Cretan experience. Indeed, he distinctly connects the present Slavonic struggle with the Cretan struggle eleven years back, as well as with the war between Montenegro and the Turk in 1862. In both those wars the Turk was seemingly successful; but the very favourable terms of the treaty with Montenegro showed how very little the renegade Omer Pasha had really done towards subduing the principality, or even towards breaking the spirit of its people. Montenegrin success in 1858 had a more abiding effect than Montenegrin defeat in 1862. Crete again was brought under the power of the Turk; but both these wars tended to lessen the Turk's power both materially and morally. Mr. Stillman keeps himself to what he saw with his own eyes; he therefore says nothing about Servia, nothing about Bosnia, and his story is strictly confined to the insurrection of Herzegovina. It ends when, by the Montenegrin declaration of war, the Herzegovinian revolt was merged in the Montenegrin war. His witness is that the Turkish troops, as he saw them in Herzegovina, had greatly gone back in every way from the Turkish troops as he saw them in Crete ten years before. On the other hand, the spirit of the Slaves has been rising throughout, and the whole course of the war has made them more determined. At the beginning the insurgents would willingly have accepted a reformed administration under the Sultan, if any surety for such a reformed administration could have been had. This was the view of Ljubibratics himself, with whom Mr. Stillman reports a conversation. Ljubibratics, it must be remembered, was strictly a native insurgent, a native of the neighbourhood of Trebinje. Mr. Stillman seems to rate his powers either of generalship or statesmanship rather low; but he bears abundant witness to his single-minded earnestness of purpose, and to his strenuous efforts to carry on the struggle according to the rules of civilized warfare. His aims were strictly the freedom of his own country, as opposed to any foreign influence, Russian or otherwise. His simple view was that, as the Turk kept no faith and regarded no promise, but simply kept his countrymen deprived of the common rights of human beings, there was nothing actually to be done but to fight till one side or the other was destroyed. Yet he was at this stage quite willing to accept terms if there were real guaranties for their being carried out.

"In reply to what would content them in the way of concession, he said, promptly: 'From the Turk nothing less than autonomy; we have had enough of their promises, and will listen to no more. We cannot live under Turkish administration.' 'But,' said I, 'if the Powers intervene and guarantee reforms would you refuse them?' 'Certainly,' he replied, 'we would accept under the guarantee of the Powers, if all united in it, any reforms which assured us personal liberty and security, if the execution of them were intrusted to the Prince of Montenegro or some of the Christian Powers. The reforms must be radical, and we know that such will not be put in execution by the Turks.'"

It is clear that, at this stage, the land might have been peaceably secured for Ottoman rule, if diplomacy could have found any means to make Ottoman rule even tolerable to the country. No doubt the people of Herzegovina would have preferred something else; but they were ready to remain subjects of the Sultan, if only the Sultan would rule them with some approach to good government. At an earlier

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stage they might have been satisfied yet more easily. Now they had tried their weapons, and they would submit only under the guaranty of the Christian powers. That guaranty they would accept; if it was not to be had, they would fight to the death. But the Christian powers, instead of doing anything in the way of guaranties, anything in the way of winning back for the Sultan subjects who might still have been won back, were doing all that they could to widen the breach. The English Foreign Office was writing letters urging the suppression of the insurrection. The suppression of the insurrection meant the bringing back of the old state of things without any guaranties at all. What the old state of things was Mr. Stillman explains pretty fully. He distinguishes carefully between different degrees of oppression in different parts of the Turkish dominions. In Herzegovina things were at their worst. In some parts there might be cruel exactions and shameless denial of justice, but the last wrong of all was spared. In Herzegovina nothing was spared; oppression had reached its height. Christian women and children were carried off at pleasure by the Mussulmans. And this extremity of wrong was made the more bitter by the contrast between their own state and that of their brethren close to them, in Montenegro under a national government, in Dalmatia under a government which, though not national, is civilized. It must be remembered that the people of Herzegovina, of Montenegro, and of the *Bocche di Cattaro* are simply one people, not merely all Slaves, not merely all—in the wider sense—Serbs, but as much one people as the inhabitants of three adjoining English counties. Separated by the merest political accidents, they were all used to help one another in any strait. That the insurgents were helped by many Montenegrins and *Bocchesi* was nothing strange or wonderful. It was what had happened over and over again before, and what would have needed a miracle beyond the power of diplomacy to have hindered now.

In lands situated as these lands are, there are always materials for insurrection. The enslaved people are always ready to rise; their free neighbours are always ready to help them in rising. The first stir really came from Austrian ground. The journey made by the Austrian sovereign through his Dalmatian kingdom, in his character of Dalmatian king, a visit of friendship and reconciliation towards that part of his dominions, stirred up the minds of the Slaves generally. When the mind of the whole country was in this state, some of the ordinary outrages formed the immediate occasion of the outbreak—the outbreak of which Mr. Stillman tells the story down to the stage when it was merged in a greater movement. It is specially to be noticed that at the first beginning the movement was mainly among the Catholics. Indeed, at one or two points, we come across signs of oppressed Mahometans being inclined to join the Christian insurgents. There was no reason why they should not. Though the Mahometan is spared the last outrages which press upon the Christian, still the general system of oppression and corruption weighs upon him almost as heavily as upon the Christian. Mr. Stillman gives it as his belief that the peaceable part of the Mahometan population would sit down quietly under a Christian government, and that they would greatly gain by so doing. He bears full testimony to the existence of sterling qualities in the private Mussulman, in the private Turkish soldier, and here or there in exceptional Turkish officials. It is the so-called Government which is hopelessly corrupt, which promises everything but does nothing, allows everything and punishes nothing. The general state of things nowhere better comes out than in a story which Mr. Stillman tells of an honest Mussulman, an officer in the Turkish service, who was imprisoned for three years and degraded from his military rank, simply for refusing to give false witness. He fled to Christian soil for protection, and "was anxious to get a rifle to join the insurgents and let the whole world know what justice is at Mostar." Mr. Stillman adds:—

"I may say that Aga Biscevics was in haste to get to Cettinje, as the only place of perfect security and justice; and when I assured him that he was as safe in Ragusa as I was, he kissed the skirts of my coat in raptures of gratitude and joy. He had not dared to show himself for fear of being captured and carried back to Mostar."

Mr. Stillman's book should be read. It gives a picture, such as can hardly be got elsewhere, of what may be called the inner life of the uprising. The stories of the battles might have been told more stirringly; but Mr. Stillman is the least sensational of correspondents. He is always bent on real business. He is a student of insurrections, and he has tracked the ins and outs of this particular one. He tells us throughout what an observant man saw, what an experienced man inferred from what he saw. If any one wishes really to understand a piece of contemporary history the importance of which is not yet everywhere fully taken in, he should read his Blue Books, and he should read Mr. Stillman along with them. He will then see how events look in the eyes of those who see only their outside, and also how they look in the eyes of one who has lived among the events, and who knows their real meaning.

Edward A. Freeman.

The Language and Literature of the Scottish Highlands. By John Stuart Blackie, Professor of Greek in the University of Edinburgh. (Edinburgh: Edmonston & Douglas, 1876.)

Prof. Blackie describes this book as "an humble attempt to break down the middle wall of partition which I have found to exist fencing off the most cultivated minds in England and in the Lowlands of Scotland from the intellectual life and moral aspirations of the Scottish Highlanders." In other words, it is an appeal directed especially to those connected with the Highlands to pay more attention to the Gaelic language and literature as the best means of getting into sympathy with the people. More in detail, it comprises a sketch of the structure and relations of Gaelic, with an account of how the author discovered it and found it less difficult than might have been expected; a short account of the older Highland Minstrelsy; biographical sketches with specimens of the later poets of whom we know something; denunciatory discussions of the clearances and the relations of the people to the landlords, interspersed with remarks and excursions in directions too various to mention. One is inclined to wish that the Professor had devoted himself more exclusively to the literature. The sketch of the language is rather too slight to be of much use, and the social and political questions awaken many discordant echoes of controversy which interfere with the main end of the book. Most of these controversies are fruitless. The past of the Highlands has gone beyond recall, and now those who desire to deal well with them must do so on pretty much the same principles as are applied or neglected elsewhere. Large farms, selfish landlords, and game-preservers who think more of their game than of their human neighbours are not at all peculiar to the Highlands, but form part of a wide and complicated question on which people are by no means agreed, and which is apt to bury any local question with which it is associated. No doubt there were special features in the past which bore heavily upon the Highland population. The circumstances of the country and the sudden break-up of the old order of things brought evils with them which might have been at least mitigated by wiser treatment on the part of those who had the power. But to attempt to erect these into a standing grievance comparable with those which arose from the government of Ireland is mere folly, which luckily is not shared in by the mass of the Highlanders themselves. As to the special plea that those who live in the Highlands ought to study the language and literature with the view of improving their relations to the people, we fear that the difficulties are underrated and the advantages overestimated. A man who could really speak with the Highlanders in their own tongue would no doubt have a very ready way to their hearts, but it is a different question whether a knowledge of Gaelic etymology and even the power of reading Gaelic poetry would be of much service. There are matters that press more sorely on the Highlanders than any fancied disrespect to their tongue; and it is probable that the Saxon settler would more readily win the hearts of his poor neighbours by an intelligent interest in their means of subsistence and their family troubles than even by an unlimited stock of bad Gaelic and a knowledge of every Highland poet from the days of Ossian.

The neglect of the Highlanders and their language seems in truth to be very much exaggerated. They were very well known, and not at all despised even before Scott had glorified them to such an extent that most foreigners accepted them, kilt, bagpipes, and all, as the characteristic type of Scotsmen. Ever since those remote days when their Scotch neighbours hated them as a political and predatory danger, and the world at large regarded them as savages about whom information might be sought in Tacitus, they have had at least their due share of respect, and those of them who thought much of themselves and their

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country, instead of having that laudable feeling turned into a root of bitterness, found it on the whole fostered by an atmosphere of romance. Although, therefore, it seems to us hopeless to ask that their literature should be studied with the view of dealing with them on different principles from the rest of the island, anyone who can give us a readier access to it is sure of a hearing. One is inclined to ask whether our ignorance is not, in some degree, the fault of the Highlanders themselves, who have left their songs until now to be translated by Prof. Blackie. Perhaps the solution is that those who best knew the Gaelic poetry best knew also the impossibility of translating into a foreign tongue the subtle charm of their own lyrics.

Gaelic poetry has had a long history, commencing in mist with a series of poems the character and history of which is not yet settled, and apparently living or existing still in newspapers and magazines. We have not yet any really good account of the earlier period, once so famous from the Ossianic controversy. Perhaps the labours of Mr. Campbell of Islay may throw some light upon it. Prof. Blackie's material is chiefly drawn from the book of the Dean of Lismore. He has devoted a subsequent chapter to Macpherson and his publication of Ossian, in which, after an interesting account of that very fierce but now half-forgotten dispute, he sums up his own conclusions on the matter, which are, to say the least of them, plausible. But, so far as one can judge from these translations, the most interesting period of Gaelic poetry lay in the seventeenth and eighteenth centuries, in which it still retained its characteristic flavour without being too remote to be completely intelligible. Two names at least in last century were well known by repute beyond the Highlands—those of Duncan Ban McIntyre and Rob Donn. There are innumerable other names, but many of them may, we suspect, be placed in the unprofitable category of minor poets, although their biographies are sometimes sufficiently characteristic. The best and longest translation in the book seems to be Duncan Ban's "Ben Dorain," a strange poem of deer and deerstalking, in which the poet is divided between a keen living delight in the deer themselves and an equally keen delight in their destruction. Another quaint piece by the same writer is the "Song of the Foxes," in which he extols them as the natural foes of the sheep which were beginning to replace both deer and people. Of Rob Donn we have, strangely enough, no specimen, and it would have been better had Prof. Blackie given more space to him and other older writers, and not troubled himself with the later generation, whose productions have a slightly artificial stamp and do not show well beside the more genuine growth of the earlier time. Many of the specimens, especially the more familiar songs, are disappointing, but for that it is, perhaps, scarcely fair either to blame the songs or the translator. Everyone knows the result of attempting to translate lyric poetry, and this excuse is applicable really to all the translations in the book, although, no doubt, the songs suffered most. In one thing everyone will agree with Prof. Blackie—that the songs ought to go with the music to which they were written, and it may be added that in the meantime the music perhaps requires more looking after than the songs. A good deal of it has been printed, but a great deal more lies in manuscripts and memories that are daily getting lost to us. And to most people, as few will ever know the original, the melody will really seem to suggest more than the English translation, out of which much of the charm is pretty sure to be lost.

We are grateful to Prof. Blackie for this book, for it tells us much that we could not easily get elsewhere; but, on the whole, we should have been more grateful had he given us the chance of reading about the Highland literature and people without a perpetual accompaniment of controversy. One may perhaps venture to suggest that, if he should ever execute the same task on a larger scale, it would be advisable for him to relieve his mind of the political and social questions in a separate work, so that those who are not likely to agree with him on these points may at least be enabled to keep at a civil distance from them. Argument and denunciation are not really effective ways of breaking down partition walls, and we should be inclined to refer to Dr. Macleod's "Highland Parish" as an example of a better method. Nevertheless, if Prof. Blackie's controversial tendencies seem to us to be misapplied in the present case, it must be admitted that they are never dull; and, if he cannot write upon the Highlanders and their literature without a continual reference to the clearances and many other kindred questions, we must even accept him on his own terms.

Alex. Gibson.

My Year in an Indian Fort. By Mrs. Guthrie, Author of "Through Russia." In Two Volumes. (London: Hurst & Blackett, 1877.)

Mrs. Guthrie has made good use of her year in an Indian Fort, and has taken note of things around her with an interest which may well put to shame many languid gentlemen as well as languid ladies in the East. The fort in question is at the well-known town of Belgaum, in the Southern Deccan, which lies on the plateau sloping inland from the Western Ghauts and is situated nearly opposite Goa on the coast. Mrs. Guthrie's year of residence was 1875, though it might just as well have been 1855 for any novelties she witnessed, except the Suez Canal; and she has diligently availed herself of the information to be obtained from books treating of the part of India which she visited, and from Europeans well acquainted with the country. Nothing seems to come amiss to her. Antiquities, history, botany, zoology, Hinduism, Jainism, Mohammedanism, native manners and customs, scenery, sport, and many other things besides, are laid under contribution. As is usual in ladies' books on India, we have a profusion of details, many of a very trivial kind; but there is a certain freshness in the narrative, and a somewhat vivid picture of Indian life and scenery is occasionally presented.

Errors in such a book are to be expected, and we note a few which should be corrected. It gives an incorrect idea of that work to say that the Suez Canal, at any point, since it has come into working order, "was so narrow that a good jumper could have leaped across it." It is wrong to mislead girls at home by such an absurd story as that the Esplanade Hotel in Bombay got out a band of sixty chambermaids from England, and every one of them got married within a month of their arrival. March is far from being "in Bombay the hottest month of the year." The first half of it belongs to the cold season; the great heat of the long hot season does not commence till the end of April, and even September and October are much worse than March. Kirkee, the well-known military station of Poona, should not be written "Kenkee." The famous Mahratta fort of Singhur is not situated "upon a conical hill," and the "Sahyadri" mountains should have an *h* omitted. The Hindu is not always "thoroughly temperate;" in the Maratha country, especially, drunkenness and dipsomania are frequent. The cobra is anything but "a very timid kind of snake" which runs away at the slightest noise. Anyone who tries to follow it will soon discover the mistake. It must give an entirely false impression of Western India to say that "the highest tops of these great Western Ghauts are but on a level with the green fields of the Deccan."

A very curious story is told by Mrs. Guthrie (ii. 182) of what was supposed to be a full-grown wild cobra being subdued, seized, and tamed by a low-caste man in her employ. Such events are not uncommon in India, especially before "griffins," or those who have not completed a year and a day in the country. The probable explanation in this case is that the cobra was a tame snake brought into the compound for the purpose. It does not militate against this that the cobra in question had fangs. Almost all the large cobras of the snake-charmers have fangs, as we know from personal examination. When the snake is young, and in course of training, the fangs are broken off; but there are embryo fangs which grow up afterwards, and the snake-charmers seldom trouble themselves to extract these when the snake is quite under control, as is proved by the occasional death from snake-bite of natives witnessing the tricks of jugglers.

We should add that Mrs. Guthrie crossed the Ghauts over to Goa by a little-frequented path, and gives us some lively descriptions of the old Portuguese town and state.

Andrew Wilson.

THE GERMAN OFFICIAL ACCOUNT OF THE WAR OF 1870.

The Franco-German War, 1870–71. Part I., Section 9. (London: Longmans & Co., 1876.)

This part of this work carries on the narrative of the war to the fall of the French Empire, and describes the operations of the French at sea, the first incidents of the siege of Strassburg, and events at Metz after August 18. It resembles those which have gone before it in conception, plan, and mode of execution; and on these points we have but to repeat the criticisms we have made on preceding sections. Owing, however, to an

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evident wish to screen, or at least to palliate, Bazaine's conduct, or possibly in order to keep out of sight some questionable passages in the German strategy and to extol the powers of the German army, the chapters on Metz are not, we think, as trustworthy as the rest of the book, and we recommend a careful reader to check them by the evidence of the court-martial of Bazaine, the well-known report of General Rivière, and, above all, the admirable tract, *Metz*, by a "Superior Officer of the Army of the Rhine." In our brief comments we shall confine our remarks to what took place around the Lorraine fortress, for everything really depended on this.

After the scarcely decisive day of Gravelotte, Prince Frederic Charles at once proceeded to invest Metz, and to surround his enemy, with the seven corps which remained to him, two having been detached to the army of the Meuse. His dispositions probably show that he was aware of Bazaine's professed purpose of attempting to force his way to Thionville; but they are consistent, too, with what had been the plan of the Germans since the campaign had opened—to cut off the army of the Rhine from Paris, and to compel it to effect its retreat northwards. With this object in view the Prince stationed two corps only on the east bank of the Moselle, holding the western bank with not less than five; and, at the same time, he took care to place a far more powerful force towards the north of Metz than that which observed the south part of the fortress. The 1st German corps was spread along a broad arc from Malroy to St. Barbe and Courcelles-sur-Nied, and the 7th stretched thence to the Moselle at Ars, commanding the Seille and the country beyond. To the west, however, and thence northward, the investing circle was much stronger; the 8th corps held the slopes of Gravelotte; the 2nd, near it, reached Amanvilliers; and the 9th and 10th were massed on the heights, over the valley of the Moselle, below Metz, the 3rd corps forming a support beyond. The whole German army was thus grouped round Metz, in a line of very unequal strength, its chiefs leaving it weak on the east and south, and accumulating their forces west of the Moselle, and especially on the north-west of the river. To make the investment more secure, the main ways from the fortress were held by cavalry, and the positions of the troops were entrenched with care; roads were broken up, and barred by *abattis*; inundations were tried at some points; farms, villages, and enclosures were fortified; communication was rendered easy by the field-telegraph and a succession of watch-posts; and, in a word, the resources of modern war were skilfully employed to increase the efficacy of the beleaguering zone cast around the French. The circle thus occupied was, however, immense—not less than from forty to fifty miles.

The event justified these arrangements; and experience of Bazaine as a leader, perhaps knowledge of the state of his mind, may vindicate them from the charge of rashness. They cannot, however, be praised in the abstract; and, indeed, the scheme of investing Metz—a first-rate fortress and vast entrenched camp—in such a loose and irregular way, and of hemming in the whole army of the Rhine, with a force not very superior in strength—about 160,000 to 120,000 men—ought to have cost Prince Frederic Charles dear, especially as at this very moment two more of his corps were being called off to oppose MacMahon advancing from Châlons. Bazaine, meanwhile, made scarcely a sign of life between August 19 and 24; he simply stationed his five corps in a circle around the forts of Metz; and we can hardly blame him severely for this, as his army required a brief repose, and, after Gravelotte, was short of munitions. By the 24th, however, he was ready for the field, Metz having yielded ample supplies from its arsenals, and his troops being completely restored; and, whatever risk the operation involved, his duty enjoined him to make a determined effort to break through the German line of investment, and, in compliance with his repeated promises, to join hands with MacMahon on the northern frontier. For a moment*—we cannot discuss here whether he knew of MacMahon's march from Rheims as early as August 23—the Marshal seems to have made up his mind; and he gave directions that a vigorous attack should be made against the plateau of St. Barbe—the enemy's line here was greatly exposed—and that his army should thence push on to Thionville. On the 26th the whole army of the Rhine was collected on the eastern bank of the Moselle, in front of the threatened position; and though the movement had been somewhat tedious, and the French columns were not well directed, 40,000 Germans had not yet assembled against an enemy nearly threefold in numbers, such was the advantage of the possession of Metz, and of the centre of the circle of investment. At this crisis, however, when success seemed certain, Bazaine once more displayed the want of firmness, and the incapacity of which he had given repeated proofs. Clinging wistfully to Metz as he had always clung, he hesitated when the occasion had come; he actually stopped the movement because there was rain; and—common expedient of feeble commanders—he called together a Council of War, which, as might have been expected, fell in with his views, and agreed that it was unwise to break up from Metz. By the 27th the army had returned to its camps, without having fired a single shot.

The responsibility for this pitiful conduct falls mainly, of course, on the Commander-in-chief, yet his lieutenants, it is fair to say, must share it. On the 29th Bazaine was, beyond doubt, informed that his colleague was full on his way to the Meuse; and he recurred to his abandoned project of joining MacMahon and reaching Thionville. As affairs then stood, he was probably right in again making St. Barbe his principal object; but his dispositions, in every other respect, showed poverty of conception, want of resource, and inability to make use of his strength. Celerity was of great importance; yet he made few efforts to expedite his columns, and his movement of concentration was extremely slow. It was hardly probable that the plateau of St. Barbe would be carried by a direct attack; a bold attack in flank on an extensive scale, in which two corps might have been well employed, was advisable in the highest degree, and, indeed, was the only way to make his force felt; yet he seems not to have perceived this truth, or any preparations he tried of this kind were so imperfect as to be almost fruitless. In addition, it should have been clearly his aim to check the arrival of reinforcements to the enemy at the points assailed, yet his cavalry—the arm so proper for this—was held, for the most part, among his reserves; and while he ought to have made it certain that his troops, especially as they advanced on St. Barbe, should receive the support of masses of guns, he allowed numerous batteries that ought to have been thus employed to remain inactive in the distant rear. The consequences of these faulty arrangements were evident to eyewitnesses from the first moment.* It was four in the afternoon on August 31 before the army of the Rhine attained the positions it ought to have reached in the early forenoon; Bazaine's left, the 6th corps, with the Guards in the rear, spreading from Fort St. Julien to Villers l'Orme, the 4th corps, his centre, fronting St. Barbe, and the 3rd and 2nd corps, on the left, filling the space between Nouilly and Fort Queleu. The French, we are told, were full of ardour, and their dense masses formed an imposing spectacle; but, drawn up as they were on a very narrow front, without the means of easy expansion or of turning their real strength to account, and with their horse and guns injudiciously placed, they were ill arranged for a great offensive movement.

It was now too late for a decisive effort, yet Bazaine ordered an immediate attack; nor was the state of affairs altogether adverse. The Germans, moving on a very wide circumference, had assembled only the 1st corps and a reserve of landwehr on the menaced front; the march of two corps had, indeed, been stopped from a belief that the French would defer attacking; and the numerical inferiority of the defenders was immense. The action was begun by the 4th French corps, which, in dense masses, pressed on to St. Barbe; and, on its left, the 6th marched to storm the villages on the opposite slopes of the main position. The Germans, however, had skilfully crowned the crests of the uplands with strong batteries: these ravaged the assailants with a destructive fire, and the frontal attack made little progress, the French, unsupported by sufficient ordnance, and congregated on a narrow space, being unable to make a right use of their numbers. But it was otherwise on the French right; a demonstration here by the 3rd corps carried the villages of Montoy, Noisseville, and Flanville, and opened a gap in the enemy's line; and this shows what would have been the result of a vigorous and decided turning movement made by this corps and sustained by the 2nd. The German batteries were now compelled to retire, and

* We may, however, say that in our judgment this has not been made out.

* See all this carefully developed by the "Superior Officer of the Army of the Rhine." The German despatches are conveniently silent.

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the 4th French corps, making a bold advance, stormed the greater part of the village of Senigny, almost on the verge of the position of St. Barbe. The effects, however, became soon apparent of risking a battle at so late an hour; the shades of night closed on the scene, and the French, led as they were, were stopped, and even lost Senigny after a sudden counter-stroke. Bazaine during the night did nothing to improve the advantage his troops had gained, and though he ordered a renewal of the attack in the morning he already contemplated a speedy retreat. The conduct of his foes was very different; the 9th and part of the 7th German corps were marched to the aid of the hard-pressed 1st, guns were again brought to the front in masses, and vigorous preparations were ably made to attack the French in the morning in turn. Such opposite dispositions could have but one result. We shall but glance at the fight of September 1. The 4th and 6th French corps, ill-sustained as before, once more endeavoured to assail St. Barbe, and once more they were held in check by the formidable artillery which swept their path, aided now by an imposing array of infantry. Meantime the 3rd corps, not helped by the 2nd, was attacked fiercely in its forward position by the reinforcements which had reached the field, unimpeded even by a demonstration of horsemen, and after a brief conflict Noisseville was lost, and the 3rd corps was forced slowly backwards. This sufficed to determine Bazaine's purpose; a retreat was ordered along the whole line, and by the early afternoon the whole army of the Rhine was again gathered round the forts of Metz. The Guards and the 2nd corps had not fired a cartridge, and Bazaine had not brought into action nearly a half of his effective strength.

The battle of Noisseville, as the victors call it, was a melancholy episode in a dark history. A certain class of critics ascribe the results to the artillery tactics of the contending armies: the Germans massed their guns in their front, the French did not know how to use their own, and accordingly the army of the Rhine was beaten. There is undoubtedly some truth in this; but we must go deeper than the pedantry of the camp to find the main grounds of the defeat of the French. Apart from the question of the guns, the attack failed (1) because on the 31st it was made too late; (2) because the frontal attacks of the 4th and 6th corps were not combined with a real flank attack made in force by the 3rd and 2nd corps; (3) because the reserves were not properly used; (4) because no effort was made to stop the German supports as they reached the field; in a word, because the French army had not the skilful direction it had a right to expect; nor would the result have been widely different had its artillery tactics been better than they were. As for the German army, it was for a time in danger, so hazardous was the investment of Metz under the conditions we have briefly described; but the dispositions of its chiefs were, in the battle, excellent, though at first they were in some measure surprised, and this, of course, contributed to the final issue. That the contest, however, was given up so soon was due, we believe, to another cause. Bazaine, we dare say, intended to break out. We do not concur in the frightful charge that from first to last he was playing a game to deceive his troops and to betray MacMahon. But his ever-present desire to hold to Metz controlled, so to speak, his will and conduct, and it induced him to draw off from the field as soon as he felt he was strongly opposed. His heart, in a word, was not in his work; had it been, the loss of the army of the Rhine, in what ought to have been a desperate effort, would not have been only 3,400 men. Bazaine, therefore, is chiefly responsible for Noisseville, and all that resulted from it. His despatches, moreover—vague and ambiguous—contributed largely to the fatal scheme through which MacMahon was sent to Sedan; so he is, in part, accountable for that catastrophe, especially as he did not do his utmost to break out from Metz and unite with his colleague.

When we said that Bazaine was probably right in directing his sortie from Metz on Thionville, this was because he knew of the advance of MacMahon, by the Aisne and the Meuse, to the northern frontier. Had the army of the Rhine been completely free to act, its chief should have tried to break out from the south—much the weakest part of the investing circle—and success would have had immense results. Had Bazaine—as probably would have been within his power—conducted his troops to the Seine and the Loire, and had MacMahon fallen back on Paris, instead of rushing to his fate at Sedan, France need never have signed the Treaty of Frankfort, and the war would have had a very different end.

William O'Connor Morris.

Harriet Martineau's Autobiography. With Memorials by Maria Weston Chapman. In Three Volumes. (London: Smith, Elder & Co., 1877.)

(*Second Notice.*)

Miss Martineau's industry was prodigious, and extended in all directions. Amidst other work, she wrote constantly in the *Daily News* from 1852 to 1855, and was contributing six leaders a week to that paper when her last long illness drove her once more into privacy and suffering. "Sentenced to death," as she touchingly expresses it, by two eminent physicians, and believing that the heart-disease they had discovered would bring her to her grave before the year was out, she shut herself up in her Westmoreland cottage, and prepared to die like an old Stoic. But the end was not yet. She deceived the doctors again, and lingered on from year to year an honoured sufferer.

Here her own narration ends. Whether Mrs. Chapman was the right person to whom to commit the completion and editorship of such a Memoir is a question that admits of doubt. If affectionate reverence for the memory of her dead friend, and an intelligent sympathy with the questions which in life she had most in her heart, are qualifications, then, indeed, Mrs. Chapman is qualified. But we cannot help feeling that such an undertaking required more of literary experience, and more also of tact in the use of material, than Mrs. Chapman possesses. Still her volume is by no means without merit. Miss Martineau entrusted to her in 1855 the whole mass of her journals, letters, and manuscripts, with the request that she would finish what in her Memoir she found incomplete. Of these materials Mrs. Chapman has made the freest use, as also of what accounts she could obtain from older friends of Miss Martineau's early life. Her gleanings are of considerable interest, carefully, and in most cases tastefully, selected. Of Miss Martineau's visit to America and its results Mrs. Chapman has, of course, plenty to say, and this chapter is very efficiently written. We must deduct largely from her too-resounding praise, and must make due allowance for her habit of virulent partisanship. At the same time, she has not exceeded, we think, in any one instance the right of speech deliberately accorded to her by Miss Martineau herself. If Miss Martineau at any time had given her adherence to a cause in which Mrs. Chapman is personally concerned, it is not to be marvelled at that Mrs. Chapman gives the fact full prominence now. Her pictures of Miss Martineau and her surroundings during the last years of her long life are vivid and true, and are among the most readable parts of the volume.

For twenty years the world was always expecting Harriet Martineau to die, and bidding her farewell with all the honours. In course of time, however, various pieces of literary and political work, of kinds she could still do, fell into her hands. She continued to aid by her pen, and even by her needle, the cause of the Abolitionists in America; she worked zealously with Florence Nightingale in her schemes for army reform, retained all her interest in current politics, and kept up her correspondences and contributions to the newspapers. The Lancashire distress in 1861 found her on the alert and as wise and practical as ever; and there was not a prettier or livelier set of verses written on the marriage of the Prince and Princess of Wales in 1863 than Miss Martineau's "Sister Brides." At one time, in 1866, there was a rumour that she had made up the sum of her extravagances by becoming a "Spiritualist," but she refuted the rumour with all her usual clear-headedness and sincerity. Before her death she finished up to date every scrap of literary and philanthropic work she had in hand, provided for her servants, arranged her papers, and left the neighbourhood of her home as nearly a paradise as good sense, well-spent money, and womanly kindness could make it. And to the last, however disabled by pain and old age, she was still always ready and glad to help forward new reforms and to crush out old wrongs with the power of her name and fame. She died at Ambleside on June 27, 1876, and lies now in the burial-place of her family at Birmingham.

It is impossible to lay the book down without some comment on its astonishing egotism. This egotism is to be found in a lesser degree in many of her previous writings—in her *Sick-Room Essays*, for example, where she appears to have forgotten utterly that there is more than one way in the world of dying, and an infinite variety of pain besides her own. But in the *Autobiography* this habit of her mind has taken

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even a closer hold. Her way of putting herself into the front and middle of every fact, her complacent satisfaction in her own methods, and her preposterous mis-reckoning of the relative importance of all she said, did, and looked, are such as would certainly be resented if the book had been written by a man, and ought to be resented equally in a book written by such a woman. Allowance should, of course, be made for the requirements of autobiographic writing; but there are still a thousand objectionable details we might quote. Nor can she be said to have erred in this respect only in the act of writing. "She is the most continual talker I ever heard," writes Hawthorne after a visit to Ambleside, and adds good-naturedly, "All her talk was about herself and her affairs; but it did not seem like egotism, because it was so cheerful and free from morbidness." Hawthorne was right: her egotism had in it none of the self-abasement and self-inflicted torture to which the greatest minds are at times subject. She never said, and probably never felt, that she was in the wrong. But one lamentable effect of this preponderating egotism will be, we cannot doubt, to create in the minds of her readers some degree of distrust—however boundless our faith is in her ultimate or conscious honesty—in her representations of persons and facts, and especially in her revenges for slights or ill-treatment received.

The volumes are rich, as we should expect them to be, in literary anecdote of her time. Among the men who stand out most vividly is Brougham, clad in black "from the ridge of his stock to the toes of his polished shoes," "thin-skinned to excess," and nervously afraid of his hostess's lap-dog, and of Miss Martineau's ear-trumpet too, which he avoided. She remembers he never paid her a hundred pounds that he promised her in some literary bargain; and she was disgusted at his greediness in eating, his incessant swearing, and the "occasional indecency of his talk" in the presence of women. The man she perhaps loved most thoroughly of all her friends was Thomas Carlyle, with whom and Mrs. Carlyle she was intimate during her first years in London. The little parlour at Cheyne Row was one of the happiest nooks in London for her, and she speaks with reverence of "the rugged face steeped in genius," and of the "intolerable sympathy with the suffering" which she tenderly calls "the master-pain of his life." She liked Jeffrey, who only sinned in flattering her too much; and Sydney Smith, who, with a shy dislike of her trumpet, took care to talk to her in so loud a voice—"like the great bell of St. Paul's"—as to make its use unnecessary. She objected to be lionised by the Lansdownes, but was petted by Mr. Rogers at his breakfast-parties. For Bulwer, whom she calls "a woman of genius enclosed by misadventure in a man's form," she had a warm feeling. She visited Coleridge at Highgate, and among her friends and acquaintances of the same date were Godwin, Hallam, Campbell, Babbage, the Kembles, Macready, Miss Mitford, L.E.L., the Brownings, Talfourd, and a number more. At a London dinner-party of the same period she met Dickens, Thackeray, and John Stuart Mill, and recollects, after twenty years, Mr. Mill's "singularly feeble voice" on one side of her. The only book of Thackeray's that she thoroughly admired was *Esmond*, and she could not even read his *Vanity Fair* "for the moral disgust" it occasioned. With Dickens she had considerable literary intercourse when she wrote in her later life for *Household Words*, and liked everything in him except his political economy. It is against the reverend memory of Wordsworth that she levels her most feminine malice. Her dislike of him is characteristic. They were neighbours from 1845 until the poet's death. When she had bought her field and was projecting her house at Ambleside, he gave her sage advice upon its right aspect and disposition, came to see her first calf, and planted two pines on the slopes of her terrace-walk. But their intercourse was of the coldest.

"Knowing that he had no objection to be talked to about his works, I told him that I thought it might interest him to hear which of his poems was Dr. Channing's favourite. I told him that I had not been a day in Dr. Channing's house when he brought me the "Happy Warrior"—(a choice which I thought very characteristic also). 'Ay,' said Wordsworth, 'that was not on account of the *poetic conditions* being best fulfilled in that poem; but because it is' (solemnly) 'a chain of extremely *valooable* thoughts. You see, it does not best fulfil the conditions of poetry; but it is' (solemnly) 'a chain of extremely valooable thoughts.'"

She goes on to say, "I thought this eminently true; and by no means the worse for the description being given by himself." But, although this story struck her as being good enough to tell, she was not moved by it, nor by anything else that Wordsworth said or did, to love her great neighbour even as herself. She was piqued by a certain inattentive vagueness, an absence of mind—perfectly good-natured but not flattering—in his behaviour to her. She was asked by Mrs. Wordsworth to "drop in" in the winter evenings, and on one occasion "to go and see the terrace where he had meditated his poems." Five hundred strangers were said to visit Rydal Mount yearly, while her own smaller following of devotees teased her for introductions to the poet, which she declined to give. She saw in him all the unloveliness of old age, and was irritated by his talking to her "when his teeth were out, as they were in the evenings when the family were alone." But we could scarcely expect Miss Martineau to love the man who, rather than forfeit a poet's glimpse of heaven, would be "a Pagan suckled in a creed outworn." How about her four old Mythologies and her "views"?

It is in the character of a practical philanthropist that Miss Martineau stands pre-eminent among the women of her generation. Her masculine cast of mind was shown in her method of "doing good." If she saw discomfort and ignorance go hand in hand, she at once leapt from the instance to the law, and set herself to teach a new science to half the nation. Her visit for rest and pleasure to the United States ended in a crusade against slavery. Lady Byron's gift of 100*l.* was not frittered away in small ladylike charities, but was spent in sinking a well and draining a street in Tynemouth. She had no sooner succeeded with her two cows and a meadow than she turned her experience to the largest account for the general good, and wrote a book on cow-keeping. When she had learnt how best to endure the tedium of a sick room, she set herself to teach every other sick person to follow her method. And, not contented with merely pitying her poor neighbours for living in hovels, she instructed the whole district of Ambleside in the newest principles of hygiene, and induced them to build themselves houses. But her principal instrument in doing good was always her pen. She had, early in life, cultivated a concise and ready style of composition, and was proud of her neat manuscripts. Statesmen, editors, publishers, and philanthropists felt that here was a writer—woman though she was—who could fill their coffers or sweep their stable clean. Hence her wide-spread power. It needed all her honesty, her sense of the high purposes of literature and of her own vocation in it, and above all, her unfailing instinct for choosing the noble and liberal side in a controversy, to prevent her from becoming every man's drudge—a mere literary besom. But she was not this. One of the last acts she recorded of herself was her quarrel with *Household Words* because she thought the editor had behaved unfairly to the Roman Catholics. She was thoroughly honest, brave even to recklessness, a warm friend, and a not less spiteful foe. She was not half so admirable as a writer and thinker as she was in her more practical capacity of philanthropist. She began life a "radical reformer," and she died true to her colours. But it is difficult, perhaps impossible, to find in this *Autobiography* one passage of consummate literary beauty, one revelation of either the deepest depth or the highest height.

Rosaline Orme Masson.

NEW NOVELS.

Loyal and True. (London: Tinsley Brothers, 1877.)

Spoken in Anger. (London: Tinsley Brothers, 1877.)

A Family Party in the Piazza of S. Pietro. By T. A. Trollope. (London: Chatto & Windus, 1877.)

The City of Sunshine. By Alexander Allardyce. (Edinburgh and London: W. Blackwood & Sons, 1877.)

Loyal and True is in intention, and according to its light, a harmless and inoffensive book. The characters prove their loyalty and truth by immediately marrying Another when their course of true love does not run smooth, and the loyalty and truth are rewarded by Providence, who kindly in each case removes Another and finally unites them suitably. This is all of course strictly correct and proper according to Mr. Legality and Mrs. Grundy. But when it is recorded that the loyal and true widower, having married the loyal and true widow, requests to be informed if she ever kissed her first husband, the enquiry seems rather nauseous to finical persons whose standard is not so much morality as good taste. And when another bewitching young wife deliberates whether she shall elope with somebody,

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decides that she won't, and is promptly rewarded by the death of her husband, and the consequent opportunity of indulging in permitted raptures, the morality strikes a dispassionate observer as not exactly that of the Sermon on the Mount. We should mention that the hero is said to be a person of the highest originality. As usual, however, no evidence to that effect is produced, unless indeed, a theory that it is wicked to bury poets in Westminster Abbey, and that playing whist for small points is "brutalising and hardening," may be considered as such.

It is not very difficult to characterise *Spoken in Anger*. If we suppose a person of good moral principles and some piety determined to write a book on the lines of those of the late George Lawrence we shall have it exactly. The result is perhaps a little odd. We have the old jargon about "insolent beauty," "strong dark-pictured faces," "soft maddening moonlight," and so forth, but the sentiments are strictly proper. The hero—at least we suppose he is the hero—is a person who lives to be a duke and to have three wives. The first he deserts, and she dies of something like starvation; the second he is exceedingly fond of, but leaves for fourteen years, because she uses some strongish language on discovering him affectionately embracing a young lady visitor; the third, who before marrying him has been engaged to one of his sons, and afterwards falls frantically in love with another, survives him. There is nothing more to be said about the book.

Mr. Adolphus Trollope appears to have set himself in earnest to the task of gathering up his fragments. Not much more than a year ago we had two volumes of reprinted stories from him, and now we have three more, containing about a dozen tales and sketches of varying length, all of them, except one, Italian in subject. The excepted one—which, as its name "Plogarrian" shows clearly enough, is Breton—has the nearest approach to a regular plot of any, and would have deserved more expanded treatment. The rest are rather sketches of Italian life and scenery than regular stories; and one of them, "The Atkinses at Rome," has really no beginning or end at all. We may mention as perhaps the most attractive "Antonio da Pelago," which is in fact a pleasant-enough account of a visit to the convents of Vallombrosa and Camaldoli, and "A Prefect and a Prefecture in Sicily," a short but amusing incident in the present *régime* of that quaintly-governed island. Of nearly all the stories, however, it may be said that Mr. Trollope's intimate knowledge of things Italian makes up for their occasional lack of very definite object or very careful workmanship.

Mr. Allardyce's *City of Sunshine* is a much more considerable book than any of the preceding. We have had plenty of Indian novels, but most of them have been records, more or less *fade*, of European life in India, native customs and personages being hardly at all introduced, except as a foil to station jealousies and flirtations. Mr. Allardyce, following a path in which he has had hardly any forerunner, except Colonel Meadows Taylor, has made his whole interest out of native life, there being only one European character actually introduced. All the author's care has been spent in drawing Dhupnagar, the City of Sunshine, with its head-man, its lawyers, money-lenders, and tradesmen, its Linga-temple—amply endowed and presided over by a priest as rich and as much of a gentleman as an English rector-squire—its impecunious neighbouring rajah, and its Mohammedan retired cavalry-officer and his followers, rather more hated by, and considerably more overbearing towards, the Hindoo inhabitants than any English sahib. All those places and persons are described—whether with accurate fidelity or not we cannot say—but with a vividness and truth of drawing which, for literary purposes, make mere fidelity of but small account. Specially good are the portraits of the younger generation—Krishna Gossain, the wealthy Brahmin's son, a young gentleman whose Calcutta education makes him think, quite erroneously, that he has a vocation towards the Brahmo Somaj; Afzul Khan, the bull-headed Mohammedan trooper; and Mr. Romesh Chunder Roy—or, as he very much prefers to be called, R. C. Roy, Esqre., of the Outer Temple—a pattern specimen of the Anglicised Hindoo. Of the other sex we have as specimens the (in a way) rival damsels Chakwî and Radha, both perfectly human. We shall not tell Mr. Allardyce's story, because our readers had much better let him tell it himself, but we wish he could have managed it without inflicting a horrible death on that delightful specimen of the secularly-minded parson, Ramanath Gossain.

George Saintsbury.

RECENT VERSE.

The Life of Christ; a Poem. By Miss Stapleton. (Williams and Norgate.) Miss Stapleton, we suppose, thinks she will make the Gospels more intelligible, or more easily remembered, if she puts them into rhyme. The same thing has been done by dull men at Oxford with a view to divinity examinations. About thirty years since an undergraduate, with an ingenuity which, better applied, might have gained him a good degree, put all that seemed to him important in the Old and New Testaments into verse. Envious Time has blotted from memory much of this really remarkable work, but we can still recall two gems, one from each part. That from the Old Testament was on the survey of the Promised Land, and is as follows:—

"Joshua the son of Nun, and Caleb the son of Jephunneh,
Were the only two who said what was true of the land of milk and honey;"

while the verses on the New Testament strive to clear up some difficulties which are presented by the genealogies of Christ given in the Evangelists:—

"The Gospel of St. Matthew was written for the Jews,
The pedigree on the father's side, as suited to their views."

Miss Stapleton adopts a graver metre, and is quite as, but not more, successful. Thus pompously, according to our author, spoke the "affable Archangel" to St. Mary:—

"He will o'ershadow thee, and thou shalt be
Divinely pregnant with the Deity.
Thus shalt thou call Him, Jesus, name sublime,
The sinners' friend adown the sweep of Time."

And this is the record of the Miracle at Cana:—

"They have not wine, she said, in tones of grief,
Plaintive the pathos of the sentence brief!
But till the clock of God strikes out His hour
No issue blooms, no act expands in flower."

But Miss Stapleton confesses that she cannot adequately describe St. John the Baptist:—

"What mortal genius can conceive or paint
The spreaded plumage of this lustrous saint?"

We will not quote any more, for we have no wish to do what the author has done unconsciously, and turn the pathetic Gospel story into a long and tedious joke.

Horace's Life and Character. By R. M. Hovenden, B.A. (Macmillan.) This is a curious and very inadequate title for a selection from the Satires and Epistles of Horace, since we know more of the facts of the poet's life from the Odes, and the Satires and Epistles rather give the life and character of Roman society than of their writer. Judged as translations they are readable, and give a fair idea of Horace's meaning; but they have not the terseness or felicity of expression which distinguish the original. And we incline to think that Pope's rhymed couplet rather than a loose blank-verse is the metre in which to present Latin hexameters to English readers. How much has evaporated in passing from one language to another may be seen from a few specimens:—

"Me pinguem et nitidum bene curata cute vises,
Cum ridere voles, Epicuri de grege porcum."

"And when you visit me you'll laugh to find
A sleek well-fed Epicurean pig."

"Cum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus."

"When suddenly
A clash of doors scares either from his couch;
This way and that they run, in deadly fear
When fierce Molossian dogs begin to bark."

"I'm for my hole again
To feed securely on my frugal pulse,"

if more literal, is far less Horatian than the well-known:—

"Give me again my hollow tree,
My crust of bread and liberty."

But, with all allowance for shortcomings, the work is meritorious and interesting.

Lochlêre. A Poem. In Four Parts. (Longmans.) This work is written with two distinct though not incompatible purposes: one to paint that change of mind from irreligion to religion which is known as conversion; the other to revive the use of the English language as it "existed before the times of Edward the Confessor." The first of these points is one rather for the columns of a theological newspaper than for us, and we need only notice in passing that the author apologises for having made his hero represent God as "mere love." In his own person he is careful to assure us he by no means forgets that there is a hell, and that God by no means forgets to use it. On the literary matter we may be permitted to say a few words. A gentleman not long since was maintaining the suitability of the Teutonic side of our language for all uses, philosophic and scientific included, yet even he, when tested by a not uncommon term, was fain to confess that the words "the impenetrability of matter" would be somewhat awkwardly rendered by "the ungothroughsomeness of stuff." The author of *Lochlêre* has also yielded in some degree to custom, and has written his prefaces in a tongue understanded of the people, in which he inveighs in no measured words against all innovations into the language since the days of Alfred. That the Teutonic side of the language is beautiful, rich and expressive; that those writers are usually the best who employ it the most, are propositions which, in these days, would scarcely be disputed; but the author of *Lochlêre* goes much further than this. He wants us to use the kind of talk following:—

"Why smile? hlist! you gemynd that Aylmer's eme who
Died last year had been rich; and that he dying

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Left great wealth to our friend his kinsman Aylmer.
What now thenc you our friend has mith the money
Done? what? thenc: He has brought (? bought) up with it Cyrine,
All that æht which was mine before the bankbroh;
House, lith, land are his own now, well you know that
Not long since he was bidden by his læcas
Leave this isle; and to have his lungenadol
Healed, find warmer and drier land to live in."

We think our readers will agree with us that the writer is over-sanguine of success as a linguist, and that he is no poet. What he is as a theologian we leave to brother theologians to decide; and if we may judge by the history of the past, they are not likely to agree on even so simple a matter.

Poetical Recreations. (Edinburgh: Printed by Ballantyne, Hanson and Co.) "What is fun to you, is death to us," said the frogs to the boys flinging stones into the pond. So what is "recreation" to this poetaster is a sore weariness of the flesh to those who have to read him. He undertakes lofty themes, "Hylas," a Masque or Pageant, "The Sequel of Venus and Adonis," "Pandora," &c. This is what Venus says to Adonis:—

"Think me, quoth I, a bristled hog
Or some swift-footed deer,
And hunt me, sweet one, with thy dog,
And make me prisoner."

When she found him, she fancied him the "prey of Sleep"—

"But Death, a greater tyrant still,
Who owed me no despite,
This innocent sweet imp to kill
A monster did incite."

We need not quote more, but there is much—indeed, the whole volume—quite equal to the specimen we have given.

Poems, Humorous and Pathetic. By Thomas Hood the Younger. (Chatto and Windus.) Mrs. Broderip collects the poems of her brother, Tom Hood, and prefixes to them so graceful and touching a memoir as to disarm criticism. He was one of those to whose literary success a distinguished father is a drawback, since his father did not live to train him; yet hereditary talent is traceable, and it is impossible not to compare the two, much to the disadvantage of the son. He appears to have been a very attractive person, and to have made many friends, who will be glad to have this memoir and these reliques of him. Those who are not able to associate the personality of the writer with the verses will take but little interest in them.

Echoes of Foreign Song. By the Author of "A Month in the Camp before Sebastopol." (Longmans.) The author calls his work a paraphrase; and therefore it can hardly be judged as translation. If so judged it is a failure. For nearly all the poems selected are flawless gems which should be put in their new setting without any cutting, addition or diminution. But he who turns Goethe's "Heidenröslein" into "Roselet in the *Dingle*" introduces a completely new idea, and "Du hast Diamanten *und Perlen*" is not rendered by "Thou hast diamonds *in plenty*." But whether these be translations or paraphrases the music of the original has died away, and does not echo, while all the spirit has breathed itself out.

Voices from the Lakes, and other Poems. By the Rev. C. D. Bell, M.A., Rector of Cheltenham. (Nisbet.) Mr. Bell tells us in an opening sonnet that critics' arrows rankle *like a thorn*, which, indeed, rates the injury we could do him very lightly, for an arrow which stuck into ordinary people would rankle a good deal more than a thorn. But we would rather not hurt him in any way, for he is a kindly, devotional person, with a turn for hymn-writing, in what seems to him, and no doubt to his wife and children—to whom the volume is dedicated—poetry. We would not for the world shake his amiable confidence.

Touches of Human Love. By Margaret Eleanora Tupper. (Partridge.) Human love is touched, or is meant to touch us, in about equal quantities of prose and—metre. Both are worthy of the distinguished name the authoress bears; we cannot say more, or less, in praise. Miss Tupper feels as greater poets have done before, that her ideal is beyond her powers, and the verse in which she says so is perhaps a fair specimen of her work. It occurs in a description of Eros.

"The firm endimpled chin that proud doth sit
Atop the columned throat, so hardly knit,
So gloriously upswelling,
The gleaming shoulder and the easy hand,
O that expression large I could command:
All is beyond the telling."

King Saul, and other Poems. By E. G. Punchard, M.A. (Pickering.) *Poems, Epigrams, and Sonnets.* By R. E. Egerton-Warburton. (Pickering.) Since no one gets up books entrusted to him with greater or so great beauty and excellence as Mr. Pickering, we can only regret that, in Mr. Punchard's case, the contents of the casket are so little worthy of it. There is no reason why Mr. Punchard should not print his poems; there is no reason why anyone should read them, being printed. And we may say just the same of Mr. Egerton-Warburton's effusions, who, however, is more dreary than Mr. Punchard, because he tries to be funny in sadly indifferent epigrams.

That New World, and other Poems. By Mrs. Piatt. (Boston: James Osgood and Co.) What Mr. Pickering is among English publishers, Messrs. Osgood are in America. They give us perfect paper, print, and binding, and, if we may judge from Mrs. Piatt's verses, they are often just as unfortunate in their *clientèle*.

Three Memorial Poems. By James Russell Lowell. (Boston: James Osgood and Co.) It is difficult to be enthusiastic and poetical to order, even when the occasion is one which nerves a poet; and, just as we should be sorry to rest the fame of our own Laureate on his *quasi*-official poems, so America's truest bard will be remembered most by other lines than these. Yet, as the birth of a nation is greater than the marriage of a prince, the verses rise to something above the level of laureate effusions. The portrait of Washington, disfigured though it is by conceits—"his barefoot soldiers . . . Tramping the snow to coral where they trod"—is very fine.

NOTES AND NEWS.

Messrs. William Tegg and Co. will shortly publish a work entitled *Meetings and Greetings: the Salutations, Obeisances, and Courtesies of Nations, with Notes on Titles, Dignities, &c.*, by William Tegg, editor of *The Last Act, Hone's Three Trials*, &c.

The second part of the first volume of Prof. Friedrich Müller's *Grundriss der Sprachwissenschaft* treats of the languages of the wool-haired races, as he calls them—*i.e.*, of Africa and of New Guinea. The former are divided by him into three groups—viz., the languages of the Hottentots and Bushmen, of the Negroes, and of the Kâfirs, the second group being again subdivided into sixteen families of languages. Of the Kâfir or Banty group he only gives a short sketch, comprising some of its chief members, probably because this group has already been treated very well by Bleek and others. The section on the Negro languages, which forms the most important part of the work, is founded upon very rich materials, and contains many new and original observations on the structure and affinities of those languages.

The second series of Wiese's *Letters on English Education* will not fail to excite as much interest in this country as the first series did, which was translated into English soon after it came out. The new work covers little new ground, but the author tries to give in it a complete, though rapid, survey of all the branches of education in England, from the Universities down to the Ragged Schools. The author himself has become another man in the twenty-seven years which have elapsed since he wrote his first volume, and which formed the most eventful period of his life, having exercised, during all that time, an almost uncontrolled sway over the *gymnasia* of Prussia. Having so long been in an official position which gave him a personal concern in the whole organisation of public instruction in Prussia, he naturally turned his attention, during his last stay in England, to the general system of education rather than to the individual phenomena in this field, to which his former volume was chiefly devoted. This goes very far to account for the decidedly less favourable view which he now takes of his subject, not without acknowledging, however, that education in England is in a transition state, and that much is doing, and has already been done, to reform it. A considerable part of his work is taken up by stating the views of the several parties to every more important question of educational reform. His own judgment on most of these questions is expressed with great reserve. We may mention that he would recommend for the universities a system which should combine as much as possible the advantages of the German principle of endowment of research with the English college system. As regards the schools, he laments their want of system, to remedy which he proposes a Ministry of Public Instruction, as has been suggested by others. He expresses a very decided disapproval of the great extension which has been recently given to the competitive-examination system in England.

On Friday, April 13, Mr. W. Spottiswoode will deliver a lecture at the Royal Institution on a large Induction Coil described in the *Philosophical Magazine* for January last, and in the *Nineteenth Century* for March. The lecture will be illustrated with some new experiments on Statified Discharges, which a coil of this enormous power has for the first time rendered practicable.

The eminent Danish politician who has just passed away at the age of eighty-four was so prominent as a writer in his youth that his death must not pass unnoticed in a purely literary journal. Hans Nikolai Clausen was born at Maribo, in Laaland, on April 22, 1793. He first came before the public in 1818, when, by the help of the Crown Prince, afterwards King Christian VIII., he was permitted to examine the MSS. in the Vatican bearing upon Scandinavian matters. In 1825 he made a sensation in the theological world by the publication of his *Constitution of the Catholic and Protestant Churches.* This was the first of a series of theological and polemical works which exercised a very wide influence. From 1840 until 1865 his literary career was almost entirely merged in active politics. He was twice a member of the Ministry, and for many years leader of the Rigsdag. Dr. Clausen's name is intimately concerned in almost all the developments of Danish politics within the last half-century. He died in Copenhagen on March 28.

Mr. Henry James, jun., the American novelist, whose story, *The American*, in the *Atlantic Monthly*, is one of the best now appearing in any serial, is stopping in London for the season.

Storm Driven—Miss Healy's popular novel of American life in Paris—has passed into a second edition, which its publishers, Messrs. Sampson Low and Co., have just issued.

The London correspondents, who have assigned to Mr. Peter Bayne the functions of Editor of the *Contemporary Review*, are, we believe, in error.

We regret to record the death of the Rev. Samuel Lysons, F.S.A., at Hempsted Court, on the 27th ultimo. The deceased gentleman was

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the eldest son of the late Rev. Daniel Lysons, the joint-author of the *Magna Britannia*, and worthily maintained the antiquarian reputation of his ancestors. He was born in 1806, and graduated B.A. at Exeter College in 1830, proceeding M.A. in 1836. He published several sermons and pamphlets on local subjects; that entitled *What has Gloucestershire achieved?* (1861) contains a popular summary of the deeds of Gloucestershire men, especially in furtherance of religious and moral progress. His account of the *Model Merchant of the Middle Ages exemplified in the Story of Whittington and his Cat* (1860) placed upon a solid basis of historical fact the life of a London merchant whose name has been preserved for all time in the legends of the nursery.

The Cumberland and Westmoreland Antiquarian and Archaeological Society has issued proposals for publishing, under the editorial care of Mr. R. S. Ferguson, *Bishop Nicolson's Visitation of his Diocese of Carlisle in* 1703 *and* 1704. The manuscript contains a painful picture of the past state of the clergy of those remote districts, and preserves many particulars of local monuments since destroyed, and of customs which are now forgotten.

We regret to hear that the cause of Prof. Delius's non-arrival in England last week was an illness, for which he has been ordered to Switzerland.

Mr. P. A. Daniel's Introduction to the Parallel-Text edition of the quarto and folio of Shakspere's *Henry V.* prepared by Dr. Brinsley Nicholson and himself for the New Shakspere Society will show conclusively that the quarto is but a mangled and incomplete version of the folio text.

Prof. Elze, of Halle, will take the chair at the next meeting of the New Shakspere Society. He is one of the Vice-Presidents of the Society.

Mr. Albert Cohn, the compiler of the admirably full list of editions of Shakspere and Shakspereana in the German Shakspere Society's *Yearbook*, has been collecting for twenty years materials for a classified Shakspere Bibliography. The book will make about 600 pages octavo, and be a most useful guide to students. Who will publish it?

Dr. Abbott's new work on Bacon will, we hear, be called *Bacon and Essex*. It will stop at the execution of Essex, and will contain fresh information about Bacon's early years, drawn from his father's letters in the British Museum.

Messrs. Longmans announce as in the press the third volume of the translation of Ihne's *History of Rome*, and the eighth volume of the translation of D'Aubigné's *History of the Reformation in the Time of Calvin*.

It says something for the increased study of Shakspere on the basis of the chronological succession of his plays, demanded by the New Shakspere Society, that the second edition, in one volume, of Gervinus's *Commentaries*, with Mr. Furnivall's Introduction, has sold out in two years, whereas the former smaller edition in two volumes, without the Introduction, has not sold out in eleven years. The reprint of the new edition, with a partially revised Introduction, will be ready next week.

The *Archivio Storico* for March contains a series of letters of Cardinal Giulio de' Medici, written between December 24, 1518, and January 23, 1519. They are extracted by Signor Guasti from the Torrigiani MSS., recently presented to the Florentine Archives. Signor Minieri-Ricci continues his Register of the reign of Charles I. of Anjou, for the year 1276. There is also the beginning of an interesting memoir, containing several unpublished documents, on the last ten years of the reign of Ercole II., Duke of Ferrara. There is an announcement of a *Spicilegium* of the Chapter Library at Verona, undertaken by the canons, which is to consist of six volumes devoted respectively to Patristic Homilies, Biblical Commentaries, Religious and Moral Tracts, Liturgies, Hymns, History and Literature. The *Archivio* also prints a prelection of Prof. Paoli, delivered at the commencement of his fourth year of office as Professor of Palaeography in the Instituto di Studii Superiori, in Florence. The Professor reviews the progress of his class and of the study of palaeography in Europe generally during the past year. Surely such a professor is needed at our Universities if the rising study of History is to take any real root among us.

A careful examination of the first volume of the *Theologische Literaturzeitung* enables us to speak most favourably of it as an honest and thorough critical organ. Among the books noticed are many which have no interest outside Germany, but the works of real historical importance always receive a competent examination. It is to be wished that our own better theological literature were more largely represented. Books connected with the antiquities of the Israelites are generally reviewed by Baudissin or Wellhausen. The utility of the journal is increased by the list of reviews of books in other periodicals (including the Academy).

In the two latest numbers of the *China Review* Mr. Watters continues his essays on the Chinese language, and contributes two very interesting chapters on Gesture, and Interjectional and Imitative Language. On these subjects he finds abundant material in Chinese, for the inhabitants of the Flowery Land make free use of gestures to supplement speech, and their language abounds with interjectional and imitative words. In the number for September and October Mr. Dennys brings his "Folklore of China" to a conclusion with a chapter on fables and proverbial lore. The vast tracts of territory over which the Chinese have from time to time exercised sovereignty are illustrated by Dr. Bretschneider's contributions to the present numbers on the Chinese intercourse with the countries of Central and Western Asia. That almost the whole of Asia has acknowledged their sway is well known, but Dr. Bretschneider points out that twice during the fifteenth century the Sultans of Egypt sent tribute to the Son of Heaven. In an account of the establishment of the American trade at Canton Mr. Wells Williams describes the unfortunate position which the circumstances of the day compelled foreigners to accept during the early years of our intercourse with China, and he tells again the story of the surrender to the Chinese authorities of the gunner of the British ship *Lady Hughes*, and of his subsequent execution. As the Chinese said at the time, "Truly, all Fanquis (foreigners) have much lose his face in this business." Who can say how much of the continued arrogance of the Chinese and of our still timid bearing may not be attributable to the recollection of those days at Canton? The "Beater's Song," in the last number of the *Review*, is a pretty tale, and is well and feelingly rendered into English verse by Mr. Stent.

We have as yet omitted to call the attention of our readers to the appearance of a new quarterly journal of philosophy in Germany, the *Vierteljahrsschrift für wissenschaftliche Philosophie*, edited by Dr. Avenarius, of Leipzig. The leading conception of the new journal, as defined by the editor in the first number, is that philosophy, like the special sciences, has experience for its subject-matter, and is, indeed, simply the conceptual completion of the special sciences in a single system of knowledge. The two numbers which have already appeared contain able articles from Wundt, Fr. Paulsen, and others. In the second number there is a valuable attempt by the last-mentioned writer to reclassify the differences of principle underlying the well-known historical theories of knowledge. There are two main questions in the problems of knowledge: what it is, and how it is gained. The first falls into the enquiry: how is knowledge related to the remainder of actuality? and is answered in two ways:—(*a*) "Knowledge is a reflection of the actual world," giving Realism; (*b*) "Knowledge is no such reflection, but something wholly different," giving Idealism or, better, Phenomenalism. To the other question there are two answers also: (*a*) that of Empiricism, "Through combination of sensuous perceptions;" (*b*) that of Rationalism, "Through certain *a priori* principles or truths." The writer comments with much force on the confusion which has arisen through the loose and unsystematic employment of the terms Idealism, Realism, &c., by historians of philosophy in marking off the leading individual systems, and he does much to show how all these may be at once classified according to the double principle defined above, which at once gives the scheme:—

Empiristic-realistic.
Empiristic-phenomenal.
Rationalistic-realistic.
Rationalistic-phenomenal.

The practical value of this principle of classification is tested in relation to the proper place of Kant's philosophy. Kant has been in turn termed an Idealist, a Rationalist, and an Empiricist. In truth, he answers the question as to the method of knowledge with the Rationalists, the question as to the relation of knowledge to reality with the Phenomenalists. Before Kant, in the seventeenth and eighteenth centuries, Rationalism had gone hand in hand with Realism, and Empiricism with Phenomenalism. Kant combines the antitheses in a new way by uniting Rationalism and Phenomenalism. In the same number there is an interesting appreciation, by M. Heinze, of some of the leading features of the unsystematised philosophy of the late Albert Lange, a writer whose chief work is soon, we hope, to be made accessible to English readers.

NOTES OF TRAVEL.

Dr. Carpenter will deliver the second of the recently-instituted course of Physical Geography lectures at the meeting of the Royal Geographical Society on April 23.

With the rapidly increasing interest in African travel and African development, the literature of the dark continent is growing apace, and several recently-published works are well worthy of attention. In *Africa and the Brussels Geographical Conference*, by Emile Banning, translated by Richard Henry Major, F.S.A. (Sampson Low and Co.), will be found an excellent short historical sketch of the discoveries in Africa during this century, and an account of the physical geography, hydrography, and ethnography of the continent, with a clear summary of the operations of the slave-trade in Africa at the present time. A second part is devoted to a description of the Brussels Conference—of which M. Banning was one of the secretaries—its objects, programme, and proceedings. The book may be cordially recommended as giving in a brief compass all the chief points and purposes of African exploration; the only fault we have to find with it is a French-like tendency to exaggeration in the estimates of space and distance. Africa has not "a superficial area of nearly eighteen millions of square miles," but only about two-thirds of that, and to say that the Nile "has a fluvial basin of 4,950,000 square miles" while "the Amazon measures no more than 4,200,000" is absurd, the fact being that the Nile cannot, at the utmost, have a drainage of more than a million square miles of country; while it is well known that the Amazon drains nearly two and a-half times that area.

Potanin writes to the Vice-President of the Russian Geographical Society that his party left the small town of Bulun-Tokhoi on August 26, and after nine days' march along the eastern shore of Lake Uliunghur crossed by boat the deep and

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rapid *Cherny* Irtish (Black Irtish) at the ferry of Diurbeldjin, reaching the banks of the Kran at Tulta, ten versts from the Lama monastery of Tsagan-Gigen. In the earlier marches they had been tormented by the heat and mosquitoes, but on the Kran vegetation was in its last phase. The ground was partly covered with hoar-frost, and the corn nearly harvested. The valley of the Kran from the monastery of Shara-Sumeh to the grove of Balbagai is almost continuously cultivated; this is the granary of south-eastern Altai; hither the Kirghizes of the eastern slopes of the Altai and the valley of the Kobdo repair for their supplies of bread. The poppy is also extensively cultivated, and opium is sent in considerable quantities to Kobdo and Bulun-Tokhoi. During their stay on the Kran the Khirghiz *Volosts* descended from the high lands, and the expedition obtained fresh horses and camels at the *aul* of a trading Kirghiz. The ascent of the Altai by the narrow and wooded valley of the Kandagatai was steep and difficult. Unfavourable reports of the Djamata pass near the head waters of the Black Irtish, and the approach of bad weather, compelled them to abandon this route and to prefer the easier southern one of Urmogaita, on the Upper Kran (9,000 ft. approximately). This pass was bare of snow, although in winter it is so blocked, especially on its western side, that all communications are interrupted, and the only passage from Bulun-Tokhoi to Kobdo lies by the picket road in the valley of Bungun. It snowed unceasingly during their march from the summit of Kandagatai to Urmogaita. On the eastern side of the pass, however, the valleys were quite free from snow. The fact of the abundance of aqueous deposits on the southern slopes of the Altai accounts for their well-forested valleys (white fir and larch), the eastern slopes being almost bare of trees. At the eastern foot of the Urmogaita pass the expedition arrived at the Alpine lake of Danna-Kul, whence issues the River Kutan, which after a short course joins the Kobdo. On the Danna-Kul they found *Kizeys* who crossed to the eastern side of the Altai seven years ago and spread eastwards along the valley of the Kobdo and its tributaries. This tribe of Kirghizes is also met with on Lake Tal-nor not more than three or four marches beyond Kobdo. To the east of the Urmogaita pass the country presents the appearance of a hillocky plain, studded with lakes and descending towards the east in terraces separated by ridges. The last of these has a north and south direction, and divides the high terrace of the Dehliyun (a left tributary of the Boianta) from the valley in which lies nestled the town of Kobdo. The party crossed this ridge by the lofty Terekta-asú pass (about 10,000 feet), and, descending its eastern slope to the valley of the Boianta, entered the town of Kobdo. Their collections so far only comprise plants from the warm valley of Lake Uliunghur, for the Alpine flora of the southern Altai was past its prime at the period of their visit. On the Alpine regions there were no more insects. They shot 340 birds altogether, and obtained specimens of the rocks. All these collections were left at Kobdo, in the charge of some Russian merchants. Besides these results of their expedition, a route map was made from post Zaisan to Kobdo, and three latitudes and a series of barometrical heights determined. They intended passing the winter at Hami, their march having been so unexpectedly delayed, and the season being too far advanced to proceed to Uliassutai. The road from Kobdo to Hami joins that from Uliassutai, eight marches out.

Some interesting information has been communicated on the expedition of the well-known traveller Lieutenant-Colonel Prejevalsky. He is now in the Altin-Tagh Mountains, to the south of Lob-nor, which he reached by following the course of the lower Narym. Near Lob-nor Prejevalsky found the ruins of two old towns. According to his report some Russian old-ritualists (*vieux croyants*) lived for some months in 1862 at Lob-nor. They left it for Turfan, but their present whereabouts is unknown. They numbered upwards of fifty families, with wives and children, so that they formed a distinct Russian colony. Colonel Prejevalsky proposed returning from his expedition early in July. All the members were well, and the work was proceeding satisfactorily.

AN EPITAPH ON DR. JOHNSON.

The following lively epitaph on Dr. Johnson, written soon after his death in December, 1784, by George Mason, is worth reviving:—

"Epitaph.

Here, peaceable at last,
are deposited the Remains
of Doctor Samuel Johnson:
The Poet,
The Critic,
The Periodical Essayist,
The Novellist,
The Politico-Polemic,
The Lexicographer,
Topographer,
Biographer.
The Public Taste,
(Patron of every Novelty)
Cherished his Writings for a while,
as most extraordinary Specimens
of pedantic Verbosity:
Even the matchless Insipidity of *Rasselas*
was tolerated.
His political and poetical Tenets
differed widely from each other.
A bigoted Education
had taught him to maintain
long-exploded Absurdities
in Maxims of Government:
His own Failures in Poetry
rendered him a perfect Leveller
throughout the Region of the Muses.
Incompetent Critic from Hebetude,
credulous Retailer of Calumnies,
illiberal in his Censures,
cynical in his Expressions,
he acquired the literary Title of
Snarler General.

To the Manes of Poets august,
whom Johnson slandered in their Graves,
be this an expiatory offering."

REVIEWS AND MAGAZINES.

The *Contemporary* for April opens with Ernest Renan's inaugural *éloge* of Spinoza at the Hague, and his sympathetic advocacy of one whom he dubs "a rationalist saint," who after his excommunication by the Synagogue said "reason before all," and cast in his lot with Rationalism and Descartes. Renan holds him "the precursor of those liberal theologians who in our day have shown that Christianity can retain all its glory without supernaturalism," and throws little touches into his portrait-sketch which are calculated to enlist sympathy with the man even in those who look askance at his doctrines. Mr. Mahaffy contributes an article of much interest on "Modern Excavations," though, perhaps, he should have added a qualifying epithet, "classical." He finds our latter-day stimulus to such discoveries as our generation is everywhere making in illustration of ancient history and poetry in its greater knowledge and resources and curiosity, helped by the making of railroads and exposing of gravel-pits and river-beds; and does justice to the awakening of the more enlightened Governments of Europe (among them the French, in missions to Phoenicia and Asia Minor, and the establishment of the Ecole d'Athènes in the capital of Greece) to the duty of assisting these historical researches; but he is bound to add that much more is due to individual zeal, expenditure, and enquiry, as witness General di Cesnola's years of labour and 13,000*l.* of private outlay in Cyprus, and the renewed private and costly labours of Dr. Schliemann at Hissarlik and Mycenae. The real age and import of the latter's latest discoveries he regards as *adhuc sub judice*; but, taking into account their evidence of an unsuspected prevalence of Oriental art throughout the Mediterranean, he ventures a hint of the possible reference of the tombs at Mycenae to the period when it was still "much golden," but when Homer's language was not the Court language, and the treasures of gold workmanship were the direct importation of *foreign immigrants from the East*. In a reply to Matthew Arnold's "Falkland and the Puritans," Goldwin Smith demurs to his "cavalier" contempt for the so-called "unamiables," one of whom—Cromwell—he defends to the uttermost, and holds to have been guilty of but one error, *dying before his time*, though he admits that at Washington, not Westminster, should be his monument. As to Falkland, he thinks he was too much led, first by Hampden and then by Hyde, to have been a first-rate man, and holds that by his prosecution of the Lord Keeper Finch he did much to set rolling a stone of revolution which he could not stop. So, too, by becoming a Privy Councillor three days before, and Secretary of State four days after, the king's attempt to seize the Five Members, he became, at least in appearance, privy to an act which was, as Clarendon allows, the signal for civil war. There is much more in this able reply which is worth perusal. "The Coming Conclave" speculates on the future of the Papacy after the demise of Pope Pius.

The *Nineteenth Century* in its second number concludes Cardinal Manning's "True Story of the Vatican Council," as well as Mr. Grant Duff's reflective papers on Russia. With a laudable aim at variety it has articles of weight and authority on "The Radiometer and its Lessons," and on "Patents and the New Patent Bill," while perhaps the most subtle and profound article in the number is Sir Fitzjames Stephen's demurrer to Mr. Gladstone's interpretation and extension of Sir George Lewis's principle of "Authority in Matters of Opinion." Sir James Stephen's dissent from Mr. Gladstone's conclusion is, however, so thorough and at all points that it defies summary within our space, and we are drawn to other and more popular subjects. One of these is Mr. F. Myers' appreciative notice of George Sand, "the most noteworthy woman, with perhaps one exception, who has appeared in literature since Sappho." Vindicating her from the English misconception of her as the semi-masculine assailant of marriage and Christianity, and the German that she was the exponent of the "ideas of 1830," he points out that the true inner history of her life, as shown in different ways in her Romances of Search and Romances of Exposition, was the unrest of a ceaseless search and a passionate appeal for light and revelation. Mr. Myers proceeds to consider her teaching in its relation to five fundamental topics—the people, the sexes, art, nature, and religion—and shows that her panacea for the inequalities of property was co-operation, not communism; that as to women's rights they were best secured by self-respect; that she ever upholds a single, permanent, wedded affection; and that she is unique in her absence of one-sidedness of view in the treatment of love in her romances, and catholic in her conception of human passion. Sir John Lubbock's timely paper on the "Ancient National Monuments" pleads for sympathy for his temperate Bill for the preservation of our national ancient monuments from scholars who can appreciate them, as well as economists, who will learn that they require no repairs (like mediæval monuments), but simply to be left alone. It is within the experience of many to adduce illustrations cogent enough of the fatal facility with which these old memorials are decimated yearly, though few can match Sir John's story of the Irish nobleman who, wishing to preserve the remains of Con O'Neill's castle at Castlereagh, directed his agent to build a wall round the

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The Goth pulled down the ruins to make the wall. Mr. Irving's identification of the Third Murderer in *Macbeth* with Macbeth's attendant, we have already criticised. Of the novel feature in the *Nineteenth Century* of a modern "Symposium," obviously more early and sober in its breaking-up than Plato's, it will be time enough to say a word when its first topic of discussion is concluded in the May number.

The *Atlantic Monthly* (No. 233) has plenty of interest and variety: witness an article by J. H. A. Bone on "Old English Guilds and Trades Unions," based on Mr. Toulmin Smith's discovery, in the Record Office, of an historical treasure in the shape of returns to the writs issued in 1388 as to "guilds proper," or social guilds, and craft-guilds, the parent stock of trades unions. Mr. Bone traces these institutions to Anglo-Saxon origin, notes the presence of women in them, and has curious particulars to give of the charities, festive gatherings, pageants, and bull-baitings of the various fraternities, at Stamford, Beverley, Stratford-on-Avon, Lynn, Chesterfield, York, Lincoln, and, last not least, Ludlow, where the Palmers' Guild allowed and sanctioned dead-watching, on condition that it was not abused "by calling up ghosts or other such scandal." Mr. Bone might have mentioned of this last guild that it founded the grammar school, which Edward VI. rechartered in a later century, and which still flourishes, as well as a Readership and Lectureship in the parish church. "Our Last Year in the Backwoods of Canada" may well be read, as a dissuasive from settling in the backwoods, by people of refinement and scanty means, but of other than robust health and hard horny hands. In Mr. Longfellow's "Rosary of Sonnets," that on Venice is worthy to be quoted beside Rogers's famous stanzas; and Mr. E. S. Nadal contributes an addition to the scanty hints, rules, and canons which the young journalist finds for his guidance in newspaper literary criticism. On the whole he prefers that "book criticisms" should be anonymous. Besides other good articles, we have in the "Contributors' Club" pleasing literary discussions, reminding us of *Noctes Ambrosianae*. *The Canadian Monthly* (No. 3, vol. ii.) has a critical article by F. R. on "George Eliot's Later Manner," pointing out her treatment of her female characters and its *vraisemblance*, the broader canvas and more complex interest of her more numerous figures, and the pertinence and sympathy of the motto-headings with which, like Sir Walter Scott, she draws on her own "make-up" for chapter-headings. "The House of Commons in Session" is a paper to be read in sequence to that on the parallel imperial and home institution which appeared a month or two back in one of our magazines. There is a smart tale of a "matrimonial advertisement hoax," entitled "Personal;" and another (penultimate) instalment of the excellent series of papers "On Swift and the Women who Loved him," by Louisa Murray. In it we are introduced to Swift's living of Laracor, and have pleasant glimpses of Stella's companionship when he was in residence, and his correspondence with her when in England. Towards the close of the paper, a shadow begins to gather round this loving woman's life, in the rivalry of the more *exigeante* female friend and admirer, Vanessa, or Esther Vanhomrigh, whose love-story is illustrated by copious extracts from the Dean's "Cadenus and Vanessa." In the *Penn Monthly* we notice the third and last of Dr. Dresser's Lectures, in the Pennsylvania Museum, on Art Schools, their rapid advancement and progress in England, and the prospect afforded of their establishment in America. The writer, in these last words, strongly enforces from past experience the great need of educating the intellect *pari passu* with the hand, and dwells on the importance of having scientific and scholarly ornamentists. Also R. E. T.'s sensible and temperate review of the American edition of Fox Bourne's *Life of Locke*.

SELECTED BOOKS.

General Literature.

Banning, E. · Africa and the Brussels Geographical Conference. Trans. R. H. Major. Sampson Low & Co. 7*s*. 6*d*.
Comte, Auguste, Lettres de, à John Stuart Mill, 1841-1846. Paris: Leroux. 10 fr.
Cosson, E. A. de. The Cradle of the Blue Nile: a Visit to the Court of King John of Ethiopia. Murray. 21*s*.
Lessing, J. Alt-orientalische Teppichmuster nach Bildern u. Originalen d. xv.-xvi. Jahrh. 1. Lfg. Berlin: Wasmuth. 20 M.
Neumann, B. Die heilige Stadt u. deren Bewohner in ihrer naturhistorischen u. s. w. Verhältnissen geschildert. Berlin: Cohn. 14 M.

History.

Broglie, le Prince E. de. Le fils de Louis XV., Louis, Dauphin de France, 1729-1765. Paris: Plon. 3 fr. 50 c.
Jobez, A. La France sous Louis XVI. T. 1. Paris: Didier. 6 fr.
Shirley, E. P. The History of the County of Monaghan. Part I. Pickering. 12*s*.

Physical Science.

Palaeontographica. Beiträge zur Naturgeschichte der Vorwelt. 3. Suppl. 4. Lfg. Cassel: Fischer. 30 M.
Pfeffer, W. Osmotische Untersuchungen. Studien zur Zellmechanik. Leipzig: Engelmann. 7 M.
Vries, H. de. Untersuchungen üb. die mechanischen Ursachen der Zellstreckung, ausgehend v. der Einwirkg. v. Salzlösgn. auf den Turgor wachs. Pflanzenzellen. Leipzig: Engelmann. 3 M.

Philology.

Rhys, John. Lectures on Welsh Philology. Trübner. 12*s*.
Rothstein, G. De chronographo arabe anonymo, qui codice Berolinensi Sprengeriano triceslmo continetur. Bonn: Habicht. 1 M.

CORRESPONDENCE.

"SHELLEY MEMORIALS."

London: March 31, 1877.

With every wish to understand and answer the innuendoes contained in Mr. Forman's letter of the 17th inst., relative to an article on "Shelley's Early Life" in the *Echo* for May 13, 1872, I have failed to discover the inconsistency or contradiction with which it appears I am charged by that gentleman. As to the article in question, let me, in the first place, explicitly inform Mr. Forman that I know nothing whatever of the source whence it proceeded or the hand by which it was written. I was not consulted about it; I advanced no materials whatever for its composition; and to this day I am ignorant who was its author. As far as I can remember, no copy of the paper containing it was forwarded to me from any quarter. On May 23, 1872, ten days after the article appeared, my attention was drawn to it, I believe, for the first time, under the somewhat interesting circumstances I may be permitted to describe in this or a subsequent letter.

To return to Mr. Forman's communication of the 17th inst., let me assure him also that long before I had any thought of making a "book" on the subject, I communicated the fact of my having discovered that Shelley had published the *Poetical Essay* to everyone who would be likely to help me in my search for a copy. Of this I shall adduce a very remarkable instance at the end of this letter. I did not, of course, apply to previous writers upon Shelley, who would have been only too glad to have mentioned the fact themselves if they had known it. Neither did I venture to seek for information from the poet's family, and for this reason. The only book claiming an authorised character in reference to the poet is the work called *Shelley Memorials*, published under the name of Lady Shelley. On the fly-leaf of the more recently published *Life of Godwin*, however, the *Shelley Memorials* are described as having been written by the author of that biography. This will no doubt explain the very imperfect acquaintance with the poet's family connexions which the book called *Shelley Memorials* exhibits. That a lady so intimately allied with the poet as the name on the title-page would suggest could have fallen into the mistake of supposing "Fanny Godwin" to have been a daughter of the philosopher was incomprehensible to me, but is now explained by the fact that the work was put together by the editor of Godwin's autobiography.* In the work just mentioned the error is silently corrected, after having been pointed out five years ago in *Shelley's Early Life*, p. 357; but whether the fact is set right in the last edition of the *Shelley Memorials* I have, at this moment, no opportunity of verifying. That the two works proceeded from the same rather inexact pen is rendered still more evident by the manner in which Shelley's visit to Dublin in 1812 is alluded to, both in the *Shelley Memorials* and the *Life of William Godwin*. The original misstatements of Mr. Hogg in reference to that enthusiastic crusade of the young poet, of which he knew nothing at the time, were adopted verbatim by the compiler of the *Memorials*, and reproduced, for the third time, in the *Life of Godwin*, precisely in the same terms as if the whole fable had not been exposed by the unimpeachable evidence of contemporary witnesses, which in the interval I had adduced.

On a subject so entirely new as the *Poetical Essay* I thought it useless to make any enquiries in the quarters I have alluded to; and therefore turned my thoughts to those who on political grounds were supporters of the object to sustain which the *Poetical Essay* was published. The chief of those, both in activity and position, was Sir Francis Burdett. He was the chairman of a committee which for more than twelve months collected large sums of money "for assisting to maintain in prison Mr. Peter Finnerty, imprisoned for a libel," to borrow the language which Shelley used on the title-page of his *Poetical Essay*. Knowing the amiable character of the distinguished lady who now bears the honoured name of Burdett, I think I might have ventured on so interesting a subject to ask from herself the information I required. This, however, was not requisite. A nobleman whose brilliant talents add new glory to the race of Sheridan, while his successful administration of the great office he at present holds in a remote dependency augurs so favourably for his future pre-eminence as a statesman at home, was a neighbour of Lady Burdett-Coutts at Highgate. To him I mentioned all the circumstances of the case: he kindly made the enquiry: diligent search followed: but owing to the fact that Sir Francis Burdett's books and political papers were scattered after his death, neither the letters which Shelley unquestionably wrote to him from Dublin, nor the *Poetical Essay* which he published for an object in which Sir Francis took so much interest could be found. This narrative will show that the fact of Shelley's authorship of the *Poetical Essay* was at no time "saved to go into the book," as Mr. Forman says. The article in the *Echo* for May 13, 1872, will, with your permission, receive further attention next week.

D. F. MacCarthy.

THE VERB "TO ERN" IN SHAKSPERE.

London: March 28, 1877.

The name of Mr. W. W. Skeat is of so great weight in English philology as to make it important to controvert any error into which he may seem to have fallen in his teaching. Now, in the interesting communication in your issue of March 24 he makes it highly probable that there has occasionally (in the compounds at least) been confusion between the obsolete *erme* (Anglo-Saxon *earmian*, *yrmian*), to commiserate, grieve, afflict, and *erne* or *yearn*, to be grievously moved; but where he supposes that the latter verb is a mere corruption of the former one, or that it is fundamentally distinct from *yearn*, to be affected with an eager longing or desire, I believe that he is in error. I have shown in my Dictionary that *earn* or *yearn* was used, late in the seventeenth century, to express the shivering or shuddering which is a physical symptom of strong emotion. Thus,

* *William Godwin: His Friends and Contemporaries*. By C. Kegan Paul. (London: Henry S. King and Co., 1876.) See fly-leaf to Vol. I.

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Cotgrave renders *frissonner* to tremble, shiver, *earn* through cold or fear. And Torriano (1687) has "*To earn* (within), sviscerarsi, tremar di freddo, raccappricciarsi; *to yearn*, arricciarsi; a yearning, through sudden fear, arricciamento." *To earn* or *yearn*, then, is fundamentally to shiver, tingle, or thrill, with emotion, and the word might apply to emotions of the most opposite natures which are accompanied by this common symptom. So we speak of a thrill of joy, of compassion, of grief, of horror, of apprehension.

"Joy warms the cold and lifeless blood and sends it about *with a pleasant thrill* through all the channels of its motion."—Glanvill. "Art thou not horribly afraid; doth not thy blood *thrill* at it."—*Hen. IV.*

Equally various are the applications of *earn* or *yearn*. In 1 Kings iii., 26, it is said of the mother of the living child that her bowels *yearned* upon her son, *i.e.* were moved with compassion—in the Hebrew, *were hot*. In Genesis xliii., 30, it is said of Joseph that his bowels "did *yearn* upon his brother;" in the French version, "ses entrailles *étoient émues* à la vue de son frère." In the same sense the word is used in the passage cited from Hollinshed, where he speaks of beggars exhibiting their sores in order to move the hearts of passengers "to *yearn* at their misery." Whether it is with pity or with desire that the heart is affected, the emotion externally manifests itself in an extreme case (and it is always from the symptoms of an extreme case that a designation is taken) by shuddering. Thus Sophocles speaks of shuddering with love; ἔφριξ' ἔρωτι. And so we may see a dog shiver as he earnestly watches for a morsel of his master's dinner. He shivers or *yearns* for it. The same principle holds good in Albanian λαχταρις, I tremble or shiver, I earnestly desire. In the citation from Julius Caesar—

"That every like is not the same, O Caesar,
The heart of Brutus *earns* to think upon"—

the sense is, thrills to think upon. The conspirators are looking to the execution of their project with exulting eagerness, not with grief, or pity. In accordance with the fundamental signification of the word, it has the precise sense of *abhor*, to turn shuddering away from, in the citation from Beaumont and Fletcher—

"I must do that my heartstrings *yern* to do:
But my word's past."

On the other hand, as *earn* and *yearn* were indifferently used in the sense of shiver or thrill, there is no reason to charge Spenser with mistake in using *earne* to express eager desire—

"And ever, as he rode, his hart did *earne*
To prove his puissance in battle derne."

In all these cases we have the evidence of Cotgrave and Torriano that the true force of the figure would have been distinctly felt in their time.

H. Wedgwood.

Helensburgh: March 26, 1877.

It may be worth while to add to Mr. Skeat's interesting account of this verb that it exists in Lowland Scotch now in the form *yern*, and means "to grieve," generally without good reason. It is employed by a speaker to describe vague and aimless, but persistent and obtrusive, grumbling. A mother will rebuke a child, when she gets tired of its unreasonable sorrow, with the short query "What are ye *yernin* at?" There is similar force in the word *chirm*, which Halliwell defines as "the melancholy undertone of a bird previous to a storm." The verb *girn* is employed in reference to steady discontent, but it is questionable whether its modern use points so clearly to its origin as seems to be the case with *yern* and *chirm*.

Thomas Bayne.

HISTORICAL SOCIETIES IN THE UNITED STATES.

Washington: March 9, 1877.

In your number for February 10 of the current year, Mr. James D. Butler, of Madison, Wisconsin, undertakes to correct a supposed misstatement of your reviewer, Mr. Sainsbury, who, in a notice of American Historical Societies, had dropped the remark that such societies have been flourishing for many years in all the thirteen States which originally composed the Federal Union. Controverting this statement, Mr. Butler avers that "there is no such society in North Carolina."

I beg leave to correct the misinformation of Mr. Butler. There *is* such a society in North Carolina, as I know from my correspondence with some of its constituent members at the date of its formation, which took place about two years ago.

James C. Welling.

"A YEAR IN WESTERN FRANCE."

St. Jean de Luz: March 27, 1877.

In her letter of reply to my criticisms on *A Year in Western France*, Miss M. Betham-Edwards confuses a special provision made to protect the children of a widow with the general legal position of widows in France. A childless husband may leave every *sou* he possesses to his widow; clearly, then, any restriction made by the law in the case of children is intended for the protection of the children and not for the disadvantage of the widow as such. The only fair comparison in such a case is between the sum legally allotted to a widow with children in England, when her husband has died intestate, and the same case in France. In such cases Miss Betham-Edwards will find it hard to determine whether the French or the English widow is the better provided for. In all other respects the woman has decidedly the advantage under the French law; and the fact is, as I have stated, that the widow in France carries on the business after her husband's death, at least as often as in England, and I can point to numerous cases within my own knowledge where such is the case, and the sons are seeking their fortunes elsewhere.

The question of the relative advantage of large and small farms is not one merely of the profit to the individual proprietor or tenant farmer, but of the amount of produce, and of the consequent benefit to the community at large. This is a most difficult and debateable question. The example brought forward by Miss Betham-Edwards is one of an enormous amount of produce on a very small farm. In her quotation from p. 85 she omits the first four words, "but as it is." The reviewer must surely be excused in treating this as an adversative sentence.

Two successive chapters of her work are respectively headed "French Boys and Girls," "Education—Clerical and Secular." The first begins with speaking of the Jesuit Colleges and Lycées, the latter ends with the "Société Polytechnique de Nantes" for men and women. The greater part of these chapters is certainly devoted to girls, but there are plentiful allusions to general education in other parts of the work. I spoke of that which I understood best, but I would ask Miss Betham-Edwards whether the convents, and the French Protestant religious girls' schools, do not at least hold their own with the secular schools in the examinations for the Governesses' diplomas which she praises on pp. 151-2. My remarks apply, though not to the same extent, yet justly, I believe, to girls' as well as boys' schools.

Lastly, as to cleanliness, my sentence was worded especially to exclude Brittany, whose inhabitants, I am well aware, are the least cleanly in France; but Miss Edwards's remarks are far more general, for she cannot include all nuns and "curés" as Bretons. I wished to call attention to this point, because *A Year in Western France* will be doubtless extensively used by tourists, and the French are naturally rather sore on such a subject. I have heard as bitter lamentations from French tourists over the difficulty and expense of procuring a hot bath in English country towns, as I have from English tourists over the scantiness of the washing-apparatus in French hotels.

I consider Miss Betham-Edwards's book most admirable in all that is really her own, but many things, consciously or unconsciously, she has looked at through other people's spectacles, and those most highly tinted ones. Before posting my review, I read over the parts of her work on which I commented with a writer in one of the leading Republican journals in Paris, a thorough-going anti-clericalist; his exclamations, as we read, were more severe than anything that I had penned. No one regrets more than myself to have to point out blots in a work in many respects so excellent.

Wentworth Webster.

APPOINTMENTS FOR NEXT WEEK.

Monday, April 9.—8 p.m. British Architects.

Tuesday, April 10.—3 p.m. Royal Institution: "Chemistry of the Heavenly Bodies," by Prof. J. H. Gladstone.

8 p.m. Anthropological Institute: "On some Rude Stone Monuments in North Wales," by A. L. Lewis; "Curious Coincidences in Celtic and Maori Vocabulary," by the Rev. W. Rosse.

8 p.m. Civil Engineers: Discussion on "The River Thames."

8 p.m. Society of Arts.

Wednesday, April 11.—8 p.m. Telegraph Engineers: "On Quadruplex Telegraphy," by G. B. Prescott.

8 p.m. Geological.

8 p.m. Society of Arts.

8 p.m. British Archaeological: "Troy and its Analogy to Mycenae," by Dr. Schliemann.

Thursday, April 12.—3 p.m. Royal Institution: "Heat," by Prof. Tyndall.

8 p.m. Mathematical: "On Hesse's Ternary Operator and Applications," by J. J. Walker; "On the Linear Transformation of a certain Integral," and "On the Circular Relation of Möbius," by Prof. Cayley; "Some Cases of Parallel Motion," by H. Hart.

8 p.m. Historical: "Lancashire in the Time of Queen Elizabeth," by Lieut.-Col. H. Fishwick; "Visitation of the Plague at Leicester," by W. Kelly.

8 p.m. Society of Arts.

8.30 p.m. Royal. Antiquaries.

Friday, April 13.—8 p.m. New Shakspere: "On the Character of Brutus in the Play of *Julius Caesar*," by Peter Bayne.

8 p.m. Astronomical. Quekett.

9 p.m. Royal Institution: "Experiments with a great Induction Coil," by W. Spottiswoode.

SCIENCE.

The Holy Bible, with various Renderings and Readings from the best Authorities. By the Rev. T. K. Cheyne, M.A.; S. R. Driver, M.A.; the Rev. R. L. Clarke, M.A.; and Alfred Goodwin, M.A. (London: Eyre & Spottiswoode, 1876.)

It is not necessary to commend the utility of an undertaking which sets before the English reader for the first time and in a very compendious form the whole range of important variations in the reading and rendering of the text of both Testaments which are still supported by competent scholars. To those who are not students of the original text, but who take an intelligent interest in the study of the Bible, the volume now before us will be indispensable. The student who is commencing the study of the original will find in it an excellent help in cursory reading and in revisal; and the more advanced scholar will use it as an index of reference to authorities, not only more convenient, but in many important respects more complete, especially as regards the Old Testament, than any work previously accessible.

In a work of this kind the Old and New Testaments cannot be treated in quite the same way. In the New Testament the first thing is to settle the text, and for this there is abundant MS. material. In the Old Testament, where all MSS. are practically conformed to a single standard, and probably to the arbitrary standard of a single copy, the question of the text seldom comes up except where the sense halts, and the critic

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must in such cases be guided by the versions or by conjecture.

In the New Testament, conjecture can hardly have any scope, and the versions, though very important, seldom outweigh good MSS. Accordingly, the editors of the New Testament rarely cite the versions;* but they present the evidence of the leading MSS., which is often decisive in itself; and along with this they give the views of the leading critical editors who, of course, have formed their opinions on a consideration of the *whole* evidence, but with somewhat various views as to the weight to be attached to the several classes of ancient authorities.

In the Old Testament, the selection of various readings worthy of record could not proceed on any such definite principle. The MSS. give very few readings of importance. Dr. Strack's edition of the Petersburg Codex of the Prophets, the oldest copy as yet known, appears to have come too late to be consulted; though the editors have used what was previously known as to the readings of this MS. and its companions. But neither this nor any other codex is likely to be of much service, except in the way of confirming the conclusion that our copies all represent one archetype. A curious class of various readings consists of eighteen words said in Jewish tradition to have been changed by Ezra. The reading said to have been cancelled had in each case some suggestion of irreverence or impropriety. Of these passages, which are to be found in Frensdorff's *Ochlah W'Ochla*, No. 168, our editors cite six as Jewish tradition. In 1 Sam. iii. 13, the reading is given on other authority, and in Hosea iv. 7, a conjecture of Geiger's based on the tradition is recorded without reference to the traditional datum itself. In the remaining ten cases the variation is ignored. Yet *gods* for *tents*, 1 Kings xii. 16, 2 Chron. x. 16, *my glory* for *their glory*, Ps. cvi. 20, might not unreasonably have claimed a place. The choice of readings from the versions demanded special tact. As a rule the editors do not refer to a version unless its reading has been accepted by some scholar of mark. This limitation seems to be judicious. But an exception might fairly have been made in the case of valuable readings from the Syro-Hexaplar, which have not yet received from commentators the attention they deserve. Should we not, for example, have had a note of the very important fact that the second half of Cant. iv. 6 was not contained in the true LXX. nor in Theodotion? In some parts of the Old Testament, notably in the books of Samuel and in Jeremiah, the LXX. presents quite a different recension from the Massoretic text. In Samuel the editors have certainly done right in not recording every reading of the Greek which has been accepted by Thenius, and they have given deserved prominence to the excellent labours of Wellhausen. In Jeremiah they have wisely abstained from all attempt to give a complete view of the Greek recension. In a work of this kind we could not as a rule expect the editors to take notice of variations in the text of the versions themselves, though they have occasionally done so in the case of the LXX. It must be understood that till we have critical editions of the ancient translations much of their testimony to the Hebrew text is precarious. Again, it is often difficult, especially in the paraphrastic Chaldee, to know what the ancient translator actually read. Is it certain, for example, that in Hosea v. 11 the Targum read שָׁוְא with the Greek and Syriac? May it not with Hieronymus have read the consonants of the present Hebrew text, pronouncing צוֹא=צוּא? The sense given is *fraudulent gain*, and so in Isaiah xxviii. 8, the same version understands קיא צואה of *rapine*.

Purely conjectural emendations have been selected with much discrimination, not merely from commentaries but from literary journals, and other fugitive sources, or from occasional hints in books on various subjects. A list of these sources would have been very acceptable, as the English student has the greatest difficulty in becoming cognisant of all the out-of-the-way places in which valuable critical suggestions are buried. Scarcely anything seems to have escaped Messrs. Driver and Cheyne. I observe, indeed, that a correction is not always traced to its first author. Thus in Isa. xxxviii. 11, Ewald was anticipated by Olshausen in his *Observationes Criticae* of 1836. In determining what conjectures are worthy of acceptance, the subjectivity of the critic must have considerable scope. One expected to see several corrections of Lagarde which have been excluded. As the text of Isa. x. 4, is noted as doubtful, the famous "Beltis boweth down, Osiris is broken," might fairly have claimed mention; and the omission of the last words of Isa. lxiv. 3, as a repetition from ver. 1, appears to me an almost certain emendation. But in such matters the difficulty of selection is so great that to find fault is much easier than to do better. By the way, why is not the correction of Isa. xliv. 12, given in the ingenious form suggested by Mr. Driver in his treatise on the Hebrew tenses?

In the record of various renderings there is again some difference of plan between the Old and New Testaments. In the latter, where the grammar and lexicon are more thoroughly fixed, it has been found practicable to keep almost entirely to a limited number of representative commentators. An increase in the number of authorities cited would in general have added to the bulk of the notes without materially increasing their value. It might, however, have sometimes been advisable to state with greater fullness which of the authorities habitually referred to support a given rendering. Thus the correction in Matt. xxvi. 50, should either have stood without any name as a certain grammatical emendation, or the authority of Meyer should have been added to that of Alford. Nor might it have been altogether unadvisable slightly to enlarge the list of authors cited. Is not Van Hengel, for example, a weightier name than several to which the editors refer? And might not the limits of the work, which occasionally admit the explanation of a difficult term, have included Geiger's explanation of σπέρματα, Gal. iii. 16, by זְרָעִיוֹת, *successive generations*?

But I must turn to the Old Testament, where the greater dissensus of critical opinion has rightly induced the editors to employ a much larger apparatus, including monographs and occasional observations of scholars. For opinions which are only fighting their way to general recognition the authorities are given with exhaustive fullness (*e.g.* Job xlii. 10). On the other hand, corrections given without the citation of authority may in general be accepted as undisputed or grammatically imperative. But ought the explanation that Azazel is the name of an evil spirit to have stood in this category? Merx, at least, still regards the word as an abstract, and the argument for the demon-hypothesis which Ewald draws from the LXX. can easily be shown to rest on a misconception of the word ἀποπομπαῖος, which does not properly denote an evil deity.

The critic has seldom reason to complain that any plausible rendering has been overlooked. But we sometimes miss a reference to Ewald—*e.g.*, Isa. xxxv. 8, or Isa. xxxiii. 21, where there is no greater difficulty of phrase than in the rendering admitted in Hosea i. 10. A good example of the completeness with which important points are handled is Exod. iii. 14. Yet the easiest of all renderings is absent: "I *will* be, what I will be," with the emphasis on the first *will*. The account of Shaddai is less satisfactory. *Almighty* is left without an alternative explanation except in Joel i., and Isa. xiii., and the editors do not seem to have recognised that the traditional interpretation, as well as the pointing of the Hebrew word, is wholly due to the false etymology from דַּי, *sufficient*.*

On Psalm xvii. 10 we get as a certain correction חֵלֶב = fat (unfeeling) heart. This, I think, is philologically precarious. The word is the same as خِلْب, and مِخْلَب B. A. Hoffm., 3882,3883, *the diaphragm*, or more loosely, it would seem, the whole integuments of the viscera that lie below the diaphragm—in Arabic, metonymically, the liver itself. The allusion then is not to the heart, which, according to the Hebrews, is the seat of intellect and courage, but to the σπλάγχνα, the seat of the emotions and passions. To close the diaphragm is to show oneself without feeling, as conversely the Arab says of a woman, She overturned my heart and rent my خلب (Lane *s.v.* خلب).—On Jerem. l. 15, *foundations*, the editors note "*Perhaps* battlements, *Sept. Graf. Ke. PS.*" The word is one with أَقْنَاف, *walls*, B.A. 1573. Comp. Nöldeke's *Mandäische Grammatik*, p. 113.

The printing as well as the execution of the work is remarkably accurate. In Cant. i. 13, the letter marking the close of the

* The reference to the Syriac in Heb. ii. 9, is hardly precise enough to be of value. "Some MSS." could be "Nestorian MSS." and it should have been made clear that no copy of the Peshito supports the great reading except in the imagination of Lee, who has been corrected by Gildemeister *De evangeliis in arabicum e simplici Syriaca translatis*, p. 1, *seq.*

* May not Shaddai be referred to the Aramaic שׁדא, and mean He who hurls the thunderbolt or pours down rain?

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phrase annotated should have stood after *night*; and in chap. ii. 7 the variant *love* for *my love* must be followed by *it* for *he*.

W. Robertson Smith.

CURRENT SCIENTIFIC LITERATURE.

The Law of Storms, considered Practically. By W. H. Rosser. (Wilson.) Those of our readers who have watched the course of recent discussions on this subject will have noticed that, as regards the adaptation of the knowledge which has been acquired to the practical needs of the seaman, there are great divergences of opinion. The older meteorologists, and among them most sailors, hold fast to the strictly circular conception of the shape of the storm, while the more recent investigators, in a great measure landsmen, have repudiated this altogether, and assert that perfectly circular storms do not exist. The settlement of this question is of paramount importance to the sailor, who requires rules, as simple as possible, for the recognition of the approach of such a storm, and for his own guidance when under its influence. Mr. Rosser's book is a very laudable attempt to place before the reader a succinct abstract of the views put forward by the principal writers on the subject, but the result is somewhat disappointing, not through any fault of the author, who gives the reader a fair account of what is known on the subject, but because our information on cyclones is still very incomplete. We look, therefore, anxiously for the synoptic charts which Mr. Meldrum has long been preparing for the Indian Ocean, and to those which our own Meteorological Office has in hand for the Atlantic in August, 1873, in order to gain some knowledge of the real shape of such storms.

The views of Redfield, Reid, and Espy are explained by the author at some length, but the greatest prominence is given to Meldrum's opinions and the recent discussions at the meetings of the Mauritius Meteorological Society; and the general result to which Mr. Rosser leads his reader is in accordance with these ideas. The form of cyclones is not truly circular, but is more or less spiral, as the wind has an indraught towards the centre. Rules are then given for the shift of wind to be expected, according as the ship may be in the "dangerous" or the "navigable" semicircle, using the French designations for the separate parts of the storm. We need only remark that the dangerous semi-circle is always that side towards which the natural curvature of the path takes place, for on that side the wind blows towards the path of the storm and towards its centre. The concluding paragraph of the work contains the pith of what Mr. Rosser has to say:—

"The characteristic difference between the two forms of storms in relation to navigation lies in this—and herein consists the danger: Winds which according to the circular theory are held to be safe, unless recklessly used, are, according to the spiral theory, found to exist in the advancing front of the dangerous semicircle, where also their tendency towards the centre is greater than in any other part of the storm-field. As the surrounding body of air, even at a distance, is streaming in the direction of the centre of greatest depression, the ship, by utilising any of the winds as a fair one, is gradually involved in the cyclone; then, if she has really been brought to the advancing front of the dangerous semicircle instead of to a part of the storm usually deemed safer—and the navigator is misled to this extent—disaster must follow as a consequence. When the *Edinburgh Review* of 1839, discussing the circular theory, first promulgated the notion of 'infallible rules' for storm-sailing, the knell was sounded heralding the loss of innumerable lives and the casting away of an immensity of property."

Physics of the Ether. By S. Tolver Preston. (Spon.) Among the most interesting unsolved questions of science may be classed those which relate to the nature and properties of the ether supposed to fill all interplanetary spaces and permeate all matter in denser forms. Prof. Cooke in his *New Chemistry* comments on the "Difficulties with the Ether" which still attend the undulatory theory of light, and it is certainly not easy to imagine "a medium so thin that the earth, moving in its orbit 1,100 miles a minute, suffers no perceptible retardation, and yet endowed with an elasticity in proportion to its density a million million times greater than air." Mr. Preston, entertaining the ancient objection to the idea of matter acting where it is not, or at a distance, and erroneously supposing that by "potential energy" any one means the energy that acts without motion, endeavours to construct a theory of ether that shall clear up all doubts. He supposes "the normal state of the component particles of ether" to be that of moving in all directions in straight lines, with a velocity so great as to enable it to "exert an extremely forcible pressure upon the molecules of matter, even if allowance be made for the extremely low density of the agent." This notion is worked out with considerable ingenuity, but, besides other objections, it does not fulfil the author's own conditions. If ether is composed of "particles," it is not a discrete continuous substance, and, however minute may be the distance between one particle and another, the particles must act through that distance or not at all. The term "potential energy," moreover, is not open to the charge of "vagueness" or "confusion," as Mr. Preston fancies. It is clearly explained by those who use it. Professor Tyndall, for example, in *Heat as a Mode of Motion*, speaks of the motion-producing power conferred upon a weight by raising it, which gives it a possibility of falling, and in its descent of performing some work. "Once for all, then," he says, "let us take the terms of Mr. Rankine, and call energy *in store* 'potential,' and energy in action 'actual.'" Misconceptions of the kind that afflict Mr. Preston do not form a good basis for establishing a new theory, and we are afraid that ether will have to wait for a more cautious exponent of its remarkable properties. The enormous weight he assigns to his ether could not be reconciled with the very slight resistance it opposes to the motions of planetary bodies.

Science Byways: a Series of Familiar Dissertations on Life in other Worlds. By Richard A. Proctor. (Smith, Elder and Co.) The demand for scraps of science, mixed up in magazines with chapters of sensational novels and miscellaneous matters, is one of the curious features of the day. The mild doses of knowledge thus administered are probably of some use, and providing them is unfortunately more remunerative than work of a higher class. Mr. Proctor's papers are among the best of this description, and are certainly worth reprinting; but when we consider the remarkable powers of original investigation which he has from time to time exhibited, we must regret that so much of his labour is expended on comparatively trivial productions, as several of the essays in the present series must be called. In the essay entitled "Life in other Worlds," Mr. Proctor resumes a popular subject with some modification of his previous views; but is he right in supposing that the appearance of Mars justifies the belief that this planet is in a later stage of development than our earth? The solid aspect of the masses supposed to be land, their comparatively monotonous colour, and the shape of the seas, would seem to indicate that the surface of Mars has been less influenced by aqueous and aerial actions than that of the earth. There are probably differences of chemical constitution as well as of size in the various planets, and they may require very different time-periods to pass through successive stages of development and decay. Other essays will be found of general interest, and *Byways of Science* must be pronounced a good popular book.

SCIENCE NOTES.

GEOLOGY.

Scientific opinion has hitherto been much divided as to the geological age of the coal in some of our Indian fields, especially whether the coal of the Dámúdá Valley is of Palaeozoic or Secondary age. Dr. Ottokar Feistmantel, who was selected some time ago by Prof. Oldham to succeed Dr. Stoliczka as Palaeontologist to the Geological Survey of India, has brought his great knowledge of fossil botany to bear upon this question, and has contributed to the last number of Leonhard and Geinitz's *Jahrbuch* a paper in which he gives the result of his observations on the vegetable remains from the Indian coal-fields. Instead of the term "Plant-bearing series," often applied to the great coal-bearing formation, he uses the expression "Gondwana series," suggested some years ago by Mr. Medlicott. This formation may be separated into an upper and a lower group; the upper or younger series, including the Jabalpúr and Cutch beds, contain an Oolitic flora, the species being mostly of Middle Jurassic type, while the older group, or Rájmahál series, contains Liassic plants. It is, however, the lower part of the Gondwana series that is of special interest, as being the chief coal-bearing portion of the Indian deposits. The upper members, forming the Panchét group, are admitted to be of Triassic age, and according to Feistmantel are probably Keuper; while the lower members, composing the Dámúdá group, are likewise referred by the author to the Triassic period, but to the older division of that period known as the Bunter. These Dámúdá beds have been described as palaeozoic, principally from the occurrence of *Glossopteris*, a genus found also in some of the Australian coal-series, with which, indeed, the Dámúdá formation has frequently been compared. In opposing this comparison, Feistmantel insists strongly on the importance of *Schizoneura*, Sch., which is a characteristic Triassic genus, and is abundantly represented in the Indian coal-series by a species closely resembling *S. paradoxa*, Sch., from the Vosges. *Schizoneura* is, in fact, as characteristic of the lower part of the Indian series as *Ptilophyllum*, Mor., is of the Upper or Jurassic series. It is said that *Schizoneura* is not known in Australia, and Feistmantel considers that the whole evidence of the plant-remains tends to show that, in the early Mesozoic period, India must have been connected geographically with Europe and not with Australia, as has been suggested by some geologists who are entitled to speak with much authority on this point. It has been supposed that the Dámúdá series represents the Permian or even part of the Carboniferous system, but Feistmantel holds that we should rather compare it with the European Bunter or *Grès bigarré*.

English geologists are tolerably familiar with the writings of Dr. Charles Barrois, of Lille, who has distinguished himself by his study of the geology of this country. Last year he presented to the Société Géologique du Nord a valuable monograph containing the result of his personal examination of the Upper Cretaceous beds of England and Ireland. On the present occasion, however, we have to call attention to his work on rocks of much older date and in his own country. The Silurian and Devonian rocks of Brittany form the subject of two interesting papers recently published by Dr. Barrois in the *Annales* of the Society to which we have just referred. In one of these papers the author holds that the Silurian rocks of the western basin of Brittany present absolutely the same divisions as are recognised in other parts of the country, though previous explorers had overlooked some of them. He finds in the Devonian rocks of the Department of Finistère a group of schists rich in goniatites and other fossils, which had not previously been recognised, and which he is induced on palaeontological grounds to correlate with the well-known Wissenbach slates of the Valley of the Lahn in Nassau. These French

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equivalents of the Wissenbach beds are designated as the Poraguen schists, after a peninsula of that name. Much discussion has arisen in Germany as to the true position of these schists in the geological series, and it is satisfactory to hear that the Brittany section is so clear that it will probably settle the question. From the evidence presented by the new section Dr. Barrois holds that Von Dechen was fully justified in placing the Wissenbach schists between the Coblentz greywacke and the *Calceola* beds. They belong, therefore, to the Lower Devonian series.

In the March number of the *Geological Magazine* Mr. J. E. Lee calls attention to the occurrence of Upper Devonian fossils in the shales of Torbay, similar to fossils from Büdesheim, in the Eifel. These fossiliferous shales occur at Saltern Cove, and have yielded within a very limited area several species of goniatites and other fossils, believed to be identical with those from Büdesheim, and recognised there as Upper Devonian. The Devonshire and German fossils are figured side by side for comparison. Mr. Lee's observations are worthy of note as helping us to correlate certain beds of our Devonian series with part of the Continental formation.

Remains of a fossil hippopotamus, recently discovered at Bone, in Algeria, have been carefully studied by M. Albert Gaudry, who has described them in the last number of the *Bulletin* of the Geographical Society of France. The remains indicate a species differing markedly from the living *Hippopotamus amphibius* in the character of its dentition, which is much less divergent from that of the pig-type. After a critical examination of the various fossil species of this genus, the author concludes that the new specimen cannot be referred to any previously-described species, and he therefore suggests that it should be distinguished under the name of *H. hippone*; the specific name referring to the locality in which the fossil was found, not far from the ruins of the ancient Hippo. The species has six pairs of incisors, and thus differs from the typical species, which has only four; but M. Gaudry holds that the presence or absence of a pair of incisors is not sufficient to constitute a distinct genus. He does not, therefore, accept Cautley and Falconer's *Hexaprotodon*, except as the name of the sub-genus; and to this sub-genus the new African fossil may be referred.

In our Geological Notes last month we called attention to Mr. J. A. Phillips's microscopic and chemical examination of the uralite-porphyry of Dolgelly in North Wales. It may be well, therefore, to mention that a similar rock occurring at Vaksala near Upsala, in Sweden, has been a subject of study by Herr E. Svedmark, whose results have been published by the Geological Society of Stockholm in a paper entitled *Microscopic Undersökning af Uralitporfyr från Vaksala*. Under the microscope the dark-green base of the rock is resolved into a fine crystalline mixture of green and brown hornblende, with plagioclase and grains of quartz, magnetite and titanite. Throughout this base are disseminated crystals of plagioclase, hornblende and uralite, with magnetite, titanite, pyrite, epidote, apatite, and quartz. Most of the constituents are more or less altered, and some of the minerals are evidently products of the alteration of others. The hornblende is often converted into a substance like chlorite or viridite, the alteration having commenced on the outside of the crystals, and proceeded inwards, often along lines of fissure. Magnetite has separated as a result of this alteration; and epidote is a frequent product of decomposition, as well of the original hornblende as of the altered uralite.

It is, perhaps, in these Notes that we may most fitly refer to a curious work, recently sent to us, entitled *Incidents in the Biography of Dust*, by H. Malet (Trübner and Co.). Under this title the author discourses on such recondite topics as the origin and history of the earth and its inhabitants; freely criticising the opinions of some of our most respected men of science, and, of course, generally overthrowing them to his own satisfaction. It seems to be often forgotten that no one should venture on the discussion of such questions without a severe preparatory training in natural science, and this training our author unquestionably lacks. In many cases, indeed, the writer seems to miss the point of what he is discussing. For example, in advocating Davy's chemical theory of the local origin of internal heat by oxidation of the alkaline metals, he entirely mistakes the difficulties of his opponents, and refers triumphantly to the vast stores of sodium which exist in nature, forgetting that these, as far as we know, are all *combined* sodium, and therefore not available for the production of heat. The extraordinary table on p. 181 does not in any way fulfil the purpose for which it is introduced—namely, to prove that basalt has not been melted; in one place it asserts that the mineral *olivine* is "a product of leaves and bark of trees," and in another place gives *ferric oxide* and *sesquioxide of iron* as though they were separate compounds. The author opens his first page with a number of axioms, such as this:—"Air is composed chiefly of oxygen, hydrogen [*sic*], and carbonic acid gases." Mr. Malet appears to be much dissatisfied with our present system of geological teaching. We freely admit that it contains much that will, no doubt, in due course be swept away; it is, in fact, one of the glories of natural science that it is essentially progressive, ever ready to give up its old teachings as soon as they have been shown to be out of harmony with advanced research. But we must confess, after conscientiously reading Mr. Malet's book from beginning to end, that we fail to see a particle of evidence which will induce us to change our views, and adopt his, on any of the great questions which he ventures to discuss.

METEOROLOGY.

Meteorology in Italy.—The Italian Government has issued invitations for the second International Congress, to begin at Rome September 24. The proposed programme for the Congress, which has been drawn up by the Permanent Committee of the Vienna Congress, has been forwarded with the invitation. The same Government is about to organise an office for Ocean Meteorology either at Florence or Genoa. The example of this country is to be followed, by putting the office under a committee, and the following names are mentioned as those of its members:—MM. Baccarini, Blaserna, Prof. Cantoni, Padre Denza, Captain Magnagi, Prof. Pittei, Padre Secchi, M. Salvatore, and Prof. Tacchini. Captain Magnagi is the hydrographer at Genoa, and Prof. Pittei has managed the service of weather telegraphy at Florence since the death of Donati.

Meteorology in Austria.—We are very glad to learn that Prof. Julius Hann has been appointed to the Directorship of the Central-Anstalt at Vienna as successor to Dr. Jelinek. If anyone has earned his promotion by hard meteorological work it is Dr. Hann.

Climate of Sweden.—Prof. Rubenson has published, in the *Transactions* of the Stockholm Academy for 1876, tables of the mean temperature of twenty-nine stations in Sweden, from the results published for several years past by Prof. Edlund. The means are for the fourteen years 1859–72, and are calculated from observations at 8 A.M., 2 and 9 P.M., by the formula $T = \frac{viii + ii + 5 \times ix}{7}$. The results are treated also according to seven districts into which the kingdom is divided for the purpose of discussion. Prof. Rubenson compares his means for fourteen years with those published by Edlund for the first nine of those years, and arrives at the interesting result that the month which shows the greatest difference between the two series of means is March, in which at eleven stations the difference amounts to 1°·0 C. He then compares the values for that month for the individual stations for the periods '59–'67, and '68–'72, and shows that these values vary from 0°·8 at Kalmar in the south, to 4°·68 at Jockmock in Lapland.

Antarctic Climates.—In the *Austrian Journal* for March 15, Dr. Hann gives an interesting paper on the climate of the Antarctic regions, or rather of the islands, &c., adjoining them, especially of Kerguelen Island. The information for that place for the summer is derived from the German observations, taken by the Transit of Venus expedition, and that for the winter from the logs of Sir James Ross's expedition, copies of which had been obtained from the Meteorological Office in London. The extraordinary result comes out that the annual variation there is only 4°·7 F., the least known on the surface of the globe. This is especially interesting as the winter observations for Kerguelen had never been discussed before. The conditions of temperature, as far as these are known, for other stations in New Zealand, South America, the South Indian Ocean, &c., are also given. As might be expected, St. Paul is the nearest to Kerguelen as regards equability of climate, its range being only 7°·0, but the difference in mean temperature between the two islands is as much as 20°. The low temperature of Kerguelen is at present inexplicable.

Weather Telegraphy in Australia.—The Australian colonies have instituted an exchange of weather telegrams, and both Mr. Ellery, at Melbourne, and Mr. Russell, at Sydney, have undertaken the publication of weather maps. The first issued by the latter gentleman appeared in the *Sydney Morning Herald* of February 5. It embraces New South Wales and Victoria, and is based on the reports from sixteen stations. South Australia will very shortly join, and with its facilities for establishing a chain of stations through the interior along the telegraph line will be of very high value. Queensland is also evidently expected, as the names of Brisbane and Rockhampton appear on the first chart, but without any observations as yet. The preparation of the chart for press only takes one hour after the telegrams have been discussed.

American Weather Study.—We have recently received a complete series of the current publications of the Chief Signal Office. Among them we may notice as specially interesting, Monthly Charts in connexion with the Agricultural Warning System, showing the wettest and driest quarters for the wind, indicated respectively by blue and red quadrants, for about eighty stations. These charts have a very peculiar appearance, being covered with these quadrants. They are not always diametrically opposite to each other—*e.g.*, at San Francisco, in August, south-west is the wettest and north-west the driest quarter. Another very important set of charts shows the average tracks of areas of low barometer in each month during the last five years, and thus carries out on a vastly larger scale the work which Mr. Clement Ley began for this part of the world in his *Laws of the Wind in Western Europe*.

The Marine Publications of the Meteorological Office.—Profs. Mohn and Guldberg, whose *Etudes sur les Mouvements de l'Atmosphère* we have recently noticed, have borne high testimony therein to the value of these works in the following paragraph (p. 24):—

"We shall now apply our formulae to numerical examples which may be compared with general wind-charts. Among these we shall mention particularly the excellent charts published by the Meteorological Office of London, under the title 'Monthly Charts of Meteorological Data for Square iii.' These are in reality the charts which have enabled us to establish our theory of the winds at the equator."

Von Oettingen's Anemometer.—Prof. von Oettingen has laid before the Russian Academy the description of his integrating anemometer, which attracted so much attention at the Loan Exhibi-

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tion last summer. The paper appears in vol. v. of the *Repertorium für Meteorologie*. The instrument has already been noticed in these pages, but we may venture to recapitulate its broad features. The velocity is given by Robinson's cups, which set in rotation a horizontal disk. On this disk rest four parallel friction-rollers, corresponding to the four cardinal points, and whose plane is always parallel to that of the direction-vane. Motion is given to these rollers by the rotating-disk, and, of course, this motion is regulated by the angle made by their plane with the radius of the disk at each point. If the radius is perpendicular to the plane the maximum amount of motion is obtained, and if on the contrary the radius lies in the plane no motion at all can be imparted to the roller. Each of these rollers is connected with another roller below, furnished with figures for printing, which turns with it, and at regular intervals electric contact is made, and a strip of paper pulled forwards, which thus receives an impression of the position of each roller at each interval. It is evident that this instrument furnishes at once each component of the wind, so that the figures on the paper are fit for immediate discussion without further computation.

The Composition of Clouds.—In the *Austrian Journal* for March 15 A. von Obermayer discusses the question of the form in which the water is present in clouds—*i.e.* whether the form is that of minute bubbles or of drops. He shows, notwithstanding the reasoning of Clausius and others, that the bubble form is inadmissible, and that the form of microscopic droplets is the only one which affords a rational explanation of the various optical properties of the atmosphere. It has been alleged that the existence of such droplets in the air would produce distortion in images seen through it, but the direct experiments of Brücke have shown that this objection is utterly unfounded.

The Meteorological Office.—We learn from the answer given last week by Lord J. Manners to Mr. O'Conor, who asked a question about stations in the north-west of Ireland, that the Report of the Treasury Committee, which was noticed in the Academy for March 3, has been referred to the Council of the Royal Society for their opinion.

PHILOLOGY.

Philology. By J. Peile. (Macmillan.) This little book is well worthy of Mr. Peile's reputation as a philologist. It may be heartily recommended, and is an excellent sample of the series of "Literature Primers" of which it forms part. The only wonder is how the author has contrived to get so much into so short a space. The leading facts and principles of the science of language are presented in a clear and concise form, and it is satisfactory to see that use has been made of the recently-discovered Accadian language to illustrate several important linguistic phenomena. The first chapter treats of the constant change that is going on in language, and is followed by an account of the various types of speech and the principal languages of the "amalgamating" class. Then roots, stems, and suffixes pass under review, and after that we have two interesting chapters on "The Parts of Speech" and "The Beginnings of Syntax." The work concludes with a brief reference to phonology, and the theories that have been held as to the nature and origin of language. Of course, slight inaccuracies and occasions for a difference of opinion are inevitable in any account of a progressive science, however short, and the lynx-eyed critic may discover a few in the book before us. Thus *quinque* is referred to an original *kankan*; the *r* characteristic of the Latin passive is asserted without qualification to be the reflexive pronoun *se*, although in Keltic, with which it is rightly compared, *s* does not become *r*; and the final *m* of neuters and accusatives is supposed to be "a pronoun (presumably of the first person) added to the noun to emphasise it." Brugman, again, has shown that the normal form would be *dātaras* and not *dātāras*; and what does Mr. Peile mean by saying that Cumae is "now only a waste site in the desolate Campagna"? We point out these little errors only for the sake of a second edition, which we hope may not be long in making its appearance. In one respect, however, the book might be amended with advantage. Technical words and phrases must necessarily be employed in dealing with a subject like comparative philology, especially where it has to be compressed into a small compass; but the difficulty found in understanding these will not be diminished by the somewhat grotesque straining after familiarity of expression which not unfrequently startles us in Mr. Peile's book. Words like "don't" and "can't" do not help to render philology clearer to the beginner, and they jar very considerably upon the mind of the reader, especially when introduced into the formula of a law. And Mr. Peile must remember that his book will not only be useful to young people, but will be read with pleasure and profit by older scholars as well.

Max Duncker has published in the *Transactions* of the Berlin Academy of Science (August, 1876) a paper on the time of the composition of the Zendavesta. An examination of the views of the Parsee tradition, and of those of the ancient Greek writers on this important subject, leads him to dismiss them as utterly worthless. The only conclusion which may be safely drawn from the Greek reports on the history of the Persian religion is this: that the ancient Persians, and even their predecessors, the Medians, must have been adherents of the religion promulgated in the pages of the Zendavesta, the former assumption being borne out by the contents of the Achaemenidan inscriptions also, those of Darius especially. Now, the Zendavesta having been distinctly compiled in the eastern part of Iran, and committed to writing in an alphabet peculiar to the eastern provinces, by a priesthood as yet unacquainted with Persian and other Western provinces, the bulk of it must owe its origin to a period prior to the spread of the Zoroastrian religion in Persia and Media. Thus Duncker arrives at 800-600 B.C. as the probable time of composition, taking into account the considerable extent of the Zend writings; the founder of the Zoroastrian faith is referred by him to about 1000 B.C. This is about the same period, he contends, when the Indians also developed their old polytheistic religion into a monotheistic form of worship with Brahma as supreme ruler of the world, so that the rate of religious development would have been about the same in India and Persia. A comparison of this paper with the third edition of Duncker's standard work on the *History of Antiquity* will show his views to have undergone a considerable modification; however, he is probably right in referring Zoroaster to a less remote period now than he formerly did. Ancient Oriental history is enriched with new discoveries almost daily, and it will not be a matter of wonder if the forthcoming fourth volume of the new edition of the work just referred to should contain as many alterations and additions regarding the history of Iran as the third volume contains concerning the history of India.

MEETINGS OF SOCIETIES.

Physical Society.—(*Saturday, March* 17.)

Prof. G. C. Foster, President, in the Chair. Mr. Spottiswoode exhibited some experiments on the stratification of the electric discharge in vacuum tubes, and described his attempts to produce the effects as obtained by Mr. Gassiot and Mr. De la Rue, with batteries of several thousand cells, by means of the induction coil. He showed the different forms of striae produced in several different gases, and mentioned that the side towards the negative is always sharply defined, and that towards the positive gradually shades off into darkness. Mr. Spottiswoode has examined them by means of a rotating mirror, the mercury break being worked by the axis of the mirror so that the one only varies with the other. It was thus clearly ascertainable whether a band was progressing towards either pole or remaining stationary, or was intermittent, according as the line observed in the mirror was inclined, or horizontal, or broken. He considers that the ordinary break prolongs the sparks so as, in some cases, to give rise to the ill-defined nature of the striae, and he showed two forms of contact-breaker adapted to these experiments. In the first the breaking was effected by a steel rod, caused to vibrate by an electro-magnet, the number of these vibrations being determined by the musical note produced. In the apparatus now usually employed, however, a brass wheel is caused to rotate with great rapidity, the tops of the teeth are covered with platinum, the spaces between them being filled in with ebony. It was shown that, if the current be made and broken by a wire resting on the rim of this wheel, the bands may be caused to move in one direction or the other or remain stationary according to the velocity of rotation of the wheel. A very ingenious arrangement, invented by Mr. Spottiswoode's assistant, Mr. Ward, was employed for introducing resistance into the circuit and thereby adjusting the strength of the current to suit the velocity of rotation of the wheel. It consisted of a spiral column of mercury surmounted by a vessel containing a badly-conducting liquid, and by raising or lowering a cup connected with the base by means of an indiarubber tube the amount of mercury present in the column is increased or decreased, the resistance offered by the column of constant length of course varying in the inverse proportion.—Captain Abney, R.E., then read a paper on the photographic image, prefacing it by a brief account of the two theories, the chemical and the physical, which are held regarding it. On the former, a molecule of bromide of silver is split up into sub-bromide and bromine, the latter of which is absorbed; and, on the latter theory, light acts mechanically on the molecule, shifting the positions of the atoms. Poitevin has done much to confirm the former of these by placing a film of silver iodide in contact with a silver plate, when he succeeded in obtaining an image both on the film of iodide and on the silver plate produced by the liberated iodine. Captain Abney has performed the following experiment. A portion of a dry plate which had been exposed was wet with a sensitive collodion emulsion of bromide of silver, and developed by the alkaline method; the films were separated from the glass and from each other by means of gelatinised paper, and were found to bear images; and the same result was obtained when the emulsion was added after exposure, development and fixing. These experiments entirely disprove the supposition that only those molecules acted on by light are reduced. If the two films be separated by a thick layer of albumen, the lower picture develops as a negative and the upper as a positive.—Mr. O. J. Lodge proposed a modification of Mance's method for determining the intensity of an electric current. Four wires are joined in the form of a square, and the circuit can be completed across one diagonal by means of a key, and in the other diagonal are included a condenser and a galvanometer with a long fine wire. The greatest sensitiveness is obtained when the resistances in the four sides are equal. A great advantage of this method consists in the fact that it is equally applicable to the measurement of small and great resistances. Mr. Lodge then showed a modified form of Daniell's cell, capable of giving a constant current for a considerable period. A glass cell half filled with dilute sulphuric acid contains two vertical glass tubes, one of which, open at both ends, is traversed by a zinc rod, while the other is closed at its lower end, and contains cupric sulphate, from which rises a copper wire. The portion of the copper tube projecting above the acid is sufficiently moist to enable the current to traverse its surface while the zinc sulphate is prevented from reacting on the copper.

Zoological Society.—(*Tuesday, March* 20.)

Dr. E. Hamilton, Vice-President, in the Chair. Mr. Sclater called the attention of the meeting to an article in *The Oriental Sporting Magazine* for May, 1876, by which it appeared that a two-horned rhinoceros had been killed in February, 1876, at a place some twenty miles south of Comillah, in Tip-

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perah. Mr. Sclater stated that this was the third recorded occurrence of a two-horned rhinoceros north of the Bay of Bengal. Mr. Sclater also called attention to the fact that Mr. W. Jamrach had just imported a young living specimen of the rhinoceros of the Bengal Sunderbunds, which was either *Rh. sondaicus* or a very closely allied form.—Mr. Sclater exhibited a small living Amphisbaenian (*Blanus cinereus*), which had been accidentally brought to England in the roots of a hot-house plant from Port St. Mary, Spain.—Messrs. Charles G. Danford and Edward R. Alston read a paper on the Mammals of Asia Minor, based principally on collections made by the former in that country. The list included one species of Bat, two of Insectivores, twenty of Carnivores, seven of Ungulates, and fourteen of Rodents. *Spermophilus xanthoprymnus*, Benn., was redescribed, and the name *Mus mystacinus* was proposed for a new species of field mouse.—Mr. A. G. Butler read a paper on the Myriopoda obtained by the Rev. G. Brown in Duke of York Island. The species sent home were two in number, both of them allied to, but distinct from, previously described species. Mr. Butler proposed to designate them as *Heterostoma Browni* and *Spirobolus cinctipes*.—A communication was read from the Rev. O. P. Cambridge, in which he gave the descriptions of some spiders collected by the Rev. G. Brown in Duke of York Island, New Britain, and New Ireland. Two of these appeared to be undescribed, and were named *Argiope Browni* and *Sarotes vulpinus*.—Prof. A. H. Garrod read a paper containing notes on the anatomy of the musk deer (*Moschus moschiferus*).—A communication was read from Mr. Edward Bartlett, containing remarks on the affinity of *Mesites* and the position which it should occupy in a natural classification. From an examination of the structure of the feathers, Mr. Bartlett had come the conclusion that *Mesites* was an aberrant form of the Ardeine group.—Dr. Günther read a paper containing an account of the fishes collected by Captain Feilden during the last Arctic Expedition. Among these were several of great interest, especially a new species of charr, for which the name *Salmo arcturus* was proposed. This charr was discovered in freshwater lakes of Grinnell Land, and was stated to be the most northern freshwater fish known to exist.—Mr. Edward Newton exhibited and read a paper on a collection of birds made in the island Anjuan or Johanna, one of the Comorro Group, by Mr. Bewsher, of Mauritius, whereby the number of species now known to have occurred in that island was raised to thirty-five, of which fourteen were first observed there by that gentleman. Five of these—namely, *Zosterops anjuanensis*, *Tchitrea vulpina*, *Ellisia longicaudata*, *Turdus Bewsheri* and *Turtur comorensis*—were described as new.

Anthropological Institute.—(*Tuesday, March* 27.)

Colonel A. Lane-Fox, F.R.S., Vice-President, in the Chair. An account of some kitchen middens near Ventnor by Mr. Hodder M. Westropp was read by the Director. A corn-crusher, of Scandinavian appearance, was found in one of them. And in another, higher up in the cliff, there was discovered a small cinerary urn of unusual shape, encircled with a pattern of coralline seaweed. Messrs. W. Power and E. Laws communicated a short paper on a kitchen midden near Tenby; Dr. Crockley Clapham a paper on the brain-weights of the Chinese and Pelew Islanders; and Mr. James Shaw some notes on righthandedness and improved instinct in animals during the human period. Dr. Clapham found that the weight of the brain both of the Chinese and the Islanders was above the average, but they presented certain peculiarities in their convolutions. The skulls of the Pelew Islanders were markedly dolichocephalic. The size of the brain of the Chinese and the Islanders was in no wise an index of the intelligence possessed by them.

Royal Society of Literature.—(*Wednesday, March* 28.)

Sir Patrick de Colquhoun, Q.C., in the Chair. Mr. Washington Moon read a paper on the English language, prefacing his remarks by a brief reference to the origin of language and to the primitive language, and drawing attention to the changes which had taken place in our speech during the past thousand years, as illustrated by different versions of the Lord's Prayer, beginning with the translation into Saxon by King Alfred, A.D. 875. Mr. Moon then pointed out the large preponderance of Saxon words in our language, and commented on its richness as resulting from the large infusion of foreign words, at the same time endeavouring to show that it is really easy enough to express our ordinary thoughts without having recourse to words borrowed from other tongues.

FINE ART.

Descriptive Catalogue of the Bronzes in the South Kensington Museum. By C. Drury E. Fortnum. (London: Chapman & Hall, 1876.)

Mr. Drury Fortnum prefaces his *Descriptive Catalogue of the Bronzes in the South Kensington Museum* by a luminous sketch of the history of bronze, and its application as an artistic material in all the countries of Europe from the earliest archaic period to its decline; in tracing which the interest of the subject is kept up by critical remarks on various productions of the Renaissance and later sculptors. Little has hitherto been written on the bronze manufactures of Florence, Venice, and Lombardy, which placed Italy at the head of bronze-working; the information, therefore, collected by Mr. Fortnum is the more valuable. He describes the usual practice of casting works in bronze by the artists of the Quattro-Cento and Renaissance known under the designation of "à cire perdue." A rude outline of the object termed "a core" is overlaid with wax, and upon this core the sculptor models his finished figure with all the elaboration which he wishes to bestow upon the details. It is, in fact, the finished statue as it leaves his hands, but of wax to be replaced by bronze. Outside this a mould has to be formed, and when it is carefully dried, fire is kindled till the mass is heated and the wax flows out in a liquid state. The bath of liquid metal is then poured into the mould, filling every line and detail which the wax has occupied. But woe betide if any moisture has remained within the core of the mould, or if the air-vents are insufficient for its escape—the mould is rent, the work is spoiled, and the liquid fire is vomited forth in scalding showers upon the unhappy workmen. After cooling, the mould has to be broken carefully away, the core raked out, and all asperities removed. The artist's model is there before him, not in wax as he left it, but in the more enduring form of bronze. "Who," says Mr. Fortnum, "that has read Cellini's graphic account of his difficulties in the casting of the Perseus, will not sympathise with the anxieties of the ancient artist, who directed all these operations by his own mind, and worked at them with his own hand?" Cellini lay prostrated by fever at the critical time of casting; a message came to him, "past earthly remedy your work is ruined." Benvenuto rushed to the furnace; more wood was thrown on and a block of tin added to the metal; but more tin was wanting. Like another Palissy, he sacrificed his furniture—he cast in his pewter dishes, plates, and bowls, two hundred pieces of his table service—the metal ran, and the mould was full. On his knees he returned thanks, slept away his fever, and Cellini was himself again.

Bronzes cast after the "cire perdue" process were very expensive, for to repeat a subject the sculptor had to execute a fresh model, and as he would, even involuntarily, modify his work and introduce a variety in its details, each replica would be different, and hence every bronze thus executed may be considered as unique.

Mr. Fortnum's catalogue does not refer to statues or bas-reliefs of large dimensions; but there are several small figures specially worthy of note; the Infant Saviour, attributed to Verocchio, Florentine work of the end of the fifteenth century, and Cupid blowing a horn, also assigned to the same source; a statue of St. Jerome, of the Quattro-Cento period; Ceres searching for Proserpine, ascribed to Francaville, is of a later period; two grand busts of Popes Innocent X. and Alexander VIII. are after the Bernini school, the first ascribed to his rival, Algardi; a noble portrait of the Emperor Rodolph II. in rilievo, on a slab of black marble, the work of Adrian Frees, a Dutch artist.

There is an extensive collection of the small bas-reliefs of the fifteenth and sixteenth centuries, called by the French "plaquettes," noble compositions modelled with the greatest skill upon a miniature scale. Pre-eminent among these is a Florentine mirror, with an allegorical subject in relief made by Donatello for his patrons the Martelli family, than which nothing has been produced of more varied artistic excellence; and an Entombment, ascribed to the same master.

The remainder of the collection, comprising in all about 800 specimens, consists principally of small works of the Renaissance period, when the first sculptors and painters did not disdain to unite with industry and furnish designs for articles of domestic use, rendering each piece of furniture in itself a work of art. Of these there are abundant examples full of teaching and suggestion—candlesticks, torchères, fire-dogs, knockers, bells, inkstands, salt-cellars, vases, &c.

Among the numerous candlesticks may be specially pointed out one with wide circular base, the characteristic form of the end of the fifteenth century, decorated with wreaths, strapwork, fruit and foliage, of rare artistic excellence, the design only to be equalled by the masterly execution of the work, a perfect model of Italian workmanship of the fifteenth century, probably by the hand of Pollaiuolo. Another fine pair, damascened, with intricate arabesques, are probably Venetian after Arabian designs, modified by Renaissance sentiment, a type of the work so much in fashion in Venice during the fifteenth and sixteenth centuries, when such intimate relations existed between Venice and the East. A pair of branch lights, half figures of boys terminating in acanthus scrolls, and each holding a cornucopia, from the Soulages collection, are also excellent models.

The fire-dogs or chenets which decorated the monumental chimney-pieces of the period, rich in marbles and Florentine mosaics, consist chiefly of rich bases elaborately chased, and serving as pedestals to terminal figures, generally mythological. A pair in the collection, with statuettes of Venus and Adonis, have triangular pedestals, rich in ornament, but not overloaded.

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The grand door-knockers in which Bologna and other towns of Northern Italy were so rich are here well represented, specially by one in which the striking part is formed of two mermaids intertwined with Amorini clinging to their foliated extremities, and a third perched on their shoulders fills in the centre of the composition.

Salt-cellars, in the Cinque-Cento period, were always favourite objects of decoration, and sometimes works of great costliness, one or two prominent ones being placed in the centre of the table. Of this description was Cellini's famous salt-cellar, made for Francis I., and now in Vienna. Those in the museum formed of kneeling figures with upraised arms supporting a clam shell are admirable models, and so is another, also from the Soulages collection, in which on a plinth, supported by sea-horses, three Tritons surround a central pillar surmounted by a statuette of Venus with a dolphin.

The inkstands are modelled with great elegance and skill. Of the grotesque ewers or Aqua-manila, used for pouring water over the hands of the officiating priest, there are several examples in the form of nondescript animals, elaborately finished, probably of German workmanship.

Scaldini, or fire-pots for carrying the fire from one room to another, a common system of heating in Italy, are all richly ornamented in *repoussé* work, lion's masks, acanthus and other foliage, the surfaces covered with fine guilloche scroll work. Snuffers, again, and warming-pans, exhibit most artistic designs; in short, the humblest and most vulgar utensils are all made vehicles for artistic decoration. In works of the great French artists of the periods of Louis XIV., XV., and XVI., the South Kensington collection is very deficient.

Mr. Fortnum has done full justice to his subject, and it is only to be hoped that he will extend his labours to the description of the portrait medallions, and that he will also undertake the classification of the rich collection of Oriental bronzes so admirably cast and finished. F. Bury Palliser.

THE CONTINENTAL EXHIBITION.

The name of "French Gallery" still clings to No. 120 Pall Mall; although the present display, which opened to the public on March 26, is (like some of its predecessors) rightly characterised in the catalogue as an "Exhibition of Pictures the contributions of artists of the *Continental* Schools," and probably just about half the exhibitors are other than Frenchmen. We find plenty here to enjoy, and a fair proportion to admire, and can enter upon the task of criticism with unruffled temper. There is not, however, any picture of singular pre-eminence at once in scale, subject, and art. Seven leading contributors may be taken first; three of them being French, two Spanish, one German, and one Belgian.

The Frenchmen are Gérôme, Jules Breton, and Meissonier. Gérôme's picture stands catalogued by the vague title *Eastern Women*; they are, in fact, as the picture itself informs us almost at the first glance, women belonging to a house of ill-fame. One, with a green gauze veil round her face and shoulders, stands, and the other couches, in the doorway; and a third, a weathered old harridan, darkles behind. Like most of the minor subject-pictures which have been seen of late years from M. Gérôme's hand, this is executed with a rather disappointing evenness of knowledge and superiority: if it fulfils, it does not exactly satisfy, one's demands. However, it is a very good example of its class; fully expressive of its theme without coarseness or baseness, and with quite enough to please the eye. *The End of the Day*, by Breton, was painted at Courrières in 1873. It gives us a group of women in a hay-field, resting themselves after a day of exertion; one of them gives the breast to her infant. The sentiment is calm and sweet: the dusk closing in; the day's work honestly done, to recommence on the morrow, and a little repose well earned for the interim. There is no excess in either direction: the personages are gentle and comely, without being prettified into vapidness. The decided tint of green in the vegetation seems to us, however, neither wholly agreeable nor true to the crepuscular effect; and, indeed, the whole work might be the better for a final harmonising—a little strengthening here, and refining there. Meissonier's contribution, to which the catalogue gives no name at all, represents, on a small yet not minute scale, a young gentleman in Cavalier costume, holding his riding-whip as he waits in a courtyard of some architectural pretensions. The *spécialité* of this excellent production is its light and almost negative key of colour, which embraces very few tints beyond the range which, beginning in whitey-brown, culminates in orange-buff. To do this masterfully can only be master's work.

Our Spaniards are Domingo and Fortuny; we name the less-known Domingo first because of his affinity to the painter we have just spoken of, Meissonier. Of all the artists who, casting eyes of admiring homage upon Meissonier's handiwork, have been inspirited into emulation rather than sunk into discouragement, we doubt whether any has shown quite so much perfection as Domingo; a perfection which speaks indeed of the closeness of a disciple, but would be incompatible with the servility of a mere imitator. One of this painter's two specimens is entitled *Card-Players in a Hostelry*, a small but full composition of six men and a dog; the second, which has no title in the catalogue, represents a seated trooper of the same period, that of the earlier half of the seventeenth century, also with a dog, and with two subordinate human figures. It shows the artist's astonishing skill in its most recent development, being dated 1877. The hound in this picture, distended flat on the floor, and foreshortened in the most uncompromising way from the hind-quarters onward to the head, is a singular sample of consummate technical ability; nor in fact would it be easy to point out a solitary defect in the picture, unless we fall back upon a question of taste, and resent the rather ugly display of the principal figure's big boots and tilted leg. Perhaps the colouring of Domingo is a little colder than that of Meissonier; and both his pictures, more especially the *Card-Players*, have a certain *soupçon* of Fortuny's style as well. To Fortuny himself we now come—three of his pictures being (as the catalogue specifies) "kindly lent by Mdme. Fortuny." Two of them—*The Artist's Garden in Granada* and *Carnival in Rome*—are of small size; the *Children in a Japanese Saloon* considerably larger. These works well exemplify the master's remarkable combination of minuteness and sketchiness—the crisp, brilliant, flecked touch, and the disuse of solid spaces or continuous surface of colour. They are all magical in their way; but the delight in gaudy opulence of material and tint, without a sense of repose on the one hand, or colourist depth and fusion on the other, must always be distasteful to eyes which have been trained into a different standard of pictorial art.

The pre-eminent German picture is that by Knaus named *Auf Schlechtem Wege*—or, as we might say, "Going to the Bad." Though some of the elements of this picture are almost offensive in their moral and physical ugliness, it is nevertheless a work of exceptional power and attainment. The subject is a gambling-party in a common country public-house: a haggard, half-desperate man, whom his wife and daughter endeavour to drag away from his impending ruin, is dicing in company with three personages who might almost stand as low-life embodiments of the flesh, the world, and the devil. The flesh is the host, who is the opponent in the dicing-match; a monstrous, elderly sloven of pink obesity, who sits with his back and his bald head and half-bared legs turned to the spectator. The world is a green-clad, gaunt, large-framed man, half-sportsman half-poacher, who seems reckless and tameless to the backbone; and the devil is a semi-humpbacked artisan, who raises his disproportionately long and thin arm, with a tumbler of colourless vermuth in it, to toast the victim to success, and taunt him into destruction. A black turnspit in front is a more human character than either of these three. The general laying-out of this really direful scene, and the "properties" of it (to use the theatrical phrase), are managed with a full measure of Knaus's well-known mastery.

To represent Belgian (or Dutch) art, we have the *Winter in Holland*, by Munthe—admirable among the many capital snow-scenes which this artist has painted, and larger in size than most of those that we have seen. A canal makes a sharp turn in the middle of the picture, and its waters, with the stark pollard-willows ranked along one of its banks, come boldly and effectively forward. Blacker crows neighbour the black bare trunks and branchwork, skimming or settling upon the bleak whiteness of the plain.

There are several other painters to be noticed—as, for instance, De Neuville, Duez, Leroux, Millet, Gysis, Palmaroli, and Raffaelli: but here we pause for the present. W. M. Rossetti.

EXHIBITION OF FROMENTIN'S WORKS, &c.

Paris: March 20, 1877.

For some weeks past a group of artists who form a society, unlimited as to numbers and capital, and call themselves *L'Union*, have been exhibiting a collection of paintings, drawings, and enamels in the saloons of the Grand Hôtel. The public is not yet accustomed to private undertakings of this kind. It cannot distinguish what is good, and laughs when the bad predominates. It reserves all its indulgence for what is mediocre, provided only it be official. I must call attention to the vigorous drawings of M. Lançon, who has published a history (issued by the publishers of *L'Art*), consisting of printed etchings and an accompanying text by M. E. Véron, of the first period of the fatal war of 1870–71. His talent is heavy in character, but his hand has the very rare merit of always drawing from nature. Some drawings of Frédéric Régamey's were also there, and really beautiful enamels by Alfred Meyer. Attached formerly to the Sèvres manufactory, Alfred Meyer left it for political reasons, and courageously carried on his work as an enamellist in private life. He has the twofold merit of inventing as well as executing his subjects himself. At the last exhibition of the Union Centrale he was prevented by a shameful league from receiving the gold medal voted to him by the ceramic section.

The *Cercle littéraire et artistique* of the Rue St. Arnaud was founded last year on the model of your clubs. It occupies a whole house, furnished with all the conveniences which we were innocent of in the old patriarchal times, when our young men married and busied themselves with their young wives and children. With reference to the Cercle de l'Union Artistique of the Place Vendôme, it is a *sous-cercle*. There are more than twelve hundred members: amateurs, deputies, even senators, and numbers of artists. They have built a concert-room and theatre, which serves as a magnificent exhibition room during the day, far superior to the one at the "Mirliton," which bestowed the disrespectful epithet of *les pieds crottés* on its young

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rival. This is the first exhibition that has been held there. It comprises 245 pictures, naturally all members' works, and about as many as any reasonable mortal can take in before lunch, or in the course of an afternoon's walk with his wife or daughter. It would be a capital thing if in time private picture-galleries like this were to give people a disgust for those gigantic marts where 4,000 pictures are crowded into an area of as many mètres, from which the visitor comes away blinded and thoroughly worn out with fatigue.

MM. Bastien-Lepage, Duez, Mathey, M. L. Bonnat, and M. Alphonse Hirsch contributed some good portraits. But M. Henner's profile of a young Russian lady, Mdlle. A. P., not strictly pretty, I am told, but with a sweet, harmonious, and extremely intelligent face, surpassed them all. It represents exactly my idea of what a portrait should be—indeed, a painter's idea generally, until the fatal moment came when academical principles made the study of the face, character, mind, and habits of the model give place to the study of the technical qualities of the drawing. A portrait badly-drawn is evidently no portrait at all, but it is equally evident that, if the drawing is hard and pretentious—that is, seems to have been made the chief object of the artist's attention—the portrait will be unbearable. It was so with Ingres and Flandrin, and with the whole of that group who so nearly stifled French art. The reaction now is complete, and I fancy that the next Salon will be very striking in this respect.

The Cercle in the Place Vendôme, L'Union Artistique, familiarly styled "Le Mirliton," has already more than once been referred to in my letters. It did not cut a brilliant figure this year, and must invent something beside absurd nicknames if it is to bear favourable comparison with its young rival. Some choice things were to be seen there nevertheless; for instance, a little sketch, or rather extemporary portrait, of the famous musical conductor, M. Pasdeloup, by M. Carolus Duran.

M. A. de Nittis also sent two very striking pictures as regards alike colouring, atmosphere, truthfulness, and *mise en scène*—the one of Trafalgar Square, with the pillar on the right, and the other of the pavement of the same square, with the National Gallery on the left, and St. Martin's Church in the background. These pictures are no doubt known in London, and have had judgment passed upon them there. For my part I regard M. A. de Nittis just now as the first of our *genre* painters. His figures are living, moving people, and there are no exaggerations either of dress or action. He makes them funny without descending to caricature. Lastly, he knows how to surround his buildings with their own native atmosphere, and sees them just as the architect made them. He is an artist for whom I have the very highest esteem. He has just completed a picture for the next Salon of the Pont Royal, the quays, the Seine, and the Tuileries, which is a masterpiece of light and composition. Concealed in a carriage drawn on one side of the street, he has been making water-colour studies of the Paris streets and boulevards. He sets no value on these water-colour drawings, wonderful as they are, and I have seen him give them away to his visitors with a generosity quite uncalled for. He is an original of independent character, who makes his way unaided by dealers or criticism of the baser sort. Two thousand pounds has been paid for his picture of the Pont Royal by one of your countrymen on the strength simply of a description given of the sketch.

The catalogue of the exhibition of Eugène Fromentin's pictures opens with a biographical notice containing a short account of his work and his travels, the sum of which I gave you in a former letter, written shortly after his death. His friends have collected here a considerable number of his pictures, among them some he exhibited at the Salons to which he owed his reputation: *L'Audience chez un Khalifat*, *la Chasse au héron*; Arabs watering their horses at a spring in a ravine; *Le Fauconnier Kabile*, &c. To these are added some quite unknown, through their having been carried straight from the studio to the house of the amateur buyer, and also some sketches bought at the sale which took place after his death. Specially noticeable among the latter are his studies of horses, of Arabs in white burnouses, and Egyptian women clothed in dark stuffs.

As far as the painting is concerned this exhibition does not add to Fromentin's reputation. His palette was poor, and his brush clever and animated rather than powerful. What he chiefly aimed at was charm of detail and colour.

Nor did he ever succeed in rising above the rapid noting of an episode. Africa did not look grand to him as to Eugène Delacroix. When he endeavoured to paint conventional subjects, with a view, no doubt, to a seat in the Academy—a distinction the Academy had the bad taste never to confer upon him—he showed himself extremely weak. His pictures of centaurs or centauresses are ridiculous and quite inexcusable, though they cost him infinite pains. How could an artist who showed in his writings that he had the feeling of a man of genius for nature squander his precious time in attempting to join the body of a woman on to that of a mare? Such a thing is monstrous and only excusable so long as the religious myths to which it answered appealed to the people's understanding. But, in these days!

But to compensate for this there are some very ingenious sketches of his taken in Algeria, the Sahara and the Sahel, from nature, of landscapes, horses, camels, women carrying burdens, &c., and it was by means of them—not from written notes, which he never dreamed of at the time—that Fromentin retraced day by day, or, better still, impression by impression, the history of his travels, which are the subject of those two admirable books, *Un Eté dans le Sahara* and *Une Année dans le Sahel*. He was pre-eminently an illustrator. His artistic genius lay in that direction. He should have had them etched for a fine-paper edition of his two books. And, seeing that his death interfered with any such possible intention, his family should certainly have had the drawings engraved; now they are all scattered like straw before the wind. A very clever amateur etcher, M. Montefiore, has, however, I am told, collected a few of them and borrowed others, and thinks of publishing about twenty plates. I have seen three or four of them already, and wonderfully true they are to the original, both as regards outline and colour. The album would be carefully printed and handsomely got up, and would comprise a short notice of the artist's life, with the passages of the book that refer to the drawings. We should thus have a more brilliant *souvenir* of Fromentin than any photography could furnish, and as accurate. Let us hope that the design will be carried out, and without loss of time, for the ashes of dead artists should not be allowed to grow cold. Fromentin deserves to be ranked with the group of French painters who have devoted their attention to the ethnography, and perpetuated some of the most marked features of the customs and dress, the beauty and the peculiarities, of races whose originality is dying out every day more rapidly.

Ph. Burty.

THE FIRMIN-DIDOT COLLECTION.

A part of the collection of prints and of drawings by Old Masters formed by the late M. Firmin Didot was on view in London a few days ago at Messrs. Colnaghi's, Mr. Thibeaudeau's, Messrs. Goupil's, and Mrs. Noseda's; and the great catalogue, with prefaces by M. Charles Blanc and M. Duplessis, has come into our hands. The present is not the best time for discussing the collection in detail, but we may say that its chief characteristic, among other notable collections, is its immense variety. The Drawings by Old Masters, though by no means the strongest part of the cabinet, include, among many others, a Rafael of much interest in its connexion with known work, and some drawings assigned to Rembrandt which claim to have special value as studies for subsequent work on the copper. But the authenticity of many of them is not beyond question. Among the Prints, the Master of the Caduceus, with his early Italian sincerity in intimate expression, jostles Martin Schongauer and Dürer, and Rembrandt and Van Dyck are shoulder to shoulder with the "maîtres aimables" of the eighteenth century, towards whom, in his old age, M. Didot himself had the amiable weakness to lean. Possibly not many general collections, in private hands, could bear the palm from M. Firmin Didot's. It is chiefly when the works of special masters in his cabinet are compared with those in cabinets more exclusively devoted to them that inferiority is plainly perceptible. Thus one or two German collections recently dispersed have had much ampler representation of the etched work of Adrian van Ostade, whose etchings in the present cabinet are, by a strange printer's error, attributed to Isaac van Ostade. We have seen, not long ago, a greater and rarer assemblage of Van Dycks. And again, the Rembrandt portion of the present cabinet, though unusually extensive, and rich in many beautiful and rare things, would not quite hold its own against the cabinet of Sir Abraham Hume, composed exclusively of Rembrandts, and dispersed at Christie's last June; and, for general quality of the work contained in it, is certainly not comparable with one or two existing collections in England. When M. Charles Blanc writes in the preface before us that never, in the richest collections, has he encountered "more than a dozen" of the landscapes of Rembrandt, it is pretty evident that our great Hume collection was little known by him. That had at least thirty. And the Kalle collection—to name one other recent one—was about equally rich: so that this remark from an authority like M. Blanc is somewhat surprising. It is a slip of the memory, if not a slip of the pen. At the same time it is true that M. Firmin Didot's assemblage of the Master's landscapes is worthy of high praise. He has one or two of the finest in the finest condition; he has also the very rare and beautiful *Paysage à la barrière blanche* which Bartsch and De Claussin attributed to Rembrandt—which Wilson thinks "decidedly by De Köning"—and which M. Blanc agrees is not the work of the Master.

M. Blanc, in his preface, takes occasion to regret the times of his youth: "nous achetions une eau-forte de Rembrandt, une gravure de Beham, un bois d'Albert Dürer, une vignette d'Eisen ou de Gravelot," when "quelques unes de ces petites merveilles étaient encore d'un prix abordable." Now, he opines, no rivalry is possible except between the "big-wigs" of the collecting world. "Financiers make war over our heads, and unless one is a millionaire one must renounce the hope of forming a collection of Rembrandts, Marc Antonios, Dürers, Martin Schöns." And, indeed, the men who are old enough to remember the prices of thirty or forty years ago may well regret the change—unless they were fortunate enough in those days to secure a collection. But among a younger generation, the acquisition of great prints will have to be taken up under different conditions—the things will still be cheap, in one sense, because they will still be the greatest art that is to be had for the money: only the amateur, unless he be rich, will have to content himself with a few things where thirty years ago he could have had many. Modest amateurs will set additional store by their scanty array of good things, and the really extensive collections will be lodged only with the very wealthy or in public museums. As the love of the best art spreads, "collecting," in the present and past sense, may become almost a bygone pursuit: it may be impossible for the curiosity-hunter to make up sets, like an entomologist over his drawer of

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butterflies; but the world will perhaps hardly be the loser by such an enhancement of the value of fine prints as must tend to spread their possession —to diffuse them over wide areas and many households. The most devoted amateur has generally to be content with a very few pictures, and in the future he may have hardly less reason to be content with the possession of a very few prints, by a master hand. Meanwhile M. Blanc's lamentations belong to a period of transition.

Frederick Wedmore.

ART SALES.

The sale of Mr. Redgrave's drawings and a few pictures—almost all by the early English artists, whose works Mr. Redgrave knew best—took place at Messrs. Christie, Manson and Woods', on Friday and Saturday week. No remarkable prices were achieved. A little portrait of *Mrs. Fitzherbert*, by R. Cosway, the miniature-painter, was sold for 31*l.* 10*s.* (Rhodes). Among the drawings a portrait in chalk of *Miss Stephens*, by G. H. Harlow, passed into the hands of Messrs. Colnaghi for 9*l.* 19*s.* 6*d.* By Cosway and R. Hodges there was a portrait of *Mrs. Cosway*, seated in a balcony. It went for 5*l.* 5*s.* By Morland, there was a portrait of that artist and a lady, which fell to the bid of 3*l.* 15*s.* Many other water-colour drawings, framed and unframed, went for very small prices. On Saturday there were more water-colours. A group of *Studies* by Rowlandson—cottagers spinning, a waggon, and the King's Bench Prison—went for 8*l.* 5*s.* Another lot, consisting of a drawing of a cottage by Gainsborough, and of a drawing of Hagley Park, assigned to Turner, from the collection of the late W. Wells, sold for the same price (Grindlay). Again, a lot, consisting of three drawings, *Transports from Spain*, by Francia, *Defeat of the Spanish Fleet off Cape St. Vincent*, by R. Clevely, and *Peasants and Cattle*, by Julius Caesar Ibbetson, realised 18*l.* 18*s.* (Hogarth). Among the framed drawings sold on Saturday was one of *Moel Siabod*, by John Varley, which fell to the bid of 23*l.* (Martineau). Again, a *Sunset*, by George Barrett, went for 40 gs. (Wiggell), and *The Idle Servant*, by W. Hunt, 25*l.* (Noseda). There were two drawings attributed, perhaps justly, to Old Crome, though his drawings are now known to be of excessive rarity. One of them, a *Landscape*, was sold for 24*l.* (Whitehead), and the other, *A Group of Trees*, for 25*l.* Further, there was a drawing of a two-arched bridge, by John Varley, which went for 10*l.*, and of a one-arched bridge, by J. Glover, which realised 13*l.* 13*s.* (Whitehead). There were no oil pictures of importance. One of the most considerable, *A Gravel Pit*, by John Chalon, went for 31*l.* 10*s.*, and *The Babes in the Wood*, by R. Redgrave, went for 44*l.* The two days' sale comprised 340 lots; they produced a sum of only about 1900*l.*

The first part of the Burleigh James sale, extending over ten days, has now concluded at Messrs. Sotheby's. It is a long while since a sale of the like duration has offered so little that is worthy of remark. We propose to pass briefly over a few of the fair specimens, and shall ignore a mass that does not call for comment. Of the Aldegrevers sold, none were remarkable. The McArdell mezzotints were not at all good. The Bartolozzis, of which there were many, were mostly insignificant, and Bartolozzi, with his weak grace, is at best but a poor master. The masters being ranged for the most part in alphabetical order, and including all schools, strange companionships were to be noted. Thus, after Bartolozzi, Beauvarlet's prints come into notice, and of these the best impression, *Le rendezvous agréable*, after Jean Roux, a proof before letters, sold very cheaply for 2*l.* 9*s.* There were many works by the Behams, but not many good ones. Two rarities by Sebald Beham deserve notice; one of the reverses of three medals, with shields, on which are represented a horse, a lion, and a hunting-horn; it fell for 3*l.* 10*s.* Another, a panel of ornament, with foliage springing from the grotesque head of a fish—an undescribed print—fell for 3*l.* 4*s.* Passing by a very great number of prints, we come to the line-engravings and mezzotints of Abraham Blootelinch. *P. Schout Muytmans*, after Netscher, Wynants and Wouvermans, a fine proof, went for 4*l.* 10*s.*, and *Cornelius Tromp*, Admiral of Holland, after Peter Lely, a fine example, went for 2*l.* 7*s.* A very fine mezzotint of Blootelinch's, after Peter Lely, of *Louisa, the Duchess of Portsmouth*, fell for 4*l.* 10*s.* It was from the collection of John Young. Coming to the engravings of Pierre Drevet, we find the portrait of *Bossuet*, after Rigaud, a fine state, going for 4*l.* 4*s.*, and the portrait of Adrienne Lecouvreur, after Coypel, for 7*l.* 7*s.* Of the works of Albert Dürer there were many. We mention four which were among the best. The *Adam and Eve*—not a fine impression—went for 25*l.*; *The Conversion of S. Hubert*—the Saint on his knees in the forest of Ardennes, a fine impression, 33*l.* 10*s.* (Noseda); *Saint Jerome seated in his Chamber*, writing, a fine and clear impression, 19*l.* 10*s.*; and lastly, the *Knight of Death*, an impression from the Fountaine Walker collection, 29*l.* At this sale the poorer things were likely to fetch higher prices than in smaller sales, but many of such good things as there have been have gone for prices perhaps below the average by reason of their being accompanied by so many mediocre pieces. The second portion of the sale will begin on April 23, and will last eight days; while the third and last portion will begin on May 23, and will last ten days.

On the 16th ult. was sold at the Salle Drouot a collection of modern pictures, which fetched the following prices:—Rosa Bonheur, *A Sheep and its Lamb strayed during a Storm*, 7,000 fr.; Eugène Delacroix, *Demosthenes on the Sea Shore*, 19,400 fr.; Paul Delaroche, *Jesus at the House of Simon*, 4,100 fr.; Diaz, *The Forest of Fontainebleau*, 20,500 fr., *The Great Forest*, 15,600 fr., *Diana Hunting*, 8,800 fr., *The Angler*, 3,000 fr., *Susannah and the Elders*, 4,000 fr.; Jules Dupré, *The Meridian*, 8,900 fr.; *The Banks of the Oise*, 3,000 fr.; Th. Rousseau, *The Stone Quarries of Fontainebleau*, 3,850 fr.; Troyon, *A Flock of Sheep*, 1,700 fr. The sale produced 150,000 fr.

The sale of the famous collections of the Duke of Berwick and Alva, announced for the 6th inst. at the Salle Drouot, has caused a great sensation among collectors. The Liria Palace at Madrid, the residence of the dukes, has long been renowned for the artistic treasures it contains in tapestry, pictures, and engravings. Never was so large a number of tapestries offered for sale, comprising specimens of the best-known workers of tapestry from the sixteenth, seventeenth, and eighteenth centuries; many of them unique, and mostly spoils of the conquests of the Duke of Alva, the governor and scourge of the Netherlands. With the exception of three of Italian origin, they are all Flemish, and principally from the workshops of Brussels. Many are woven in gold and silver. The earlier ones contain subjects derived from churches, "verdures," animals, allegories, &c., a series of episodes in Roman history, after Martin de Vos, others after Raffaelle and Rubens. The battles of Alexander, after Le Brun, are decorated with the arms of Christopher Columbus; but most curious of all are three immense tapestries woven at Brussels in honour of the Duke of Alva, representing the Attack, Passage of a River, and Victory, after the manner of Van der Meulen. A portrait of the Infanta Margarita, by Velasquez, similar to that in the Louvre, a full-length portrait by Murillo, and a splendid landscape by Rubens, *Departure for Market*, are among the most remarkable paintings. The sale lasts thirteen days. An elaborate *catalogue raisonné*, by M. C. Leblanc, is published.

At a sale of modern pictures at the Hôtel Drouot, the following prices were obtained:—Achenbach, *Italian Landscape*, 3,520 fr.; Clays, *Sea-piece*, 5,250 fr.; Diaz, *Landscape*, effect of sunlight, 5,500 fr.; Troyon, *Return to the Farm*, evening, 12,200 fr.; Verboeckhoven, *Return from Market*, 4,900 fr.; Carolus Duran, *Family Joys*, 5,800 fr.; Jacques, *Sheep Grazing under the Shade of a Forest*, 3,050 fr.; Roybet, *Interior of a Harem*, 8,600 fr.; Schreyer, *Halt of Wallachian Peasants in a Wood*, 8,250 fr.; Alfred Stevens, *Bad News*, 4,260 fr.; Willems, *A Woman Washing her Hands*, 4,250 fr. The sale produced 145,915 fr. (5,876*l.* 12*s.*). At a sale on the 23rd ult., Corot, *Landscape*, 2,510 fr.; Diaz, *The Two Sisters*, 6,600 fr.; *Repose*, 6,000 fr.; *Before the Storm*, 6,000 fr.; E. Hébert, *The Green-Eyed Syren*, 7,500 fr.

NOTES ON ART AND ARCHAEOLOGY.

Mr. Alfred Hunt is prevented from sending to the Old Water-Colour Society's exhibition all that he had hoped to send, but he will contribute two or three things, and possibly among them a drawing of a scene near Whitby, which it is interesting to compare or to contrast with the oil-picture destined by the artist for the Royal Academy. In each the subject, as far as the leading lines of the design are concerned, is the same: that is, in each case the view is taken on the coast two miles below the quaint little town with which many of Mr. Hunt's most subtle and suggestive sketches have made us familiar. In each, there rises to the left a precipice of cliff; in each the flat rocks of the coast extend along the foreground; and in each the coast objects are the same—a wrecked boat lying dark on the rocks, and one or two passing figures giving movement to the scene. Away to the distance, headland stretches beyond headland, and there are wide spaces of sea and sky. But the interest of the one picture is absolutely distinct from that of the other. In the completed oil-picture, strong as is the drawing of the cliff, and fine as is the sense of distance conveyed by the grey and receding headlands, it is the character of wet and slippery rock on flat or shelving shore that is realised with the greatest power. In the as yet unfinished water-colour, interest is rather directed to the sky. The shore itself attracts notice in so far as its tidal pools, link beyond link, reflect the light, and in so far as its further cliffs are rosy with the glow of sunshine; but it is in the changeful sky and in the swiftly varying effects of atmosphere that the charm of the work is to be found. And it is peculiarly interesting to see these two works together, and to observe how with the permanent outlines of landscape exactly the same—nay, with even the accidental accessories of wreck and figures precisely alike—the painter has produced two pictures of which one need hardly at all recall the other. Only a painter whose peculiar strength lay in the rendering of subtle effects of fleeting colour and light could arrive at this, and the painter, moreover, must needs be one who saw in his subject much more than the subject offered to the view of most. Both these works are evidences of fine and sensitive observation and stored knowledge, held at the disposal of a hand trained to the accurate execution of difficult feats, and equally apt at work that is indicative, and at work that is finished. These pictures of Mr. Hunt's afford the most sincere pleasure.

Mr. Armstrong has recently been working upon a portrait of Mrs. Beale, which takes rank, we hear, among the most successful of his pictures. It represents a youngish and of course graceful woman, draped in red, and in act to feed birds that are clustering about her.

Mr. Hubert Herkomer has three pictures destined, we believe, for the exhibition of the Royal Academy. There are two landscapes and a portrait—or more properly speaking, a portrait, a landscape, and a figure-landscape. Mrs. Henry Mason, a fair and strong-looking young woman,

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arrayed in white muslin, much befrilled, stands at the corner of a garden terrace, hard by a balustrade, and turns to the spectator from the landscape of wood and water at the foot of the garden. The arrangement of the figure, with one hand laid gently on the long fan which touches the stonework, and the other catching a fold of the skirt, and with broad dark hat, set jauntily, with an air of simplicity and freedom, is graceful and happy: the black hat's sombre and rich lining giving value to the wave and colour of the fair hair. The dominant hues of the picture are pale blue and grey, passing into brown, and harmonious effect is reached without effort, by no abrupt transitions, but by the repetitions and variations in one part of the canvas of colour which has occurred in another. Thus, the white muslin, of whiteness so subdued as only to suggest whiteness and not to realise it, catches tones of grey from the grey sky, and the pale blue of ribband at wrist or by neck is balanced by the grey blues of the landscape. The picture is a skilful presentation of a face healthy, vigorous, and fresh. Mr. Herkomer's simple landscape is entitled *By the Margin willow-veiled*, and it represents a broad and shallow stream of swiftly-running water, with black water-fowl by the water grasses and red reeds of the foreground. On either side of the stream, which has the vivacity of water both swift and shallow, are woods of various kinds: willow and brushwood near the banks, leading up to the finer and more majestic foliage of the higher ground, and fold behind fold of hills green and brown. The third and most considerable work is entitled *Der Bittgang—Peasants Praying for a Successful Harvest*, the subject more than the treatment recalling M. Jules Breton's admirable work in the Luxembourg, *La Bénédiction des Blés*. Against those peasants of Artois, present to the memory, the younger painter has set these peasants seemingly of the Bavarian Tyrol. There are six divided into three groups. An old man, decrepit, but of fervent piety, leads the way as best he can in the foreground, immediately accompanied by an aged peasant woman, his wife, and by a little one, their grandchild, who leans over from the path to pluck a poppy from among the ripening corn that hedges them in. Behind, a graceful damsel and her younger child-sister pause on the descending path as it turns to the left. And still behind and above them a middle-aged man, with thoughts it may be not wholly concentrated on the office of the moment, kneels bare-headed. Further back, the path is lost by a turn in the hills—a further stretch of the mountain cornfield—but across a ravine other mountains are seen, partially wooded, and ending in abrupt forms and peaks now snow-covered. Mr. Herkomer, while retaining for the landscape some portion of the spectator's interest, has given the chief interest to the figures of the simple peasantry. Their faces and attitudes he has managed to pourtray without undue sacrifice of beauty on the one hand or the introduction of a sentimental and spurious grace on the other. The picture is pleasant, with much air of truth.

We hear that the widow of the late Thomas Earle, sculptor, has presented the model of the bust of the late W. J. Fox, M.P., made by her husband about sixteen years ago, to South Place Chapel, in which Mr. Fox ministered for many years.

Mr. McLean's Exhibition of British and Foreign Pictures, at No. 7 Haymarket, contains several works of an attractive kind; the present selection opened to the public on March 26. We may specify—Alfred Stevens, a series of the Four Seasons, personified in figures of ladies of fashion; certainly not very laudable specimens of this immensely skilful painter: the *Autumn* is considerably the best. Escosura, *A Pleasant Afternoon*; an interior, with bright but somewhat chill sunshine. Henry Moore, *Squally Weather*, and other examples. Heilbuth, *The Cardinal's Promenade*; balustraded pleasure-grounds (of the character of the Villa Medici) with three of his Eminence's body-servants, and, beyond the parapet, a lady and nurse with a baby; we hardly know what interpretation the painter intends us to put on this set of *dramatis personae*. Fildes, *A Venetian Fruitseller*, and *A Venetian Market Woman*; bold pieces of painting, with the decision and some of the coarse quality of Phillip. Boldini, *Friends in Council*, two overdressed ladies of about 1810. Fromentin, *Arabs Fording a Stream*, a large, slight, and dexterous work. Gadsby, *Waiting on Mamma*. Munthe, *Sunset on the Snow*, and *Evening in Autumn*. Tadema, *Entrance to an Egyptian Courtyard*, a very effective little picture, with a single figure. Boughton, *Morning and Evening*—female impersonations, among the most agreeable productions of this popular artist. Billet, *A Brittany Shepherdess*. Detaille, *La Reconnaissance*, a forcible, telling military picture, known by a photograph. Albert Mooré, *Battledore* and *Beads*—the latter a very choice specimen. Brett, *Near Anglesea*. Clay, *Firing a Salute*, not adequately made out in form. Munkaczy, *Washing on the Banks of a River*. Guès, *The Young Knight's Sword*.

Dr. Schliemann will read a paper at a special meeting of the British Archaeological Association, to be held in the rooms of the Institute of British Architects, 9 Conduit Street, W., on Wednesday, the 11th inst., on "Troy and its Analogy to Mycenae." Lord Houghton will take the chair.

Among the pictures destined for the Academy exhibition, one that is likely to secure a good deal of notice and popularity, and to deserve it too, is a Cavalier and Roundhead subject by Mr. Valentine Bromley—a large and effective picture, which tells its story with unmistakeable expressiveness. It will be called (we believe) "*Where is the Philistine?*" and represents three Parliamentarian soldiers searching for a concealed Royalist. A little dog has inopportunely begun playing with the absentee's glove, and one of the troopers fiercely challenges a heart-stricken lady to produce him. This picture, and some others painted by Mr. Bromley, were on view lately along with various portraits, the production of Mr. J. F. Robertson; vigorous telling works executed with freedom and a good sense of tone. One of the Duchess of Westminster, a head-and-shoulders portrait, may be particularly cited as painted with much command of flesh-tint and impasto.

The death of the distinguished Austrian landscape-painter Anton Hansch, which we mentioned last week, took place some months ago, and an exhibition of his works is at present arranged in the Künstlerhaus at Vienna. This offers in its completeness a remarkable representation of that Alpine scenery whose various aspects Hansch for more than forty years studied and reproduced with such faithful effect. Unlike other painters of mountains, Hansch, it is said, was not content with merely making a study on the spot, but used often to entirely finish his picture in the desolate regions it represented. This gives his work a peculiarly truthful character such as *atelier* landscapes can scarcely possess. But although his Alpine subjects naturally form the chief interest of the exhibition, the place of honour in the room is rightly assigned to his celebrated picture *Unter den Linden*, now in the possession of the Emperor of Austria. This is thought by German critics to represent the highest point of his art, which began to decline somewhat in power from the time (about 1858) at which it was painted. His greatest artistic activity lies between 1840 and 1855.

At the recent annual meeting of the Société des Nouvelles Archives de l'Art Français it was stated that this society, which was founded in 1872, and now seems in a very active condition, would, besides its normal volume of documents, undertake the publication of a work of high importance for the history of art in France—namely, *Les Procès-Verbaux de l'Académie de Peinture*, from the original manuscript registers preserved in the Ecole des Beaux-Arts. The first volume of these *procès-verbaux* is already finished and the second tolerably advanced. These will no doubt contain many interesting details, but M. Montaiglon, the president of the society, drew especial attention to some important documents, to be published in the fifth volume, by which the name of the painter of the celebrated triptych at Aix so long ascribed to King René would be accurately determined. The *Gazette des Beaux-Arts*, however, also promises the publication of these documents in its next number. The volumes of the *Procès-Verbaux* of the Academy will be presented free to all the members of the society.

The project for an exhibition of French historic portraits in imitation of our national portrait exhibitions of past years is being warmly taken up in France, especially by the Commission for the Inventory of the Riches of Art, and there seems no doubt that a very important collection will be made. The English commission have also offered, it is said, to aid in this design by sending a number of portraits of French notabilities, and also of Englishmen who have played important parts in French history, from various English collections, so that it is supposed that as many as from five to six hundred portraits of undoubted authenticity will be collected, which may worthily fill the first gallery of the section devoted to the fine arts at the Universal Exhibition of 1878.

The project, originally started by *L'Art*, and mentioned some months ago in the Academy, of creating a museum of decorative art in Paris, after the model of South Kensington, is receiving at the present time a great deal of attention, and the organisation of its forces is being rapidly effected. Indeed, the need of such a museum as a means of art instruction, especially as regards art in its application to industry, is plainly acknowledged by the French, and the great success of the art schools in connexion with South Kensington is evidently an immense incentive to try what can be done by means of similar training in other countries. The Union Centrale has already done so much for the encouragement and promotion of art manufacture and decorative design in France that it is natural to find it taking an important share in the formation of the new museum, and it is specially stated that the basis of the work will rest upon the foundation laid by the Union. *L'Art*, in a recent number, published a first list of the members of the society, in which we recognise many well-known names, among others those of Sir Richard Wallace and Mr. Cunliffe Owen, the latter of whom by his special experience in the subject will no doubt be of great service in the organisation of the new museum. Both these gentlemen have been appointed honorary presidents, as well as the Marquis de Chennevières and M. Edouard André, President of the Union Centrale; while the Duc d'Audriffet-Pasquier, President of the Senate, is president in chief, and the Duc de Chaulnes, the Vicomte Etienne de Ganay, and MM. Adrien Dubouché, Eugène Guillaume, Edouard Reynart, and Raoul Delamotte are the vice-presidents. Besides these high authorities, at a meeting held last month at the Hôtel de Luynes, an executive committee of thirty members was appointed under the presidency of the Duc de Chaulnes, to do the real work of organisation, so that it is apparent that a great amount of force is being brought to bear on this important project—force sufficient, it is to be hoped, to carry it through with brilliant success.

The *Zeitschrift für bildende Kunst* for March opens with some well-studied notes on Giovanni da Udine's fresco decorations by Joseph Wastler, who describes not only the well-known wall-paintings in the Loggie of the Vatican, but also others that he executed at Florence, Venice, and more

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especially in the Castle Collorado at Udine. Herr Richter concludes his suggestions with regard to Michelangelo's Sleeping Cupid, of which we spoke last month; and Prof. R. Bergau communicates some rather uninteresting correspondence which took place at the beginning of the present century between the Crown Prince of Bavaria and the German architect Carl Haller von Hallerstein, who made in his time several noteworthy discoveries of Hellenic antiquities, especially the statue groups of the Temple at Aegina. Our National Gallery, which is receiving such thorough criticism in the *Gazette des Beaux-Arts*, has likewise a place in the German journal, but it has here only a short notice accorded to it by Mr. Beavington Atkinson. Several illustrations are given from it, including Flameng's etching of the portrait of Masaccio, and Rajon's of the woman scraping a carrot by Nicolas Maas.

Under the title of *Archief voor Nederlandsche Kunstgeschiedenis*, Messrs. Van Baalen and Sons, of Rotterdam, are issuing a periodical containing copies of authentic documents relating to Netherlandish painters, sculptors, and art-workers of every class from the earliest times to the end of the eighteenth century. The first two numbers reproduce the entries in the registers of admission of masters to the guild of St. Luke at Delft, comprising the period between 1613 and 1714. Among the more important painters for whose biographies these registers furnish trustworthy data are:—Peter de Hooch, admitted, with style of *stranger*, Sept. 20, 1655; Hans Jordaens, master's son, admitted Oct. 1, 1657—he was, therefore, son either of Simon or, more probably, of Hans Jordaens, both of whom were admitted as masters before 1613—Paul Potter, stranger, admitted Aug. 6, 1646; John Vermeer, burgher, admitted Dec. 29, 1653, head-man of the guild in 1662, 1663, 1670, and 1671; his master, Charles Fabricius, stranger, had been admitted Oct. 29, 1652; Anthony Palamedes Stevaerts, burgher, admitted Dec. 6, 1621, and not, as hitherto stated, in 1636; Simon de Vleijger, stranger, admitted Oct. 18, 1634; Emmanuel Witte, stranger, admitted June 23, 1641, interesting as giving the probable date of his fine interiors of the church of Delft; Egbert van der Poel, burgher, admitted Oct. 17, 1650. The Delft guild included also among its members tapestry-weavers, embroiderers, book-binders, engravers, glass-painters, painters of pottery, potters, &c. Collectors will do well to seek here for the solution of the ciphers that occur on Delft ware of the period; these ciphers are often, however, the marks neither of the painter nor the potter, but of the merchant—shopkeeper is the designation in the Registers. Occasionally, however, pieces of Delft are met with bearing a combination of two or three ciphers; an instance occurs in Chaffers's *Marks*, third edition, p. 266, which is the combined cipher of Cornelius Keyser, potter, admitted May 25, 1668, Adrian Pijnacker, painter, and James Pijnacker, shopkeeper at the sign of De Porceleijne Fles, admitted February 29, 1672. Martin Gouda, whose cipher occurs on the same page, was also a shopkeeper, admitted 1671. Another cipher, on the same page, is erroneously stated to be that of G. K. Leynhove, whereas it is that of Quirinus A. Kleijnhove, 1659–1674. Many others in the same work appear very doubtful—*e.g.*, I K stands more probably for John Kruijck than for John Culick. We note, in conclusion, that an Englishman, one William Panther, was admitted as master-potter October 13, 1657.

THE STAGE.

The comedietta—or, in the words of the playbill, the "fireside story"—entitled *The Vicarage*, produced at the Prince of Wales's Theatre on Saturday last, proves to be a new version of M. Octave Feuillet's *Le Village*. It is played, as already announced, in conjunction with Mr. Boucicault's *London Assurance*. These, and other performances, we propose to review in occasional articles devoted to such new pieces, or revivals of old pieces, as from the point of view of dramatic art and the progress of our stage appear deserving of special criticism.

The new comedy by Mr. C. M. Rae, entitled *Fame*, will be produced at the Haymarket Theatre this evening. Mr. Rae is a young writer who has contributed to the stage some slight pieces which have been fairly successful.

Mr. Charles Mathews will during his present engagement at the Opéra Comique revive *The Cosy Couple*—a version by Mr. G. H. Lewes of *Le Village*, which was popular twenty years ago, but has not been revived for a long time.

The unabated passion for Russian stories on the Parisian stage is indicated by the production at the Porte St.-Martin of a drama entitled *Les Exilés*, founded on a popular story by the Prince Lubomirski, of which an English translation has just been published. This is a tale of Russian life under the Czar Nicholas, which, according to Mr. Kinglake's view expressed in the introductory chapters to the latest edition of his *History of the Invasion of the Crimea*, was a very different thing—so far at least as regards the relations between the Czar and the people—from Russian life in these days. The substance of the novel is the history of a conspiracy taking its rise in the very focus of official despotism, and it is skilfully contrived to introduce pictures of Russian society as well as Russian scenery, from the Neva to the Volga, and even to the very confines of the Chinese empire. It has a self-willed and high-spirited heroine named Tatiana, a persecuted patriot, a wicked chief of police, a socialistic and discontented *employé*, besides spies, jailers and petty tyrants in sufficient number to invest the whole with that atmosphere of tortuous policy and corrupt officialism which, since the publication of De Custine's work, has haunted the imaginations of story-writers who treat of Russian institutions. For the French stage this popular tale has almost of necessity undergone some change. It is, as Frenchmen say, *de rigueur* that the most prominent figure in the piece—the Choragus, as it were, of the shifting situation, should be a young French gentleman, and accordingly the whole action is made to arise out of the accident of a certain Max de Bussières becoming an accidental observer of the proceedings of a band of conspirators. There is abundance of hairbreadth escapes and of other thrilling incidents, and the opportunities for picturesque scenery are not neglected. But the play belongs strictly to the class of melodrame, and seems not likely to outlive a temporary fashion.

MUSIC.

CRYSTAL PALACE.

At the concert last Saturday Brahms's new symphony in C minor was performed for the second time in England. Considering the large amount of curiosity naturally felt by musicians with regard to so important a work, the comparatively empty state of the concert-room can only be accounted for by the fact that many who would probably otherwise have been present were away from town for their Easter vacation.

Further acquaintance with this very remarkable symphony has heightened the favourable impression produced by a first hearing. Many of the beauties which, on listening to the work at Cambridge last month, either escaped notice altogether, or were at best but imperfectly grasped, became much clearer on further acquaintance. This was more especially the case with the opening movement—decidedly the most abstruse portion of the symphony. In general Brahms's music is distinguished by his use of diatonic in preference to chromatic harmonies; and some of his most striking effects are produced by new combinations and successions of common chords. The movement in question is, on the contrary, extremely chromatic, while in its polyphony it almost reminds one of the style of Bach. Through the kindness of Mr. Manns I had the opportunity of examining for a short time the manuscript score from which he conducted, and this extreme polyphony was the first point that struck me. In many parts of the music several melodies, all apparently of nearly equal importance, are proceeding together; and none but conductors know how difficult it is in such cases to render the music clear to the hearer. The general character of this first movement is accurately described by "G" in his annotations in the programme as one of "restless, passionate, subjective melancholy." This predominates throughout, especially in the principal themes, though at times relieved by gleams of light, as in the charming melody in E flat major, with which the second subject begins, or the dialogue between clarinet and horn (quite after the manner of Schubert) which follows. The close of the first part of the movement in the key of E flat minor, instead of E flat major, an innovation on the customary form, finds its full justification in the spirit of the music. Beethoven, it may be remarked in passing, had already made the same modification of the established rule in his great sonata in F minor, commonly called the "Appassionata," with the first movement of which the corresponding portion of Brahms's symphony is not without affinity of feeling.

Of the exquisite charm of the slow movement no words can convey any idea. It was this portion of the work which on a first hearing produced the deepest impression, for its beauties lie more upon the surface than in the rest of the symphony. There is possibly less individuality here than in the first Allegro; the opening subject has, if the expression may be allowed, a combined flavour of Beethoven, Schubert, and Schumann, though there is no direct imitation of either of those masters. Here, again, passion is the predominating characteristic of the music; but it is altogether a different phase of passion from that which shows itself in the preceding movement. There we find melancholy, not unmixed with rage; here it is rather intense emotion which finds utterance. No one of a really musical temperament can listen unmoved to the melodies of this Andante. There is one passage in particular for the violins, immediately following (if I remember rightly) the first subject, which seems to rise to a poignant, almost agonised, cry, producing an effect to which there are but few parallels in music. But the whole movement is one of which description is alike useless and hopeless. It must be heard to be understood.

Brahms's exquisite tact and true artistic feeling are shown in his introduction for the third movement of his work of an Intermezzo, in place of the usual Scherzo; for it is difficult to conceive of any movement in the ordinary Scherzo form which would not, after the sustained passion of the first two movements, have jarred upon the hearer with a feeling of incongruity. The quiet pastoral flow of this Intermezzo, on the other hand, comes as a refreshing contrast to what has preceded; the orchestration is delicate and quiet throughout—trumpets and drums being excluded, and the solo wind instruments employed in the happiest manner. To the storm of the first movement, to the intense emotion of the Andante, has succeeded a period of calm, the calm of quiet resignation and contentment.

In the introduction to the Finale, the tempest seems to threaten us once more. Here all is gloomy and tragic; the music heightens in force of expression from bar to bar; when, just as a furious outburst seems approaching, a sudden change of magical beauty takes place. Accompanied by tremolos for muted strings, a new melody is announced by the horn, supported by *pianissimo* chords for the trombones, which last-named instruments are doubly effective here from

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their having been silent throughout the preceding movements. The repetition of the horn melody by the flute in its highest notes is of beautiful effect; a prolongation of the passage leads almost immediately into the final Allegro, in C major. There is a passing reminiscence of the Finale of Beethoven's Choral Symphony in the principal theme, but while slightly detracting from its originality this robs the phrase of none of its beauty. Unrestrained joy is the general sentiment of the music; the developments are constructed with a masterly hand, and the whole Allegro forms a worthy close to the greatest symphony of modern times.

With regard to the performance of the work on Saturday no praise that could be given to Mr. Manns or his orchestra would be exaggerated. The symphony is unquestionably one of the most difficult in existence; but it was rendered with a finish above reproach. Some idea of the amount of labour involved in its preparation may be formed when it is stated that, even with such admirable players as those of Mr. Manns's band, about twelve rehearsals were thought necessary to do justice to the work.

A most successful "first appearance at these concerts" was made on Saturday by Miss Dora Schirmacher. I had the pleasure of hearing this young lady, who was then only fourteen years of age, at the Liverpool Musical Festival in October, 1874. She at that time showed great promise, a promise which, it is pleasing to add, was not belied on the present occasion. She brought forward Mendelssohn's concerto in D minor, of which she gave a most excellent rendering. During the last three years she has unquestionably made great progress, having especially gained in power, in which, when I previously heard her, she was somewhat deficient. Her execution is highly finished, and she plays with much taste. She has now, I believe, completed her education at the Leipzig Conservatorium, and she is a pupil of which that institution may be justly proud.

The remaining items of the concert were Cherubini's overture to *Faniska*, the Ballet Airs from Gounod's *Reine de Saba*, and vocal pieces by Miss Emily Thornton and Mr. Edward Lloyd.

Ebenezer Prout.

The last of the present series of Mr. Dannreuther's musical evenings took place on Thursday week, the 29th ult., when the programme included Rubinstein's quintett for piano and wind instruments; Gade's Fantasiestücke, Op. 43, for clarinet and piano; portions of Bach's sonata in E flat for flute and piano, and of his "Suite Anglaise" in A minor; and vocal music by Gluck, Schumann, and Berlioz.

The first of the new series of chamber concerts at Allen Street Schools, Kensington, was given by Messrs. Shedlock and Polonaski, on Wednesday evening last. The programme comprised as its chief items Haydn's trio in C major, and fantasia in C for piano solo; Mozart's sonata for piano and violin in E minor; Beethoven's sonata in G minor for piano and violoncello; and Reissiger's trio in D minor, Op. 25.

We would remind our readers of the concert of the Bach Choir next Wednesday, when Bach's great Mass in B minor is to be given for the third time in London. This magnificent work is so seldom to be heard that all lovers of the old master will do well to avail themselves of the opportunity.

The death is announced, at Florence, of the celebrated contralto singer, Caroline Unger. She was born at Vienna in 1800, and made her *début* in that city in 1819, as Cherubino in the *Nozze di Figaro*. It was she who had the honour of singing the contralto solo in the first performance of Beethoven's Choral Symphony at Vienna, on May 7, 1824. She left the stage in 1840, and after marrying a Frenchman, M. Sabatier, settled at Florence.

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LITERATURE.

The Schools of Charles the Great, and the Restoration of Education in the Ninth Century. By J. Bass Mullinger. (London: Longmans, 1877.)

THERE was probably no part of the Empire in which Roman culture took more deep root than in Gaul, and no part in which the decline, after the Teutonic conquest, was more signal. So long as the institutions of the Latin Empire remained unshaken, there was in every town, at least, some kind of education. Up to the end of the fourth century there still existed in the western provinces a literature which, if not very vigorous, reflected some of the qualities of the classical productions of old Rome. The decline of this literature was no doubt due, in a great measure, to a process of internal decay; but it was greatly hastened by the hostility of the great and growing power, the Christian Church. A teacher of Pagan literature was to Tertullian little better than an idolatrous priest, Aristotle a mere "agnostic," whose dialectic could equally prove or disprove anything whatever; even men of wide culture, like Eusebius and Jerome, looked with the utmost suspicion on the logical canons—no doubt often abased by pedants—which are now recognised everywhere as the laws of all sound reasoning. This distrust, and even hatred, of non-ecclesiastical literature was by no means universal. Clement of Alexandria, Origen, and Augustine certainly cannot be accused of ignorance either of the literature or of the dialectic of their opponents; but on the whole the spirit of Tertullian was dominant in the Western Church rather than that of Clement. In Gaul we may take Sidonius Apollinaris as the last bishop of the old Roman school; a man who loved his Horace and Cicero, even while he felt that it might be necessary, in old age, to turn to graver authors, and who continued to trifle over his verses and his letters until the tall barbarians knocked at his door. When the Franks swept away the frivolous culture of such men as this they did good service; Salvian was right when he told his Romanised countrymen that the barbarians were better men than those whom they conquered; but among their merits we must not reckon a regard for education and letters.

When cultivation revived in Gaul it was in a very different guise, in the monastic schools. John Cassian, the great organiser of monasticism in Gaul in the fifth century, rejected not only Pagan literature, but almost all literature except the Bible. Boys in his schools were to be "taught to read, that they might study the Bible and understand the services; to write, in order that they might multiply copies of the sacred books and of the psalter; to understand music, so that they might give with due effect the Ambrosian chant;" his monks were to seek to obtain an enlightened understanding of Scripture, not by learning or the use of commentaries, but by fasting, prayer, and meditation; all were to be trained solely with reference to a future existence. This system was, of course, destructive to general culture, and it was not found favourable to piety. All accounts agree as to the deplorable condition of the monasteries at the accession of the Carolingian dynasty; the treasures of ancient literature lay mouldering in neglect, and no Christian literature arose worthy to supply its place.

The efforts of Charles the Great to remedy this state of things, to revive both discipline and learning in his dominions, form the main subject of Mr. Mullinger's very interesting book, which is a history not merely of the schools of Charles the Great in the narrower sense, but of the revival of general culture—of "humanity" as it was once called—in the Frank dominions. This field of literary history has been so little cultivated in England that Mr. Mullinger's careful survey of it is the more welcome; he has drawn from the best authorities, and his work is full, accurate, and well-written. It will be henceforward an indispensable manual for those who study the literary culture of Western Europe.

When Charles determined to attempt a revival of learning and culture, he called to his aid an Englishman, Alcuin of York, a school at that time much in advance of any in the dominions of the Frank king. A fair idea of the range of learning in the best English school of the eighth century may be gathered from Alcuin's metrical—sometimes hardly metrical—account of the York Library. Of the Fathers, it contained treatises of Jerome, Hilary, Ambrose, Augustine, Athanasius, Gregory, Leo, Basil, Chrysostom, Cassiodorus, Bede, Boëthius, and some others; of other writers, Pompeius (*i.e.* Festus), Pliny, Aristotle, Sedulius, Virgil, Statius, Lucan, Donatus, Priscian, and Servius, besides other names of less note; and there were, he says, besides the names which he gives, others which it would be too long to write. Among those whom Alcuin does not enumerate Mr. Mullinger thinks we must reckon Isidore, certainly the best-known encyclopaediac writer of that time. Probably this is so, as there is evidence that Alcuin was acquainted with his works; but we cannot believe that any *metrical* difficulty (see p. 61) deterred the versifier who could write

"Quid Probus atque Phōcas Donatus Prisciānusve"

from introducing Isidorus. The other most notable omission is Martianus Capella, whom Alcuin probably avoided as a dangerous theorist. We may here notice in passing that Mr. Mullinger (p. 91) rightly appreciates the "comparative modesty of assumption" which distinguishes the great modern investigators from the mediaeval writers on science.

This list of books may give us a fair conception of the culture of the man who was for some years Charles the Great's Minister of Education and (we might almost say) private tutor; tutor to a very embarrassing pupil, for the Emperor's penetrating and unsophisticated understanding sometimes thrust aside good Alcuin's conventionalities, as the maid-servant did M. Jourdain's foil. And Charles's vigorous will, with the help of Alcuin's knowledge, certainly began a great work. The "Palace School" which they founded or restored was distinctly an innovation on the existing Gallican practice; it aimed at something more than teaching boys to read Latin and to chant; it was to supply what a University training is supposed to impart to the future servants of the State in our days. And the benefits of education were not to be confined to the place where Charles might chance to hold his Court; in the famous Capitulary of the year 787, "the charter of modern thought," as Ampère styles it, he enjoins that in all episcopal houses and monasteries within his dominions attention should be given to the study of letters; he had observed, he says, with regret, that many of the monks, however loyal in praying for their sovereign, could not express themselves in correct Latin. In all this, no doubt, the will is the will of Charles, but the hand that wrote is the hand of Alcuin. This establishment of schools throughout the Frank dominions was the great educational work of Charles and his adviser. It is sometimes said that the work of the great emperor was lost in troubles which followed his death; but his schools were certainly so far effectual that the country never fell back into the barbarism which had preceded him.

In Rabanus (to whom his master gave the name of Maurus) Mr. Mullinger has painted Alcuin's most famous pupil—a pupil in some respects much abler than the master—and in Lupus, again, a distinguished pupil of Rabanus. In the great Irish teachers—Clement of Ireland, Alcuin's successor in the Palace school, and John Scotus Erigena, the great luminary of the Court of Charles the Bald—we come upon a different stream of influence, the influence of men far more subtle, lively, and intrepid than the English or the Franks.

"In the three great monasteries that marked the route of St. Columban's apostolate—Luxeuil, St. Gall, and Bobbio—numerous manuscripts, in the elegant Irish character, of Origen and other Greek Fathers long remained to attest the more enquiring spirit in which the studies of their communities were pursued" (p. 118).

It is clear that Mr. Mullinger sympathises rather with these brilliant teachers than with Alcuin, and they are, no doubt, in many ways more attractive; yet it is extremely doubtful whether a rather erratic genius like Erigena could have filled the place of Alcuin. The latter was a man of no originality; but he was a man of ability, who knew almost all that a man could know in his day, and his letters disclose a kindly and sympathetic nature. Such a man, even if a little common-place, was better fitted to organise a system than an eccentric man of genius,

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just as the men who succeed best as heads and tutors of colleges are not generally men of original minds so much as men of good sense and general ability.

S. Cheetham.

The Life and Episcopate of Edward Feild, D.D., Bishop of Newfoundland, 1844–76. By the Rev. H. W. Tucker, M.A., Assistant-Secretary of the S. P. G., &c. (London: W. Wells Gardner, 1877.)

It is a rather obvious remark of Mr. Gladstone, whose voluminous correspondence cannot always be oracular, that "to home bishops it is hardly given, from their position, to rise so high in labours and sacrifice for Christ as Bishop Feild." Mr. Tucker, in his Memoir, makes a more noteworthy remark where he distinguishes in the preface the unattractive and commonplace sphere of his hero's work from that of other colonial bishops, enjoying collateral attractions, linguistic, ethnological, or sensational. The mission upon which Bishop Feild left all behind without one longing lingering look was to rescue from spiritual destitution the poor neglected fishermen of a bleak ice-bound coast, unvisited save under the rarest circumstances by any but such as got a precarious livelihood by its fisheries. And what was it he exchanged for this? A charming college living near the banks of the Wye, which the home tourist, diverging from the river or railway, and approaching it from Symonds Rock by cliff-crowning walks that lead to a pastoral village (English Bicknor by name), will find to be set down in a region of silvan beauty. Some who have erewhile had the privilege of lines cast in those pleasant places, and of realising the like kind interest of the Forest folk, gentle and simple, to that which followed Bishop Feild when outward-bound, and clung to him through the whole of his missionary life, can best appreciate how much certain grasp of tranquil and honourable happiness he gave up for the drear path of duty unrelieved except by the approval of conscience. But Bishop Feild had been from his ordination preparing for that path. His college lectureship at Queen's, Oxford, had been held with the cure of Kidlington, and held, not by a non-resident in snug college rooms, but by one who, reversing the practice of his compeers, made his curacy his home, and rode in to his college lectures. It was there he formed his sound and fixed opinions as to the real causes of agricultural discontent and the prevalence of drunkenness, looking to a better administration of the Poor Law and an efficient clergy to cure the one, and to moral improvement, and not teetotalism or Acts of Parliament, to lessen the other. There, too, he established schools for boys, girls, and infants, which became a model to the neighbourhood of Oxford, and held his own among his rustic parishioners by the manly and reasonable tone in which he showed them their faults and guided them as a really candid friend. Hence, after seven years' experience, he was removed to English Bicknor in 1834, where, as before, he made the school—at that time not so inseparable a feature as now of the English parish—a reality, and a seedplot of true religion; exhibiting, as his successor testifies, so firm and stern a hand "as in these days would have brought him before a magistrate before three months were over." The characteristic, however, of his life at Bicknor was rather sternness towards self, and personal self-denial, than any severity to others. He was of a very gentle, love-inspiring nature, in spite of a ruggedness of exterior, and one of his surviving and hereditary friends tells us that "he had a very special love for children." While incumbent at Bicknor his knowledge of school work was tested by his selection by the National Society as the *first* of Diocesan Inspectors, in 1840 in the diocese of Salisbury, in 1841 in that of Worcester. His view of his work was that it should combine with inspection encouragement, counsel, and suggestive hints. We have always said that the diocesan inspector's function is partly "to bind up the wounds which the Government inspector inflicts," and he may well have thought so, for he declined a Government inspectorship, when it was offered to him on the strength of his able diocesan Reports. The Archbishop of Canterbury, *à propos* of these same, is said to have observed: "This man ought to be a bishop;" and with the growing weight and influence he was winning steadily at home, it was surely in the highest spirit of self-sacrifice that he accepted in 1844 the call to the sterile shores of Newfoundland.

To this charge he was consecrated in the chapel of Lambeth Palace on April 28, 1844, the sermon being preached by the friend of his Rugby and English Bicknor days, the Rev. Richard Davies, of Staunton, whose heart, ever open and affectionate, went with him to his new home, and whose genial correspondence up to the time of his death in 1857 kept the Bishop *au courant* with English home news, current literature, and Church politics. And those who have had opportunities of enjoying the familiar and cultivated letters of Richard Davies will know what must have been the charm and support of them to Bishop Feild. On June 4, after Holy Communion with a large number of Churchmen, at the Rev. Cecil Wray's church in Liverpool, the Bishop sailed in the *Arcadia*, and, after tarrying a fortnight to confer with the Bishop of Nova Scotia, landed on July 4 at St. John's, Newfoundland, to take up work begun by Bishop Spencer in 1839, but left by him (there must be a mistake as to the year in p. 29), after he had just realised its difficulties, on a timely translation to the See of Jamaica. The memorandum which this prelate, who had soon discovered the inadequacy of his constitution to so trying a charge, wrote to the authorities of the Mother Church, did not dismay Bishop Feild, who, to tell the truth, had rare physical as well as mental qualifications for the building-up of a Newfoundland episcopate. Furnished by his friend at home, the present Primus of Scotland, with a Church ship, the *Hawk*, which was lighter and handier than the first selected vessel, he had no sooner settled in his "palace" of the plainest, with no curtains, looking-glasses, or upstair carpets, opened his collegiate school, and so rearranged the interior of St. Thomas's Church that it might exhibit to the clergy the proper arrangements of a church at his visitation and ordination in September, than, these over, he sailed in the *Hawk* (playfully called his δεξιὸς ὅρκος) 1,200 miles across the Atlantic to visit his appanage of Bermuda, which to the end of his episcopate the Colonial Office declined to separate from a see to which it should never have been attached. His work in Bermuda might be described by two epithets, tireless and thorough, and this among whites and blacks, not without some signs of let and hindrance from the Governor, hitherto sole issuer of marriage licences—licences with a vengeance—"as sole Ordinary in and over these islands." But where conscience dictated action, Bishop Feild knew no such thing as half-measures: and so when in the spring of 1845 it dawned on him that Labrador was not mentioned in his Letters Patent, not all the fullness of his hands, or the insufficiency of his clergy, deterred him from striving to correct and remedy the defective geography of the Colonial Office. It was not till more than ten years after that he discovered that the French shore and the White Bay was another tract of coast-line containing a large population of nominally Church of England people, still more destitute and hard to reach than the icy region of Labrador: but to discover was with him to put his *Hawk* into commission, and it would be curious to count up the total of months and years in his thirty-two years' episcopate literally spent in perils of water, and visitations of the southern, eastern, western coasts by the help of his floating Cathedral. It is incompatible with our limits to give any account of these voyages and visitations, in which the Bishop mostly carried with him some *sailor* of the Church militant, to land him at a remote missionary station, there to practise the personal self-sacrifice, already learnt by example, of which one might say his diocese had become the nursery. It is of more concern to note that his foresight early inspired him to strive to make the Church of Newfoundland self-supporting, and this by making contributions to the Church Society a pledge of Church membership and a corrective to congregationalism. It was this that from the first, combined with his singular abstemiousness from personal outlay, enabled him to do so much out of so small means; assisting to build churches and mission-houses, and plant missionaries in them, building a noble cathedral at St. John's, and a worthy *quasi*-cathedral in Bermuda, erecting and maintaining, in the cathedral town, a theological college, a high-class girls' school, an asylum for clergymen's widows and orphans, and many other good works to be looked for in wealthy dioceses, but scarcely in a diocese so poorly endowed, and depending only—apart from the assistance of private friends, vouchsafed in admiration of such thorough devotion—on the Bishop's administration, energy, and independent course. The result has been that Newfoundland, nursed in self-sacrifice and self-help under a master teacher, is now, as Mr. Tucker remarks on p. 45, independent in spite of its exceptional poverty, while the richest diocese in Australia knows not how

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to bear the withdrawal, although after five years' notice, of the large subsidies and endowments, reliance upon which is apt to generate a spirit of pauperism. To this Church Society it was natural that in course of time gainsayers should arise, mixing the financial question with that of Tractarianism; but this and the obloquy which arose early in the Bishop's career from his declining the presidency of the "Local Branch of the British and Foreign Society," and from one or two other acts of a like nature, only purchased him a brief unpopularity for which he cared not a rush; while his unselfish helpfulness, resource, and sympathy at such seasons of distress as the terrible fire of 1846, the cholera in 1854, and the grievous famines which, in 1862 and in other years, threw his poor people into the sorest destitution by the failure of the fisheries and the ice blocking up the coasts, with his manifest readiness to spend and be spent for his Master and the poorest of his brethren, won him slowly and surely the title of the Good Bishop. It was ever on some errand of relief for such visitations that his rare visits to England were made; and it is not the least of his claims to the praise of self-denial that out of the thirty-two years of his episcopate, the space taken up by these was little more than as many weeks. His sea voyages far oftener were towards quarters less inviting to ordinary passengers, though when the Church ship started on one of these cruises of love and mercy the Bishop's simple faith was nerved and cheered by such a simple omen as the word "Blessing" painted on both sides of a vessel coming into St. John's Harbour, as he left it on a dangerous voyage; and it marks the way in which he made the Bible his motive and guide that when on one such voyage he consecrated a church at Battle Harbour on the Labrador, he named it "St. John the Baptist, partly to show its connexion with the Church of Newfoundland, and partly that he who preaches and ministers here must come in the spirit of the Holy Baptist, content to live in a wilderness, and on food almost as simple and natural."

Such was his own food and manner of life; and up to a mark approaching it seem to have risen many of his clergy, such as his sometime archdeacon and faithful missionary, the Rev. Jacob Mountain (whom he playfully called Mons Sacer), an Eton man, who cheerfully sacrificed high prospects of promotion at home; the Rev. Mr. Hutchinson, the exchanger of a pretty parsonage at West Malvern for a bleak station of the Labrador; and others who laboured to the death in missions on stormy coasts, and perished here, one in a snowdrift, another in a gale ashore, and another in the upturning of a boat. But they had their ensample in the noble second-founder of the see, who attached his followers by that thorough consideration, and that bright, cheerful contentedness, which evidence the thoroughness of charity, faith, and self-dedication. Physically he was doubtless well adapted for his life-work; but it denotes a quiet conscience and ordered life when we find him towards the close of his days—after he had got a coadjutor and a coadjutrix in Bishop Kelly and the wife whom he married after his friend the Bishop of Montreal's death had left her a widow—tempted by a friend in England with the offer of a quiet retirement and 200*l.* a year in his native country. He put from him the tempting offer, which he would have likened, as he did an English canonry, to "sinking into a bed of roses" after "lying on a cargo of fish," and resolved to end his days in the cathedral city of Newfoundland, although his enfeebled health admonished him to resign the see. He did not quite compass this end, but terminated his memorable episcopate on June 8, 1876, at Bermuda. We have had no space to notice the Bishop's Church views, as shown in his charges to his clergy, and his letters to Canon Seymour, of Worcester. But whatever his convictions, he had the courage of them; as is testified by his biographer, of whose work we cannot speak too favourably.

James Davies.

Dialogues et Fragments Philosophiques. Par Ernest Renan, Membre de l'Institut. (Paris: Calmann Lévy, 1876.)

M. Renan has published in the form of a dialogue which distinctly recalls the dialogues of Plato the exposition of his philosophical opinions, and, as always, he has contrived to throw an exquisite charm over the difficult subjects he has treated. It is nothing less than the sketch of a philosophy, and even of a theology, that his artist's pen has traced, and in this novel production the double tendency revealed already in his previous writings shows itself again—that is to say, the most aristocratic scepticism with regard to traditional beliefs and illusions, and at the same time a constant effort to respond to the aspirations and claims of the religious mind without separating himself from the results of experimental science. He has divided his dialogues into three chapters: 1. Certainties; 2. Probabilities; 3. Dreams. At the same time these outlines of a metaphysic must not be regarded as definite or strict forms of his thought. The peculiarity of M. Renan when he is not speaking as a critic or exegete, when he is constructing some dogma or philosophy, is to escape at a tangent from those who would confine him strictly within the circle he has himself described.

The *Certainties* reduce themselves to two. Firstly, the Universe, at least as we know it, does not allow us to apprehend any trace of the action of determinate beings, superior to man and proceeding by their own wills; and this excludes all belief in the miraculous. In the second place, the same observation shows that the world has an end in view, and is labouring at a mysterious work, and developing itself by virtue of an inward necessity. There is an immense *nisus* of the universe towards total consciousness; and the most striking phenomena which attest it are the tricks of nature which impel individuals to ends foreign, and often contrary, to their own interests. Humanity lives by desires, and all desire is an illusion, but this does not prevent those who are aware of this truth from cherishing desires just as if they were ignorant of it. Virtue, devotion, all the energy of the world is the great revelation of God. Wisdom consists in the comprehension of this transcendental Machiavelism and in submitting to it.

We come now to the *Probabilities.* Everything proceeds from matter, but it is the idea which animates all, which in aspiring to realise itself presses towards real being. *Mens agitat molem.* The world aspires to be continually more and more; now, the plenitude of being is consciousness. This does not mean that that final object will necessarily be attained by earthly humanity, which already shows symptoms of its decrepitude and final death. Still nothing is yet decided. But it is enough for one single celestial body to accomplish its destiny by producing a perfect science. Then the ideal will be realised by a consciousness analogous to that of humanity but infinitely superior to it. Then God will be perfect. Science, then, is the great supplying agent of the divine consciousness.

As to the *Dreams*, they only carry out lines already traced, and we shall content ourselves with pointing out the most vivid of them. They turn upon the future progress of the divine consciousness in humanity. Every reflecting consciousness is a result of millions of forms of consciousness agreeing in one and the same aim. In this way is formed the consciousness of cities and nations, and thus will be formed the consciousness of humanity. But this consciousness will be oligarchic, as it will be impossible to conduct the great mass of mankind to a perfect science; and it will be celibate, "as women must remain the reward of the humble." The *élite* of intelligent beings will rule the world by the powerful means of action which will be in their power. Already it is superiority in science which constitutes the superiority of armies. The force at their disposal is only the fear which they inspire. This would be unlimited terror brought into the service of the truth. It may be that by the progress of science become mistress of the secrets of generation a race of men or *dévas* may be born as superior to men as man is superior to animals. That will not take place without the jealous and defiant democracy engaging in a desperate conflict with science. But the democracy cannot do without science; it must let it live and acknowledge its supremacy. But all does not end here. It is not impossible that in the infinitude of time the universe may minister to the perceptions and enjoyments of one single being as the France of Louis XIV. served to produce the life of the king only. Thus personal monotheism would be a truth! "The universe would be an infinite polyp, and all the beings which have ever existed would be united at their base, living at the same time by their own life and the life of the community." But meanwhile we must resign ourselves to let a few live for all. Otherwise no one will live. On this condition it is even possible to conceive the resurrection of individuals. The universe reduced to one single absolute being will be the complete life of all, the renewal of beings who have disappeared. The omniscient and all-powerful being would wish to resuscitate the past in order to repair its innumer-

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able iniquities. But the dream is coming to an end, and one of the speakers protests in favour of the priority of God to all this development of the universe. That alone which now exists can develop. Since motion exists from all eternity, how is it that the world has not yet reached its end? We have now reached the incomprehensible—that edge of the gulf where we must stop.

These dialogues are followed by philosophical fragments treating in reality of the same question, among which we remark above all an eloquent criticism of the philosophy of M. Vacherot.

It is not within the limits of an article like this that we can be required to discuss this ingenious and scientific gnosis, which sometimes verges on blasphemy, and sometimes is impregnated with the most ardent mysticism. As a profession of faith it would not satisfy us. We think it would be well to leave in the domain of Dreams all that the author has himself put there and to add to it many of his Probabilities, and that the whole would be by no means a beautiful dream. On the other hand, we think that, once admitting the Certainties of the first chapter, consequences might be drawn from them less opposed to the postulates of the religious mind. Among other things we can only regard as a *jeu d'esprit* that singular theory of divine *tricks* reproduced by M. Renan from Schopenhauer and Hartmann. All desire is not illusion; desires comformable to our moral nature are always justified when they are accomplished. If the world has an end indicated by its known development, as much must be said of human persons, and our monarchical fervour does not go far enough to find M. Renan's paradise very attractive. Yet there is much to think of and to learn from in this bold exposition of the great problems of the world and of destiny, and we should perhaps be unjust towards the religious poet if we were to interpret strictly all the paradoxes of the thinker. In any case it is interesting to see in a man believing as he does in the experimental science of our day (for he believes in its actual results like a devout Catholic in the miracles of the saints) a perception so clear, so positive, of the final results which the world presents, and which the scientific men of our day overlook with singular obstinacy.

Albert Réville.

Twelve Years' Study of the Eastern Question in Bulgaria. Being a Revised Edition of "A Residence in Bulgaria." By S. G. B. St. Clair and Charles A. Brophy. (London: Chapman & Hall, 1877.)

Five-and-twenty chapters are here presented to us of an apparently very miscellaneous character. This, however, is less due to actual miscellaneousness in their contents than to that want of classification and of system so unfortunately distinctive of English as compared either with French or with German books. It would have added greatly to the clearness of their work, and hence to the impression made by it on the reader, had the authors arranged their chapters, as they might very well have done, under three such general titles as, for instance: I. The Bulgarians; II. Other Subject Races of Bulgaria; III. The Turks. Under these heads we, at least, shall introduce to the reader the results of the authors' "twelve years' study of the Eastern Question."

Lord Strangford was the first to call attention to the Bulgarians as one of the chief elements to be considered in any solution of the Eastern Question. He pointed out that they occupy a far greater extent of European Turkey than that portion of it north of the Balkan which is usually called Bulgaria. The ethnographical as distinguished from the political Bulgaria includes the greater part of Roumelia, and extends almost to the coasts of the Aegean. This, however, is an unpleasant fact for the "great idea" of the Greeks, and hence is vehemently disputed by them. Yet, with every sympathy for that idea, it cannot, I fear, be on good grounds denied that the country occupied by Bulgarians includes now, not only the whole of the classic Moesia, both Superior and Inferior, except the eastern end of the latter and the western end of the former, but all, save the Greek sea-coast, of Thrace, and all, save the sea-coast and Albanian Highlands, of Macedonia. The Bulgarians inhabiting this very extensive district would appear to be of mixed Tatar and Slavonic race. As we might expect from this, their language is similarly mixed, and the Turkish inflections of tense, mood, &c., are used with verbs of purely Slavonic origin. Their character was ranked high by Lord Strangford. His opinion of them would appear to be confirmed by that of more recent travellers. Mr. Barkley speaks of them as not warlike, indeed, and rather apathetic, but intelligent, industrious, and penurious. And Sir George Campbell pronounces them to be "a solid, steady, laborious, improving people, rapidly rising into greater and greater importance."

Captain St. Clair and Mr. Brophy give a different account of them. "We have," they say, in their Preface, "depicted the Bulgarian as he is, and . . . shown him to be a lazy drunkard, and a fanatical fetishist." Evidence is given in support of this indictment in some eight or ten chapters, on Rayah villages and agriculture, Bulgarian superstitions, manners and customs, and songs, and on Eastern Christianity and its effects.

To the perusal of these chapters we would recommend the reader. It were impossible to indicate, within our limits, a tithe of the interesting facts noted in them. It is hardly necessary to say that these facts are too much of one uniform character. There is at present such passion and prejudice in almost all observations and reflections connected with the Eastern Question that the scientific student of it will never think of accepting any witness's evidence without careful examination and comparison. Thus, for instance, as our authors agree with those who have a far higher general opinion of the Bulgarians than themselves in testifying to the comparative purity of Bulgarian morals, we may take this to be a fact. So much, indeed, they say, is the chastity of unmarried girls taken for granted, that the Communion is administered to them "without previous confession, a privilege denied to married people." In qualification, however, of the opinion to which he might be led by other travellers, the impartial student will note what our authors further say on this subject. One reason of this chastity they find in "the fact that, previous to her marriage, a bride goes through an ordeal such as that to which the ancient queens of France were subjected." And they assign, also, what may appear to many a still more remarkable reason for the morality of Bulgarian villages—the neighbourhood of Turkish ones.

"That women are virtuous, and men comparatively honest, where Turks live near Christians, and thus shame them into morality, a broad example will suffice. Compare the morals of even Bulgaria with the world-famed dissolution of morals in Servia and Roumania. In the districts where Bulgarians are separated from Turks the morals are bad."

And our authors lead us further to qualify the opinions we may have formed of Bulgarian chastity by noting that "infanticide is terribly common with those women who form the exception, and is invariably considered by Mrs. Grundy as less culpable than the fault of which it is the consequence."

A second set of chapters treats of the other subject races of Bulgaria—Greeks and Armenians, Gipsies, Tartars, and Circassians. Here we find our authors much more in accord with other travellers than in that picture they give us of the Bulgarian rayahs, as "brutish, obstinate, idle, superstitious, dirty, *sans foi ni loi*—in short, the degraded beings among whom" they have dwelt so long. Mr. Barkley, for instance, quotes a saying prevalent in Turkey:—"It takes two Turks to swindle a Greek, two Greeks to swindle a Jew, two Jews to swindle an Armenian"—and declares that it is quite true. Our authors' chapter on "Oriental Commerce" is especially an indictment of the Greeks, in whose hands are "all gradations of commerce and business in Turkey."

"The Turk is put out of the field by his innate honesty. . . . . No code but that of modern Greece carries its patriotism so far as to shelter its subjects and *protégés* from the penal consequences which ought to follow such a career as that of the Eastern merchant who transacts business upon the Greek system."

One of the chief causes of the permanent pauperism of Turkey our authors find in the character of its commerce. Even [illegible] out of sight its prominent feature of [illegible] honesty, it is illegitimate. For

"it is based, not upon capital, but upon [illegible] and upon credit purchased at an interest of [illegible] per cent. The profits accruing from i[illegible] therefore, evidently surpass this percenta[illegible] they can benefit the merchant, and by [illegible] that they only amount to cent. per cent, we [illegible] understating the question."

Not content with levying its pe[illegible] upon exports and imports, Eastern c[illegible] takes possession of the Governmen[illegible] buys, sells, and re-sells the tithes. O[illegible] all this, say our authors, and "you w[illegible] some idea of the extent to which Tu[illegible] drained of the produce of her labou[illegible] you may even see how great must [illegible] vitality, since she feeds all these [illegible] suckers and yet exists."

A third set of chapters is devo[illegible] Turkey and the Turks; the Turks o[illegible]

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and Country; the Taxes of Turkey; the Tenure of Landed Property; the Government and Administration; the Army and Military Resources; the Policy of Foreign Powers and its Effects; Turkish Reforms and Reformers; Midhat Pasha, the Introducer of the New *Vilayet* system; and the Political Parties of Turkey. Only on the three last topics can we here indicate the views taken, or facts stated, by our authors. The cause of maladministration and ruin in Turkey is, according to them, nothing else than these *Reforms*. The old system was healthy. Every village had complete local autonomy, and every creed the same. No external authority had any right to interfere in the communal matters. The town and country were two separate powers, and Turkey knew no war of classes. The *Vilayet* system of reform caused spurious and unnatural centres of government to arise. Under this system the villagers lost all power, and the *Caza* became the unit of government. In one word, instead of remedying the abuses which grew up under the old system by an effectual control over the Pashas, a new machinery was invented which, under the name of Reform, gave over the deserving and hardworking population into the hands of the Medjlisses, councils composed of Mussulman and Christian usurers. And hence the abuse, fraud, peculation, and infamy which are now a cause, or rather excuse, for a Christian crusade against Turkish misrule.

Midhat Pasha, the originator, or rather introducer of this Vilayet system—which is neither more nor less than a copy of French organisation (for *Vilayet* read Province; for *Sanjak*, Préfecture; for *Caza*, Sous-préfecture)—Midhat Pasha our authors describe as, at least in 1867, "an honest and upright man, and possessed of a quality even more valuable than these, for he was energetic in times when energy seemed to have deserted the governing classes of Turkey to take refuge among the governed." Had Midhat Pasha been allowed to prosecute his scheme of reform a little longer, he might have succeeded, in spite of Constantinople, in bringing about some definite result by means of experiments which he alone could venture to make. But the moment he was removed from the governorship of Bulgaria, the Vilayet of the Danube ceased to be a centre of reforms. He began his career as governor by a serious attack upon brigandage. Then he attempted the great work of secularising Bulgarian education, and teaching something better than the one great truth of the Bulgarian catechism, that above the Sultan is God, and above God is the Czar. But we cannot here even enumerate the reforms attempted by the Gueuzluklu (or spectacled), the Giaour (or infidel), Pasha. Before the end of his reign, our authors affirm that he had begun to see the falsity of that fundamental principle of the Vilayet which prescribes "that all the tribunals, officers, appointments, &c., shall be equally divided between Turks and Rayahs."

As to the Political Parties of Turkey, there is, perhaps, no country in the world where there are so many political parties. Every nationality, and every shade or phantom of a nationality, constitutes itself a party, and is divided, according to the most approved European principles, into various sections—Right, Left, and Centre. But from the party of the Armenians to that of the Bulgarians they are agreed upon no single point, except the one which, thanks to their conscientious agitation, is so constantly repeated in Europe—that Turkey has no future before her, and can hope for nothing save from their magnanimous toleration and assistance. The Turks themselves are divided into two parties—Young Turkey and Old Turkey. But the former, say our authors, is powerless, because it falls back upon the democracy of the Quartier Latin, and seeks no assistance from the strong arms and stout hearts of the Osmanli people. Old Turkey, of which the majority of the members belong to the *Ulema*, and which, unfortunately, numbers a few fanatics in its ranks, is in reality the only party with which the Ministry must needs come to an account. Through this party only, in the opinion of our authors, is there a chance for Turkey. Yet they admit that "unhappily it is more than conservative—it is retrogressive; and though the old state of things may have been in some respects better than the new, it is impossible to return to it."

What is to be said by way of criticism of all this? Few, I believe, who have any considerable personal knowledge of European Turkey, but will admit that, with the exception only of their too-dark portrait of the Bulgarians, our authors give, on the whole, a tolerably truthful representation of facts. Their book, therefore, may be strongly recommended, and particularly to the Philo-Slav and Turcophobist. By no means, however, do I say this because I think that Turkish rule can or ought to be any longer maintained in the European provinces of the Sultan; or because I hope that the perusal of this book will convert to such an opinion. On the contrary, I think that the empire of the Turks in Europe is irretrievably doomed. Not so appear our authors to think. I accept their facts, but not their conclusion. This appears to me to be due to an insufficient consideration of other facts. And I recommend their book, not because I am opposed to the political conclusion of the Philo-Slav and the Turcophobist, but because I think that that conclusion only loses its force when it appears to rest on such exaggerated notions of the good qualities of the Slav, and evil qualities of the Turk, as are shown to be pure illusions by a *Twelve Years' Study of the Eastern Question in Bulgaria.*

J. S. Stuart-Glennie.

Cameos from English History. The Wars of the Roses. By the Author of "The Heir of Redclyffe." Third Series. (London: Macmillan & Co., 1876.)

Cameos are works of art, which may or may not be portraits taken from life; their aim is simply to be artistic and each complete in itself. But the cameos carved by Miss Yonge are quite another matter. Taken in sequence, they form a connected history, the materials of which have evidently been gathered with great care and industry. Indeed, the performance exceeds the promise in the title-page in many ways. Instead of separate scenes we have a consecutive narrative; the subjects are not confined to English history; and the period, instead of being limited to the Wars of the Roses, extends over a whole century to the Diet of Worms in 1521.

For those who care not to be troubled with the authorities on which particular statements rest there could scarcely be a more handy, graphic and complete account of the leading events and characters during those hundred years which closed at the eve of the Reformation. Miss Yonge has taken a comprehensive view of the period, and, though English history is her main subject, she has been careful to relate also some of the most significant passages in the annals of France, Italy and Germany. Apparently she has read all the ordinary sources of information, and with the eye of a novelist she has noted every detail of personal interest. Here and there, perhaps, she might have been a little more critical in separating the chaff from the wheat; but, as regards positive testimony, this does not matter much. In an age like the fifteenth century, where so many things rest on uncertain evidence, there is comparatively little harm in hearing the sum total of what was said, believed or reported, and making simply a general reservation in our own minds for the possibility of error. But it is a pity that Miss Yonge should have mixed up, as she has done occasionally, the surmises of modern writers—sometimes even of novelists—with the positive statements, well or ill founded, of original authorities. There is nothing, for instance, in the genuine sources of history to warrant Lord Lytton's surmise that Edward IV. "had insulted by his attentions" the Earl of Warwick's daughter. As for the speculations about Perkin Warbeck, they began with Lord Bacon, and have been so long incorporated with history that we cannot expect anyone but a really critical historian not to be carried away by them. Yet it is rather curious, at this time of day, to see one of Bacon's wildest conjectures—that Warbeck was an illegitimate son of Edward IV.—treated as if it were the most probable account of his origin, when it has been shown long ago that the suggestion was thrown out to account for something which was not itself a fact, and was due to a total misapprehension by Bacon of a passage in Bernard André.

The repetition of old errors is, however, unavoidable in a work whose aim is to be graphic rather than to be critical. In the elaborate historian we expect to see every statement justified by a reference to authorities; but as it was no part of Miss Yonge's plan to distract the reader with footnotes, neither was it possible for her to weigh accurately all the testimony on which her narrative is based. In some matters, no doubt, she has exercised a judgment of her own, as in discrediting to a certain extent the long catalogue of crimes attributed to Richard III., and the diabolical foresight with which he is supposed to have plotted, as well as executed, the removal of every obstacle to his ambition. But even in such matters it is evident that her opinion is formed second-hand, not entirely from the original testi-

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mony, but mainly from a review of what has been said about it by others. And sometimes modern constitutional theories have contributed to an odd misreading of the facts, as in the case of Richard's office of Protector during the brief reign of Edward V., with regard to which she tells us:—

"In fact, as had been shown in the last minority, there was no use in a king's will. The Parliament held that it had a right to appoint the protectors of an infant prince, and the Government for the time being fell to the Council left by the late king."

Now, the truth is almost the very reverse of what is here implied, for it was strictly in accordance with the will of Edward IV. that Richard was made Protector (at least if Polydore Vergil may be trusted, for the will itself does not exist), and Parliament was not in the least consulted about it. Indeed, in the reign of Edward V. there was no Parliament at all, except on the very last day of his reign, when that informal meeting was held by which his deposition was decreed.

On the other hand, we are indebted to Miss Yonge's diligent reading for preserving to us some interesting scenes often passed by without notice by the grave historian as matters of too slight a nature for his pages. The curious conversations, for instance, that passed between the Duke of Buckingham and his prisoner, Bishop Morton, about the usurpation of Richard III. have probably been regarded by many as imaginary, and have for that reason not been incorporated with history by the generality of modern writers. But we have no doubt they are substantially true; and, if so, they form a really important feature in the story of Buckingham's defection from King Richard; for they were first recorded by Sir Thomas More, who, there can be no doubt, had his information direct from Cardinal Morton himself.

Good contemporary sayings also have been well utilised in the narrative: as, for example, in the following paragraph touching that extraordinary character, Maximilian, King of the Romans:—

"Maximilian never was technically Kaiser, for he never had time or opportunity to obtain the imperial crown from the Pope, of whose misdeeds he was so fully sensible that he used to say it was a proof that Church and State must be upheld by Heaven, since they both went on, with a wicked old miser like Alexander VI. at the head of the one, and a wild Tyrolean huntsman like himself at the head of the other. He had, however, as much power over the German States as if he had been crowned at Rome; and that is not saying much, for, as he said of himself, he was a king of monarchs who never obeyed him but when they chose, while the King of France was a king of asses, who would bear any burthen he chose; the King of Spain a king of men, who obeyed him in what was reasonable; and the King of England a king of angels, who obeyed him willingly and faithfully in what was just and reasonable."

A work which presents the modern reader with matter of this sort helps to create a genuine interest in history, even though it contain a number of casual mistakes from which no histories are altogether free, and popular histories least of all. Those we have observed are not generally serious; but besides some bits of misspelled or misquoted Latin, and some errors in dates, names, and designations, there is in one place a confusion between two different persons of some importance, which it may be as well to point out. At page 232 it is said that "Margaret, the sister of the unfortunate Warwick, was married to Richard de la Pole," and it is added that "this nobleman was the son of Elizabeth Plantagenet, the sister of Edward IV." Now, the husband of Margaret, the Earl of Warwick's sister, was named Sir Richard Pole, and was not a nobleman at all: but Richard de la Pole was not Sir Richard Pole; he was the son of John, Duke of Suffolk, who married Edward IV.'s sister, and he has a very interesting history of his own. Sir Richard Pole, who married "Margaret, the sister of the unfortunate Warwick," was of quite a different family from the De la Poles, and is chiefly remarkable as having been the father of the celebrated Cardinal Pole, who helped Queen Mary to restore the Pope's authority in England.

James Gairdner.

NEW NOVELS.

The New Republic: or, Culture, Faith, and Philosophy in an English Country House. Two Volumes. (London: Chatto & Windus, 1877.)

A Bride from the Rhineland. Three Volumes. (London: Sampson Low & Co., 1877.)

A Little World. By George Manville Fenn. Three Volumes. (London: Henry S. King & Co., 1877.)

The New Republic is a book that is certain to be widely read, but it is not too much to say that it should never have been written, or, at all events, never been published. It is not that the themes proposed are not fit subjects for serious and earnest discussion, but because the aim of the book seems to be, not to arrive at any definite conclusion at all, but merely to serve as a vehicle for exceedingly clever and exact imitations of the style of thinking and speaking of certain living characters. Under a disguise so shallow that it would be an affectation to pretend to be deceived (for even personal descriptions are in many cases given), Prof. Jowett, Mr. Matthew Arnold, Mr. Ruskin, Mr. Pater, Mr. Huxley, and others, form the *dramatis personae*, the scene of the discussion being laid in a luxurious villa near the sea, as unlike an English country-house as can well be imagined. The reality of the meeting is heightened by the presence of ladies: and if the originals of the men are so obviously taken from life, it is not unnatural to conclude that these have also their living prototypes. What shall be said, then, of the taste which assigns to Mrs. Sinclair the *rôle* of assisting the conversation by remarks which are feebly amorous and suggestive, and which makes Lady Ambrose something very like the butt of the party? The action begins on a Saturday evening, when the guests at dinner are bidden to talk of the "Aim of Life;" and this theme is more or less continued throughout. There is also included a service on Sunday in the theatre of the villa, conducted by Dr. Jenkinson, who begins it with a passage from the Koran "which he had once designed to use in Westminster Abbey as the text of a missionary sermon." We are told that "Dr. Jenkinson's Christianity is really a new firm trading under an old name, and trying to purchase the good-will of the former establishment." The sermon is one of the most skilful points of the book, but the details of the surroundings are enough to show how little a philosophical disquisition is its main purport.

"The gallery rested on the heads of nine scantily-draped Muses, who, had they been two less in number, might have passed for the seven deadly sins; round the frieze in high relief reeled a long procession of Fauns and Bacchanals, and half the harem of Olympus sprawled and floated on the same ceiling . . . The curtain displayed Faust on the Brocken with a long plume, dancing with the young witch who could boast no costume at all."

More unpleasant still is the ghastly description of the cemetery where lie the neglected tombs of the old atheist and his mistresses. There seems to be no more definite object in the introduction of these things than there is in the book itself, and altogether its cleverness consists in that which has its outcome in caricature rather than in any sustained work. It is in a much more distinct sense startling; but if a man does not care what he says about God, and has no innate taste to tell him what he ought or ought not to say about man, it is to be expected that he will produce some startling effects.

"Misfortune on misfortune, grief on grief," might have been the motto for the *Bride from the Rhineland*, for surely never did any poor creature undergo a longer series of woes. Sir Arthur Mordaunt, while making a tour on the Rhine, falls in with Verina, the daughter of a poor artist at Rüdisheim, and in the course of a very few days woos and marries her. He brings her to his country-seat in England, and during the year his fancy lasts all goes happily. From the time, however, of the arrival of his mother and sisters to live in the same house, Cinderella's lot was jovial compared with Lady Mordaunt's. There is a conspiracy to discredit her in the eyes of her husband; she is forbidden to choose her own companions; she is openly insulted. Her affections now all turn towards her child, but the child dies; and when another little one comes to her, the care of the baby is taken away from her. Mr. Alford, a diplomat of high standing, staying in the house, gradually wins her confidence by his sympathy, and in the hope of obtaining rest from insult and ill-treatment she flies with him. Mr. Alford provides lodgings for her in London, and then seeks to induce Sir Arthur to apply for a divorce in order that he may marry her; but Sir Arthur is too vindictive for that, and refuses. One morning therefore Verina finds that Mr. Alford, too, has left her, and nothing remains for her but to return to Rüdisheim and die. The story is told simply and well, and we hope to meet the author again, treating of a happier theme. We cannot help adding, too, that Verina's conduct must have been passively aggravating, for it must be difficult to know what

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to do with a lady whose habit is to sit silent for hours in the drawing-room in the presence of others gazing out of the window.

In *A Little World* as in *Sixty per Cent.*, his excellent Christmas story of a few years ago, Mr. Fenn seems to set up Dickens as his model, and to adhere pretty closely to it. Not only does he deal with characters of a low class of life, but he treats them in the same way. There is the same hard work, simplicity, and purity of one type, the same mixture of roguery and humour of the other. The description of D. Wragg and his dwelling, which contained birds, rats, dogs, and live stock of every kind, might have come out of the *Old Curiosity Shop*, and so might the French music-master's daughter with her large head and sentimental heart. The story centres in the fortunes of Jared Pellet, the simple-minded organist and his family, and a very interesting one it is. We should ourselves doubt the popularity of a London church where voluntaries are played between the verses of the hymns, and where the organist is of such an ethereal temperament that he loses himself in his own inspirations, and plays on and on indefinitely. In fact, the episodes of the church and its belongings, such as the vicar and the churchwarden, a tea-dealer, who meet every evening to smoke a pipe and play cribbage, are part of a past age, and do not harmonise with the "through route to Paris *viâ* Newhaven and Dieppe," which also plays a part in the story. In this book, also, there is a very painful account of the sufferings of a child, which might have been much better omitted.

F. M. Alleyne.

CURRENT LITERATURE.

The Prince of Wales's Tour in India, Greece, Egypt, Spain, and Portugal. By W. H. Russell. Illustrated by Sydney P. Hall, M.A. (Sampson Low and Co.) This book is explained, in a preliminary note, to be "a journal or diary kept from day to day, in which the Prince of Wales is the central figure round which all the things, persons, and events mentioned in it revolve." Later on, the Introduction enters into particulars of the origin and objects of the voyage, states the names and duties of the several members of the royal staff, and shows both how favourably the project was in the first instance received in Parliament, and how satisfactorily was arranged and eventually adjusted the whole question of expenditure. Then follow fifteen chapters of narrative, omitting apparently no material occurrence admissible under the principle above enunciated; and commenting, as it were, on an ideal panorama, commencing at Brindisi, and terminating at Jummoo and Calcutta. It may be presumed that an authoritative record of the Indian tour of his Royal Highness was necessary as a kind of recognised formality, or perhaps as an informal supplement to the *Court Circular*. In such case no one could be better qualified to supply the desideratum than the able and experienced chronicler who accompanied the royal party; and he may be congratulated on the successful accomplishment of his task. Nor is the artist to be forgotten, who has contributed so heartily, and, as a rule, so skilfully, in giving vivid and faithful representations of Oriental life and scenery. *Au reste*, the tasteful elegance, or almost regal simplicity, of the volume before us, will at once strike the beholder's eye, and bear ample testimony to the admirable way in which the publisher has performed his important part. As a book of travels it does not show to advantage. There are in it, as might readily have been expected, passages of smart descriptive writing, and one very stirring account of the capture of a wild elephant in Nepál; but it is always evident that the aim is rather to divert and interest than to instruct the reader. This tendency is observed as much in the European section of the record as elsewhere; and the trip to Athens is told with a *naïveté* and young enthusiasm hardly accounted for by the absorption of the writer's individuality in the "we" of the "Royal Party." It is quite understood that the plural pronoun is not to be read "in an editorial sense, or as indicative of any intent to involve the identity of the Prince with that of the gentlemen who accompanied him." There is no ambiguity in the writer's interpretation of his position; and he is not in the habit of expressing his thoughts in any but plain and terse English. But, on the other hand, it is equally clear that there is among the distinguished travellers generally a quota of personal experience incompatible with astonishment at a display of Greek letters on shop-fronts and walls between the harbour of the Piraeus and the Acropolis; or at a difference found to exist between public-school Greek and the language of the modern Spartan or Athenian. In the pages about India, the Oriental reviewer will be fairly disarmed for linguistic criticism by the admission of indifference to, or ignorance of, etymologies. "Akber" (p. 446) might afford to stand, though susceptible of improvement; but the parenthesis which immediately follows ("or Akhbar, or however else his name may be spelt") is another matter altogether, and quite sufficient to account for Hindustani such as "*Shootee* Sowar," "bund *kharo*," "burra *khana*," "*pulwan*," "*deko*," and "*Ghole* Mahomed." We italicise the impossible, not simply the inaccurate, spelling. Perhaps Mr. Carmichael is responsible for "Sneed Bucht *alias* Peary Sahib" (p. 287)? However, all this is comparatively trivial if the demand be, as we take it to be, for a faithful record of events. The great drawback to be contended with is the fact of prior publication in the columns of the daily press. Not only Dr. Russell, but other "correspondents," have long since given to the world the staple of the information here printed; and the British public is familiar with most of the minor details, even to the likeness observed between a native Rája and Mr. Buckstone. That the author of the handsome volume under notice should be *facile princeps* of the chroniclers of the Royal visit to India is naturally attributable, in a great measure, to his position on the staff of his Royal Highness the Prince; but few will deny him a further claim to be *the* historian, *par excellence*, of the occasion. In the stirring narratives of the Crimean campaign and Indian mutinies, told from the seat of war, and written, as it were, amid the sounds of drum and fife at one time, and shot and shell at another, the aptitude and ability displayed were such as to ensure, at least, the renewed exercise of that descriptive power which belongs essentially to the individual narrator, and must now charm and attract the reader of the Prince of Wales's interesting and exceptional tour in the East.

Examination Questions on Physical, Industrial, and Political Geography, by E. Dalton (London: Relfe Brothers), may be found useful by teachers, and many of the questions are well adapted to fulfil the author's design of stimulating thought and research in the student. They are arranged in 130 lessons, of about half-a-dozen questions in each, but these are in no way graduated from simpler to more difficult as they proceed. Nor is there any apparent sequence in the questions, which hop about from one branch subject to another continually. From (7) "What extent of area do the waters of the Pacific cover?" there is a sudden and unnecessarily perplexing transition to (8) "Name the countries which produce almonds?" Or from (257) "Classify clouds?" to (258) "What do we import from Chile?"

The Cradle of the Blue Nile: a Visit to the Court of King John of Ethiopia, by E. A. de Cosson, F.R.G.S., 2 vols. (John Murray), is a most entertaining narrative of a wide round of travel through Abyssinia, and thence across the desert to the Nile, to Khartum, and back to the Red Sea, by Berber and Suakin. The expedition was undertaken mainly for the purposes of sport and shooting, and there is no lack of adventures, not only among the hippopotami of Lake Tzana, and the leopards of the Abyssinian woods, but also with the wild people of the mountains and unsettled frontier districts. Mr. de Cosson's account of the character of the ruler of Abyssinia, of the political condition of the great plateau, and of the state of the debateable lands on its north-western borders, over which the Egyptians are gradually encroaching, is particularly valuable at the present time. He represents fully and fairly the Abyssinian view of these disputes, and it is impossible not to agree with him that the border raids made by the Mohammedans, which Egypt professes to deplore in such a long-suffering tone, must be rather profitable than otherwise to that country, since each of them has been followed by fresh annexation of territory formerly Abyssinian. He has given a great deal of attention to the present state of slavery in Abyssinia and Nubia, and deserves credit for having obtained a written promise from King John to abolish slavery throughout his dominions. It scarcely agrees with the Khedive's professed desire to abolish slavery, that this traveller should have found a slave-market flourishing openly at Galabat, a town garrisoned by Egyptian troops, or that in 1875, some years after Sir Samuel Baker had been sent to put down slavery in the Egyptian Soudan, his Highness's own steamers should be employed in transporting slaves from the Soudan across the Red Sea to the markets of Arabia.

Trading Life in Western and Central Africa, by John Whitford, F.R.G.S. (Liverpool: *Porcupine* Office), is a series of pleasant gossiping letters describing life on the West African coast, all round from Sierra Leone to the Gold Coast and the Congo, written after twenty years' residence and passage to and fro along this margin of the continent, and containing many most graphic sketches of men and manners, of natives, traders and missionaries. The author also takes us with him in a trading venture up the river Niger for several hundred miles, beyond the confluence of the Binue, to where the trade from the Mediterranean sea-board meets that of the great river. But a few years have elapsed since the development of traffic on this great artery of the Soudan began in earnest, and now a small fleet of trading steamers of light draught runs regularly back and forward to the factories as far as the confluence of the Binue during nine months of the year, passing to higher points during the flooding of the river. Commerce, indeed, seems to be advancing with rapid strides all along the West African coast, though at the cost of many European lives. Mr. Whitford indulges a hope that black men, educated by the zealous missionaries, will in time take the place of Europeans on this fever-stricken border, and entertains the most hopeful view of the future of Africa.

"Bleak northern countries," he says, "overflowing with genius and skilled labour, able to fashion rough material from anywhere into useful commodities, giving comfort and enjoyment to the whole world, lack that which Africa is able to yield. Africa requires unlimited supplies from our industrial districts. She opens out her arms for everything that we can manufacture, and will return kind for kind; and she beginning to play her part in the history of the world, which will not only enrich, but astound succeeding generations."

Dottings round the Circle. By Benjamin P.

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Curtis. (Boston: James Osgood.) This is the published diary of a young American gentleman who went round the world between June 30, 1875, and June 5, 1876. It is a simple statement of facts, free from all reflections or crudely-expressed opinions. And in this respect we feel that it contrasts favourably with some books of the same kind, in which authors seem to think that a rapid journey gives them a right to lay down the law upon all sorts of topics, about which their very cursory acquaintance makes their opinion almost worthless. Mr. Curtis writes at any rate with modesty and reticence. We could wish that he had given us more details about some of the temples which he visited in Japan and China, instead of recording details of the Indian Mutiny and of the Prince of Wales's visit to India. He seems specially struck with the poverty of the American consulates, and hopes that something will be done to remedy this, and to enable America to be adequately represented in foreign countries.

The Country of Baloochistan, its Geography, Topography, Ethnology, and History. With a Map, &c. By A. W. Hughes, F.R.G.S. (George Bell and Sons.) A good monograph on Baluchistan has for long been a desideratum, and might have been made very interesting, but Mr. Hughes is not an attractive writer, and it is to be regretted that he did not postpone the completion of his book until after the publication of the two elaborate volumes which were issued a few months ago by the Persian Boundary Commission. These volumes have added so much to our knowledge of Baluchistan that the compilation by Mr. Hughes requires already, in part, to be done over again. Another defect is that he has fallen between the two stools of producing a readable volume and a geographical and statistical account of the country. This work is certainly not very readable in the usual literary sense, and will be rather a weariness, except to those who have some very special interest in the country. On the other hand it fails in arrangement and convenience of reference as a geographical and statistical compendium, is deficient in various matters, and presents not a few details which either rest on doubtful authority or are now of no value. Nevertheless, in the present state of our literature on the subject, the volume is of considerable value, and its map is a fair one.

A Winter in the City of Pleasure. By Florence K. Berger. (R. Bentley and Son.) *A Winter in the City of Pleasure* needs its secondary title of *Life on the Lower Danube* to give a clue to the locality intended, and to let the reader know that it is neither Paris nor Vienna, but Bucharest. The word *Pleasure* must be taken as standing, not for the French *luxe*, but for *luxure*, as the writer intends to imply that the special characteristic of Bucharest is general dissoluteness and laxity of morals, such as might fairly be expected from an idle and illiterate aristocracy, accustomed to lavish on merely physical indulgence the precarious incomes either wrung from an over-taxed and downtrodden peasantry, still in practical serfdom, or derived from the yet more uncertain salaries of official employment under a bankrupt Government. The sketches of which the book is made up exhibit a fair capacity for seizing such externals as can be wrought into pictures, but no great power of penetrating below the surface; and the ambiguity of the author's forename makes it doubtful whether the book is from a man's or a woman's pen, though the tone and point of view suggest the former as the more probable, or, at any rate, the less unsatisfactory, conjecture. It is a book to take up for a couple of hours' amusement, not to study for solid information; but the capitalist may gather some useful warnings from the chapter on "Finances," which tells not only of an insolvent Treasury, and an increasing debt, but of a soil exhausted by centuries of barbarous agriculture, and incapable of recovery without heavy and scientific expenditure; while the student of literature who has not yet made acquaintance with Roumanian poetry will find at the close of the volume an interesting selection of the national *Doïne*.

NOTES AND NEWS.

The series of manuals on Non-Christian Religious Systems being prepared under the direction of the Committee of General Literature and Education appointed by the Society for Promoting Christian Knowledge is approaching completion, and will very shortly be published. An interesting part of Prof. Monier Williams's *Handbook of Hinduism* will be a very full account of existing Hinduism derived from his late tours in India; while Mr. Stobart, the President of the Martinière College at Lucknow, will in the *Handbook of Islamism* discuss the effect of Muhammadanism on national and moral progress. Mr. T. W. Rhys Davids will contribute the volume on *Buddhism*, and the Rev. H. Rowley, formerly of the Universities Mission in Africa, will give a detailed account of the present beliefs of the central African tribes as far as they have as yet been ascertained. As the series will be published at a very low price, it ought to do much towards meeting the growing demand of the public generally for trustworthy accounts of these widely-extended systems of belief.

Messrs. Longmans will shortly issue *The Bath Thermal Waters: Historical, Social, and Medical*, by John Kent Spender, M.D. Lond. The literature of the Bath Waters commences in the sixteenth century, with Dr. William Turner, who published a folio volume entitled *A Booke of the Natures and Properties, as well of the Bathes in England as of other Bathes in Germanye and Italye*, &c., in 1562, and contains many works of great merit. There will be an appendix, on "The Climate of Bath," by the Rev. L. Blomefield.

Messrs. Macmillan and Co. will publish this week a second and revised edition of Lord George Campbell's *Log-Letters from the "Challenger."* The author has made many slight corrections and improvements throughout the book, and has rewritten the concluding chapter, which describes the scientific results of the expedition.

Mr. James Dewar, Jacksonian Professor of Natural Experimental Philosophy in the University of Cambridge, has been elected Fullerian Professor of Chemistry at the Royal Institution in the room of Dr. Gladstone, resigned.

In the sixth number of the *American Library Journal*, Mr. Pendleton continues his useful hints to the founders of town and village libraries. He adverts strongly on the frequent incompetence of those persons to whom the purchase of books is entrusted, and names works which will serve as guides to a proper selection. He would seek to lead the public taste (rather than blindly follow it) by limiting the supply of novels, and brings forward proofs of the success which has attended such endeavours. Mr. Cutter has no difficulty in refuting a recent foolish attack on classified cataloguing. The miscellaneous contents are, as usual, full of interesting and serviceable information.

Miss Betham-Edwards's novel, *The Sylvestres*, is to appear shortly in a popular English edition, and also in a French translation. *Felicia* will appear soon in a German translation, keeping to the text of the recent revised edition published in one volume by Messrs. Chatto and Windus.

We are glad to hear that Mr. Tennyson altogether objects to the casual opinion he gave Mr. Teetgen that Shakspere's hand was in the play of *Edward III.* being considered as his deliberate judgment on the question. Not having read the play till Mr. Teetgen brought it under his notice, and then being struck by the power of parts of it, and somewhat carried away by Mr. Teetgen's enthusiasm, Mr. Tennyson wrote hastily his first impression on the play, and that only. This was naturally that the strong hand in part of the play was Shakspere's; and it has been entertained by dozens of readers who have afterwards seen reason to give up their first impression.

We should scarcely have thought there was room for another edition of *The First Prayer-Book of Edward VI.*, so many editions of it have appeared since the late Dr. Cardwell first published his valuable volume containing the two Prayer-Books of 1549 and 1552 in parallel columns. Since that time (1838) people have had ample opportunity, not only of comparing the two texts together, but of becoming acquainted with the successive important changes introduced in the reigns of Elizabeth and James I., and, above all, of the alterations and additions made after the restoration of Charles II. No one would have any excuse to allege now for making the ridiculous mistake made by Archbishop Lawrence in his Bampton Lectures of 1809, that the Second Prayer-Book of 1552 was in all essential points at one with the present Prayer-Book of the Church of England. But little as this new edition, published at Oxford by Mr. Parker, seems to us to have been wanted, we gladly welcome a volume which has been beautifully got up and is arranged on an entirely new plan. The First Prayer-Book occupies the upper half of the page and below it is printed in smaller type every variation from it as occurring in the book of 1552, as well as those of Elizabeth's reign, and the Prayer-Book which followed the Hampton Court Conference, those of Laud's Scotch Liturgy of 1637, and the Prayer-Book as it now stands printed from the standard copy of 1662. To add to all these we have a synoptical view of the *Order of Holy Communion of* 1548, designated by the letters O. H. C., which was the first tentative process of the reign in the way of gradually accustoming people's minds to an altered service. What is chiefly new and may probably be useful is the Concordance and Index to the Rubrics, in which may be seen at a glance the points in which all or certain of the six books agree or differ. The work seems very completely and elaborately executed, but we venture to doubt the advantage of the system of arrangement adopted. The arrangement in parallel columns seems to us preferable. The editor promises a companion volume which will contain some account of the several revisions, &c. His name is not given, but judging from the style of this volume we should suppose he was well qualified for the task. Thus far we had written before receiving the new volume, which is got up in the same form, and is entitled *An Introduction to the Revisions of the Book of Common Prayer*. We can only say now that it more than justifies our expectation, and that we shall take an early opportunity of giving it a more extended notice.

At a recent meeting of the Cambridge Philological Society, Mr. Skeat noticed numerous resemblances between English and Sanskrit, many which were the following:—

"The Skt. *bhakti*, worship, service, is cognate with Goth. *bahti* in the compound Goth. *andbahti*, service, which is the German *amt*. Our word *ambassador* is from the same source. The Old English *bale* in *bale-fire* means a flame, a burning. Compare Skt. *bhala*, lustre, from *bhá*, to shine. *Ban*, *Abandon*, are from the same root as *fame*, Lat. *fama*. Compare Skt. *bhásh*, to speak. To *bang* is Scandinavian. Compare Skt. *bhanj*, to split, break, destroy. *Bang*, the name of a narcotic drug, is related to Skt. *bhangá*, hemp; this has long been known. *Bare* seems to have meant originally, evident, apparent; compare Skt. *bhás*, to shine, to appear. *Berry* is an edible fruit; compare Skt. *bhas*, to eat. The Gothic form of *berry* is *bas*. To *be* is Skt. *bhú*, to exist. A *bear* is called, in Sanskrit, *bhalla*. To *bear* is, in Skt., *bhar*: from the same root are *birth*, *burden*, a thing carried; *bier*, a frame for carrying; *bairn*, a child. The Skt. *bhábru*, a large ichneumon, agrees with Eng. *beaver*. The words *better*, *best*, are from a Gothic root, *bat*, good. Compare Skt. *bhadra*, excellent; and the verb *bhand*, to be fortunate. Our *bid*, to command, A.-S.

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bædan, is really a causal verb. Similarly Skt. *bhodaya* is to inform, to make to know; from *bhud*, to understand. Our *bite*, Lat. *findere*, to cleave, is, in Sanskrit, *bhid*, to cleave. *Bind* is Skt. *bandh*, to bind; a *band* is Skt. *bandha*, a band. The Skt. *bhûrja* is our tree called the *birch*. *Blink* meant, originally, to twinkle, as in Swedish *blinka*. The Skt. form is *bhrâj*, to shine. Skt. *bandha*, the body, is our *body*. Skt, *budhna*, the root of a tree, is A.-S. *botm*, now spelt *bottom*; from the same root we have, through the Latin, *fundamental* and *foundation*. To *bow* or bend is Skt. *bhuj*. To *break* is Skt. *bhañj*, supposed to have been originally *bhranj*; from the same root are *fragile* and *fragment*. *Bright* may be compared with Skt. *bhrâj*, to shine; whence also our *flame*, a Latin form; and *blink*, a Scandinavian form; also *bleach* and *bleak*. *Brim* is compared by Max Müller with Skt. *bhram*, to whirl; so too *broom* and *bramble*. *Brook* originally meant to enjoy, Lat. *frui*. Compare Skt. *bhuj*, to enjoy, for *bhruj*. *Brother* is Skt. *bhrâtri*; *brow* is *bhrû*; *cook* is *pach*, Greek *πέπτειν*; *fallow*, grayish, is Skt. *palita*, gray; *feed* goes with Skt. *pâ*, to cherish; *fern* is Skt. *parna*, a feather; &c."

A NEW literary journal has appeared in Florence under the title of *I Nuovi Goliardi*. It professes to be an organ of intellectual liberalism, and appeals to the rising students of the Italian Universities. Its name is borrowed from the "Goliardi," or wandering students, of the early Middle Ages, who were precursors of the Renaissance in their opposition to the prevailing asceticism and the narrow teaching of the schools. The first article, by Signor Straccali, gives an interesting account of these "Goliardi" as far as they can be made out from the scanty mentions of them in contemporary writers. The magazine is chiefly literary and historical. It begins with articles on Dante and Boccaccio, without which no Italian periodical would seem to be complete; the article on Dante, however, which treats of the realism of the "Divina Commedia," is above the average of Dante articles. The Academic interest is represented, in this number of the *Goliardi*, by a *résumé* of a course of lectures on the sources of the Homeric poems, by Prof. Comparetti. On the whole, the magazine is lively and promises well.

MDME. D'AGOULT (Daniel Stern) has left some Memoirs, which will be published very shortly.

M. ANTOINE-AUGUSTE COURNOT, who has just died in Paris at the age of seventy-six, was one of the most original thinkers whom the University of France has ever produced. He certainly was not formed in the school of M. Cousin and his disciples. He had been engaged in scientific studies, and was professor of mathematics before he was rector and afterwards inspector. He pursued through life the application of the exact sciences to philosophical, social, and economical questions. His most important work, the *Traité de l'Enchaînement des Idées fondamentales dans les sciences et dans l'histoire* (1861), shows rare vigour of thought, and a boldness and independence which will ensure him a lasting place in the history of philosophy in the nineteenth century. It was this boldness undoubtedly as much as his modesty which caused him to be left in the shade so long as M. Cousin's school was dominant. He was, however, about to be elected member of the Academy of Moral Sciences, in the place of M. Lélut, but died before this tardy act of justice could be done him.

THE current number of the *Geological Magazine* contains an obituary notice of Dr. J. S. Bowerbank, of St. Leonards-on-Sea, who died on the 8th of last month, in the eightieth year of his age. Although actively engaged in business during the greater part of his life, he worked ardently at scientific pursuits, and was well known to geologists by his valuable writings on the Fossil Fruits of the London Clay and on the structure of Fossil Sponges. Dr. Bowerbank was one of the original members of the "London Clay Club," founded about forty years ago. But he is best known as the founder and president of the Palaeontographical Society, which originated in a suggestion made by him in 1847, and still retains no ordinary measure of vitality.

MESSRS. CHAPMAN AND HALL announce for immediate publication a second series of critical Miscellanies by Mr. John Morley. The volume will include his Essays on Turgot, Robespierre, Mr. Mill, and other subjects. A second edition of Mr. Morley's *Essays on Compromise* is also in the press.

NOTES OF TRAVEL.

A VOLUME entitled *L'Afrique Centrale: Etude sur les produits commerciaux* (with a map), by M. Bernardin, has just been issued from the press of Annoot-Braeckman at Ghent.

FOR the fourth part of the *Mittheilungen* Dr. Petermann has prepared a splendid chart of the basin of the Pacific, showing, by means of contour lines and shades of colour, the form of the bed of this region of the ocean as far as it has been made known by the various coast-surveys, and especially by the soundings taken in the United States *Tuscarora* expedition (1873–76), by the *Challenger* (1874–76), and by the German exploring-ship *Gazelle* (1875–76). The perfectly new and remarkable features shown in this chart, which is the very first attempt that has ever been made to represent the form of this part of the sea-bed, will not fail to have an intense interest for students of every branch of natural history. A region of profound depth, which has been named the "Tuscarora Deeps," appears in the north-western part of the ocean bed, having its northern descent close along the shores of Japan and the Aleutian Islands; in mid ocean the submarine ridges, of which the coral islets of Polynesia are the summits, stand out in relief; marking the great area of submerged land, and in the south-west the submarine plateau which unites Australia with Papua and New Zealand rises to view for the first time. A valuable historical retrospect of all the soundings and estimates of depths which have been made in the Pacific up to the present time accompanies the chart.

IN his notes on the geographical movements of the past month Dr. Behm says that Dr. Nachtigal's offer to the Berlin Geographical Society to take up the work of exploration in West Africa in place of the late Eduard Mohr has met with great opposition on the part of his friends. It is true that Germany could not send out any man better qualified for the work of opening up Equatorial Africa, but the West African climate deserves its bad name too well, and Dr. Nachtigal's life is too valuable to the cause of African exploration to be lightly risked in it. In any case it is most desirable that he should remain in Europe until he has fully worked out the apparently inexhaustible material gathered in the course of his former great explorations.

THE African Association of Berlin has received news from Dr. Bary, who was on the point of leaving Rhat in December last, to penetrate into the mountain region of Ahaggar in the Tuareg country of the central Sahara. The hostilities between the tribes inhabiting that country, which prevented M. Largeau from entering it, have now ceased, so that there is good hope that Dr. Bary will be able to carry out the intention of his journey, which is mainly that of studying the geological character of the plateau.

To the latest number of the *Bulletin* of the Paris Geographical Society L'abbé Desgodins communicates a very valuable itinerary and sketch map of the country along the Lantsankiang, the borderland between Tibet and Yunnan in Western China.

THE newly published *Abstract of the Reports of the Surveys and of other Geographical Operations in India* for 1874–75 (Allen and Co.) brings before us in an interesting way the rapid advances that are being made year by year to an exact knowledge of every part of the great Indian empire, its geology, topography, and meteorology. To the re-organisation of the Indian Marine Surveys we have already referred; it will give an idea of the progress that is being made in the Topographical Survey of India if we note that not less than 21,731 square miles of country were mapped during the season. The Statistical Survey of India, organised under the direction of Dr. W. W. Hunter, has now been in progress for upwards of five years, and the accounts of the different presidencies and provinces have so far approached to completion as to have enabled the new *Imperial Gazetteer* of India to be begun on February 1, 1877. Among the maps recently prepared by the Geographical Department of the India Office in London may be noted a very important map of the northern frontier of Khorassan drawn from a manuscript map by Captain the Hon. G. C. Napier, based on Major St. John's great map of Persia. A new map of Afghanistan in twenty sheets is now being compiled by Major C. W. Wilson, R.E., from all available materials for the India Office.

WE have received a copy of the fourth edition of Mr. T. B. Glanville's very excellent little *Guide to South Africa* (Cape Town: Webster), the condensed and accurate information in which has been brought down to the latest date.

ARCTIC matters take the leading place in the *Geographical Magazine* for April. The exceedingly interesting journals of the sledge parties in the late expedition are discussed by an old Arctic officer, and in another paper, entitled "The Moral Scurvy," the unjust and virulent attacks which have been made on Captain Nares, in his conduct of the expedition, are ably refuted. Colonel G. E. Church contributes a valuable paper on the River Purûs, one of the large tributaries of the Amazon, contrasting its capabilities as an avenue for Bolivian commerce with the great Madeira river, to which it runs parallel. This is accompanied by a reproduction of a new and most important Brazilian manuscript map of the region surrounding these rivers.

WE are requested to state that the departure of the ship chartered by the "Société des Voyages d'Etudes autour du Monde" has been fixed for June 30 next.

CAPTAIN BURNABY has been heard of again, this time from Hoy in Persia. His letter, which will appear in *Mayfair* of next week, furnishes some interesting particulars of how Russia is likely to act in that part of the world in the now too probable event of a declaration of war against Turkey.

CAPTAIN HENRY TROTTER, R.E., will read a paper on May 14, before the Geographical Society, describing the regions beyond the Himalayas lately traversed by himself and by various native *employés* of the Indian Trigonometrical Survey.

MAGAZINES AND REVIEWS.

THE *North American Review* (Boston: J. R. Osgood) contains several noticeable articles in its March-April number. Richard Grant White has made the late William Henry Seward's autobiography, interrupted as it was by his death, the theme of a rehabilitation which is both able and earnest. It claims for the sometime Secretary of State under President Lincoln a great singleness, simplicity, and consistency of soul, and a frankness and honesty subordinated to a statesmanlike reserve, and accounts him to have been for more than thirty years a power in the land for whose greatness and prosperity he did so much. His ambition to be a lawyer and judge, arising from a love of justice and a judicial bias, though not a judicial aptitude, was so overruled that he became, like many such men in the United States, a great

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political leader out of a local lawyer and counsel. His academic studies and teachers fostered liberal views of his average countrymen's fitness for political power, and led him to welcome the immigrant to civil rights. Most decided in his hatred to slavery, he withheld from Abolitionism, and yet never curried favour with the slave-owners. In the unpopularity thus incurred he never lost his temper, and when in 1860 he saw the crown of his life petulantly snatched from him by a former friend and given to an obscure rival, he was patriotic enough, after an interval, to take office under that rival at the beginning of the Civil War and retain it until the peace. Dr. Osgood gives a striking sketch of the remarkable religious thinker whose second centenary has this year been commemorated by a monument at the Hague, and points the strong contrast between the man Spinoza and his position and times, describing the character of his thought and nature of his influence. In illustration he introduces episodically Auerbach's remarkable romance, the *Life of a Thinker*, and concludes that, though Spinoza cannot rank among the Church's saints, "alike by his light and darkness he has rebuked Atheism and won not a few gifted souls to a faith better than his own." Ralph Waldo Emerson's paper on "Demonology" is subtle, curious, and weighty—best of all, down upon the spirit-rappers; and the account of the English Arctic Expedition, by C. P. Daly, tells the now oft-told tale with creditable judgment as to its leading features.

The *International Review* (New York and Boston) has a sound article on "Safety in Dwellings and Public Buildings," wherein we learn "that floor-timbers laid on plaster or cement are practically incombustible, and so long as we have such materials for general use, we have but ourselves to thank for the enormous aggregate of our annual losses by fire." Prof. Karl M. Thorden throws light on the venerable university of Upsala, which, established in 1477, the same year as Tübingen, occupies the tenth place among such as are of Imperial founding and complete organisation of faculties and departments, and the fifth as regards number of professors and students. If Upsala cannot successfully establish the identity which Olaf Rudbek, an eminent Swedish scientist, claimed for it with the veritable Eden, a perusal of these pages will prove it a happy and busy resort of scholars and students, though it is probably time that the mediaeval ceremonies at *Depositions* of freshmen and "May Carnivals" should be abolished. An able sketch of two Norse Sagas, the Burnt Njal and Gisli the outlaw, translated by Dr. Dasent, evinces the progress which Norse history and Saga civilisation are making under an increasing number of Scandinavian scholars and students. Here we have these sagas set before us, with enough admixture of romance, and without being clad in an affectedly mediaeval dress, and the survival of Pagan superstitions and customs alongside of—only by degrees blending with—Christian adaptations, as in the customs of Yule and Christmas, Thor's hammer and Christ's cross. Both this article and another on "James Russell Lowell as a Literary Critic," by Ray Palmer, are of a high order, and the latter is a distinct addition to the scanty data of materials for modern criticism. A pleasant sonnet of Charles Tennyson Turner carries us, in "Two Past Ages," back—albeit in fancy only—to Georgian and Roman *Bath*.

The *Fortnightly Review* for April exhibits Mr. Anthony Trollope in the field which he has once at least before exchanged for that of fiction, Roman Literature. Having written a sketch of Julius Caesar for Blackwood's *Ancient Classics*, he now appears the champion of Cicero as a politician and patriot. Passing in review his action in the trial of Verres, in Catiline's conspiracy, and his final struggle with Antony, he succeeds in overshadowing with the merit of these his acknowledged vanity, and attempts the difficult task of answering the eminent writers whose practice of late has been "to *belittle* Cicero." Sir John Lubbock contributes a lecture on "Relations between Plants and Insects" of great interest, of which the first part discourses on the action of insects on plants, in fertilisation and cross-fertilisation, and the true function of honey to attract insects; while the second deals with that of plants on insects, and contains some very curious illustrations of "protective resemblance" in the latter to the former. Mr. G. A. Simcox impartially discusses Harriet Martineau's singular autobiography, describing her early tales as "provincial imitations of Miss Edgeworth and Miss Austen with a strong flavour of a tract," and dwelling at length on her resort to mesmerism and its consequences with reference to her religious opinions. Another very remarkable article, "On Stimulants," by Dr. Burney Yeo, is calculated to correct current notions in reference to alcohol, which, in moderate doses, is shown to be almost wholly consumed within the body, and, being a food, increases bodily weight and prolongs life, on insufficient diet. A glass of hot spirits *does* increase the power of resistance to cold, because it prevents an injurious impression on the peripheral nerves, and, in moderation, helps the human machine "for a spurt" at times of hard work, though for continued support of muscular energy alcohol is best combined with meat-extract, meat-soup, tea, coffee, or milk.

In the *Cornhill Magazine* the new instalment of "Erema" introduces us to a new friend of that interestingly resolute damsel, a Mr. Shovelin, whose name might avouch his calling as a banker, but whose friendship proves to be shortlived, as he dies within the limits of this number. A paper on Sicilian Folksongs parallels Herrick's "Gather ye Rosebuds!" out of Sicilian peasant songs, illustrates the popular "Canzuni," and finds a family likeness between the lullabys and nurses' nonsense which soothe the Sicilian baby and those which hush his English contemporary. H. G. H. finds the *rationale* of mythology in the Interaction of Imagination and Reason, six theories for which union are considered, and admitted to be all and each serviceable in their places—the historic, physical, poetical, allegorical, etymological, and aetiological (or explanatory) theories. The directions in which each can be most usefully applied are afterwards indicated. By the way, what would Mr. Silvan Evans say to the statement that "a Welsh spirit resident at Van, in Carmarthenshire, is propitiated with bread and cheese"? In an article on Charles Kingsley the author of *Hours in a Library* ranks him "among the second order of intellects," the spreaders, not originators, of fruitful ideas, and denies that he was so much a philosopher as a poet. "He had a genuine vein of poetry—that is, of really noble feeling;" and his poetry possessed, if not the highest merit, that rarest in the present day, fervour and originality. All his prose and poetry alike evince his belief in the hallowing influence of man's love for woman as the greatest force that works for individual or social good. Of the novels the critic's survey is more qualified, though Kingsley's appreciation of Nature is allowed to have been true and healthy to the end.

In *Macmillan* the Rev. W. Barnes defends the suspected genuineness of the Frisian *Oera Linda Book*. We hope to review shortly the latest contribution to the literature of this subject. Mr. Francis T. Palgrave contributes an essay on Robert Herrick, designed for prefixing to an edition of that sweet Elizabethan lyrist, which points out his choice of Ben Jonson as his model, and the advantage of that model's deliberateness and check on fancy in putting the curb on his imitator's roaming vein. He suggests, however, that Herrick's effortless grace and volatile ease and airy facility are the results of conscious labour, perfect freedom begotten of perfect art, and regards his mastery both over Nature and over Art as clearly assigning him the first place as a lyrical poet in the interval between Henry V. and a hundred years since. Other notable articles are that on the perfect acting of Shakspere in the provincial town of Meiningen, and a short but bright description of the ceremonial of the Dove of Holy Saturday at Florence, told by Mrs. Ross with an hereditary charm of style.

Blackwood this month commences with an elaborate survey of the French army in 1877, by the same pen which discussed the same subject in 1875, the upshot being to establish two important points, the earnest desire of France for peace, and her capacity to efficiently protect herself should Germany attempt to crush her up. A pleasant paper on Crete by a recent military visitor refers his interest in that island to its importance, along with Egypt, to England, in the event of any breaking-up of the Ottoman Empire, by way of keeping out rival powers. Its products, traditions, and antiquities, as well as its sufferings under various rules, are passed in review, the worst and hardest of its masters being shown to be the Venetians and their successors, the Turks. A prospect of security and confidence has recently dawned on the Christians (who number 200,000 out of a population of 260,000) in the advent of Reouf Pasha, of whom the writer gives so favourable an impression that one should be afraid of his removal. Miss Martineau's Autobiography is discussed at some length, and fairly, though without sympathy. Besides the novels and a short smart tale, *Blackwood* has three or four bright versions of Heine, by Theodore Martin.

To this month's *Fraser* Mrs. Ross contributes a charming article on "The Popular Songs of Tuscany" with the music, and sprightly versions in English, of which the Neapolitan "Woodpigeon, woodpigeon" and the romantic "Queen of the Desert" are the most memorable, though there is shrewd humour in the comic samples. A sketch of the "Moral Treatment of the Insane," by Ellice Hopkins, deserves careful perusal, as also does "An Apology for the Competitive System;" and philologists will be interested in Mr. Isaac Taylor's remarks on Mr. Francis Newman's "Etruscan Interpretations." There is, however, more general literary interest in the paper of Mr. Hamilton on "Quarter Sessions during the Civil War," which teems with curious records of the fugitive and intermittent Court of Quarter Sessions in Devonshire from 1642 to 1646, now held at Crediton, now at Topsham, now again at Exeter, and in 1645, when Fairfax, Cromwell, and Waller were driving the Royalists through Devon and Cornwall, *nowhere*. The tone of these records is almost invariably loyal; indeed, till three weeks before the king's execution, sessions and all public business were held in the king's name and authority. Among the curiosities found in the records is the epithet, "Whither-witted," applied to a Puritanic clergyman, an etymological find, "even if spelt wither, weather, wether, or whether;" also an Amazonian virago, Lady Elizabeth Martyn, of Oxton, who rescued a rebel of her own sex, and beat the constables. Even more interesting is Mr. Elliot Browne's study of the Shakspere country, "Master Robert Shallow," which shows the realism of the details we get in the fifth act of *Henry IV.* and *The Merry Wives of Windsor* of provincial Gloucestershire life, where it borders on Warwickshire. "A walk," says the writer, "through Circencester on a market-day will show Slenders and Simples by the dozen. . . . And Shallow is least altered, perhaps, of all. He may travel to Quarter Sessions by G. W. express, and get the *Times* to breakfast, but he is still Shallow."

In *Temple Bar* will be found this month an ample measure of lively, readable biography, in addition to the two continued novels. A loving, but rather Anacreontic, hand sketches *con amore* the country-bred lad of Picardy, the sometime response-murdering chorister, the ever-amiable Bohemian of the Boulevards, the simple national poet of French peers and people, Béranger. He is pronounced most like to Ovid in his verse,

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phrase, and convivial instincts, though we should doubt whether he was ever so lachrymose as Ovid in exile, or so aristocratic in his loves. A paper on our "Old Actors" gives us Charles Mayne Young's serene and honourable career as a counterpart presentment to poor Edmund Kean's tale as told in the February number. Another gives a brief but interesting account of the career, captivations, and conquests of Adrienne Lecouvreur, the brilliant French *tragédienne* of the seventeenth century, who was instructed in her art by the grammarian Dumarsais, and by the poet Voltaire. Among her lovers were the famous Lord Peterborough and the Maréchal de Saxe, to a rival in whose affections, the Duchesse de Bouillon, her sudden death was popularly ascribed. Beside these there is a careful biography of Maria Theresa, Empress-Queen of Austria, and a good sketch of "Tarasp in the Lower Engadine." The *Gentleman's Magazine* is again in the ascendant. Mr. Arthur Oust proves by his sketch of a successful climb of the "Matterhorn without Guides" that "if elderly gentlemen with umbrellas will gamble for their lives on insecure places like glaciers, it is not mountaineering that is in fault." Mr. M. J. Walhouse has naturally less success in mounting the heights of ancient lyric song in his versions of the nine Greek lyric poets, after Milman, Edwin Arnold, and others; but Lord De Mauley's estimate of the "Climate of Great Britain," Mr. Barton Baker's account of "A Royal Trio of the Last Century"—George II., his Queen, and his incompatible son, Frederick, Prince of Wales—and an examination of "Some Savage Proverbs," by A. J. Farrar (in which Captain Burton's samples of the wit and wisdom of West Africa are favourably contrasted with European and Christian maxims), are, if nothing new, just such well-prepared *réchauffés* as will enhance the rising fortunes of this long-established favourite. In *Belgravia* Mrs. Lovett Cameron's "Juliet" is prettily and satisfactorily concluded: and "Four Great Theatrical Successes" represent with commendable research into biography the careers of David Garrick, Sarah Siddons, Henry West Betty (the young Roscius), and Edmund Kean. In "Comets as Portents," Mr. R. A. Proctor "sweeps the heavens" of history for the famous comets which have frightened the nations in ancient and modern times, with a scientific mastery of his subject. More amusing, if not so stirring, is Mr. Joseph Hatton's handling of what is only in appearance a kindred theme, "Celestials under the Stars and Stripes." The article deals with the lower class of imported Chinamen, who fill the labour-market, and make the best servants, in New York and San Francisco. The writer tells of a lady who, teaching a Chinaman cook to clarify coffee with an egg, and breaking a bad one, went on with the next. With an imitative exactness of which the contractors for American railways assure us, John Chinaman so learnt his lesson that, as his mistress did not discover till three months were passed, he never made coffee without breaking the first egg and proceeding to the second. There is some good verse in "Quips and Cranks at our Club Window;" but the rhyme of "Eheu Fugaces" depends on how we pronounce the adjective's penultimate. *Tinsley's Magazine* is so crowded with fiction that, with the exception of a very short paper "On Science," there is but one article of the "Essay" type, a fantastic one, on the "Euphony of Christian Names."

THE EXCAVATIONS AT OLYMPIA.

Olympia: March 28, 1877.

Before my arrival at Olympia I knew that the excavations conducted at the expense of the German Government were being pushed with vigour, but I was surprised on my arrival both by the extent of the excavations and the importance of the discoveries already made. The whole of the great Temple of Zeus is cleared from soil, with a considerable margin in every direction; and there is now scarcely a week when an important addition to the museums of sculpture and inscriptions is not made.

It is strange that, although the whole outline of the great temple is quite clear and distinct, and although the description left us by Pausanias of the many other buildings in the neighbourhood is unusually careful and elaborate, yet, at present, none of these lesser buildings can be with any certainty identified. At the east end of the temple are the remains of many houses of a later period; at the west end is a large and well-preserved Byzantine church. Perhaps, as the ground on the northern and southern flanks of the temple is opened out, the walls of the Heraeum and other noted places of antiquity may come to light.

I will chiefly confine myself in this letter to the subject which will, I think, most interest your readers—the sculptures which have been recovered from the two pediments of the great temple, pediments which were, as Pausanias tells us, the work respectively of Paeonius of Mende and of Alcamenes, the contemporary of Phidias. Necessarily these statues suffer much from appearing in so fragmentary a condition, as well as from being crowded together into dark sheds. Nevertheless, they strike the duly-prepared visitor with admiration and astonishment. We may really be said to feel now for the first time how great was the great time of Greek art. These Olympian sculptures possess neither the grace nor the careful finish of the Parthenon statues. It is easy to point out faults in them, and in many respects they give a shock to the notions of art which we have formed from the works of the sculptors who represent the orthodox line of descent. But the originality and vigour of conception, and the boldness of execution, produce first surprise and next delight, and finally a feeling that Greek art is a wider thing than we had supposed.

The Eastern Pediment, bearing the subject of the chariot-race between Oenomaüs and Pelops, has been spoken of more than once in your columns: I shall, therefore, pass it by lightly, mentioning only the additions of the present season. The centre of the group was, according to Pausanias, a figure of Zeus as arbiter of the conflict. Of this figure the upper part was found last year, though for some time not identified. Now a lower part has been added to the body. The god stands erect, his chest standing out hard and stiff; a himation is round his waist; in his left hand he holds an object not unlike a staff, but the precise nature of which is doubtful. On one side of Zeus stand Oenomaüs and Sterope, on the other Hippodamia and Pelops. Lately there has been found a fine bearded head, which is doubtless that of Oenomaüs, and which belongs to the statue found earlier with the hand resting on the hip. The torso and head of Pelops have also been found. The head is very youthful and also feminine in aspect; it bears a crested helmet. On the shoulders and below the navel of the naked body are holes, into which bolts have been fitted, and it seems most likely that the bolts fastened body-armour on to the figure, the only difficulty being to understand why, if the body of Pelops was to be concealed by bronze armour, the anatomy should have been so carefully worked out. The satisfactory determination of these, the two principal figures in the contest, enables us to detect a slip of Pausanias, who states that Oenomaüs in the pediment wore a helmet. It appears that it was Pelops who wore the helmet, as, indeed, we might expect from analogy; Oenomaüs wears a band like a Persian mitra round his head. An erect female figure clad in a chiton was found last year; to this we have now to add a second less stiff figure, whose left elbow rests on her right hand, which is folded across her breast, and who stands in a pensive attitude. It is much disputed which of these two figures is Sterope and which Hippodamia; the heads are not present to solve the doubt; but perhaps there is force in the suggestion that the meditative and irresolute figure must be that of the young bride, the firm and erect one that of the mother.

Fragments have now been found of all the horses of the two chariots: the nearest horse is in each case free; the three others connected with one another and the back of the pediment. Their veins are strongly marked, but they have an unfinished appearance, perhaps caused partly by the disappearance of the bits and reins. The only other figure of importance added to this group is a kneeling woman, probably a servant, of poor workmanship.

The group of the Western Pediment is even more interesting; and here everything is new. Pausanias' description of the pediment in question must come first:—

"The pediment at the back is the work of Alcamenes, a contemporary of Phidias, and second only to him in talent for statuary. His subject in the pediment is the battle between Centaurs and Lapithae at the wedding of Pirithoüs. In the midst of the pediment is Pirithoüs; next to him on one side is Eurytion, who has seized Pirithoüs' wife, and Caeneus, who comes to Pirithoüs' aid; on the other side is Theseus striking the Centaurs with a battle-axe. One Centaur has seized a virgin, one a youth."

If I now briefly describe the fragments from this pediment which have come to light, it will be seen how nearly they fit the traveller's words. The find-spot of these fragments is in every case the ground at some distance to the west of the end of the temple; when the earthquake-shock threw down the whole fabric they were thrown outwards with great force, and falling amid a mass of *débris* lay there undisturbed until now. I will for the sake of clearness number the recovered portions.

(1.) Head and torso to knee of a beardless warrior, who faces the spectator and from the attitude must have been swinging aloft over his head an object of some weight. This is no doubt Theseus with his battle-axe. The muscles of the chest are strained, and the body slightly twisted with the weight of the blow.

(2.) Part of a magnificent group which represents a drunken Centaur, whose bestial satyric type is clearly marked in his features, clutching by the waist a woman who violently resists: with one hand she seizes his ear, the other hand is buried in his beard. The fragment consists of the head and torso of the Centaur, of the arms and chest of the woman; of the power and life of the group words can convey no impression.

(3.) Part of a group representing a Centaur kneeling to the right. His human chest is turned towards the spectator: with his right hand he grasps the waist, with his left hand the feet, of a draped woman, who struggles from him towards the left, and who seizes the Centaur's right hand with both of hers. The parts wanting to the completion of the group are the head, arms and legs of the Centaur, the head and one arm of the woman. The attitude of the group is as bold and original as anything which has reached us from antiquity.

(4.) The head and torso of a woman who struggles in the grasp of a Centaur, of whom the hands alone remain. The monster has seized her by the waist, while with both hands she strives to disengage his. The head of the woman is well-preserved, and is quite a study. The outline of it is hard, and the lower part massive; an expression of terror and pain seems to strive to show itself through the calm repose which clothes the faces of early Greek statues.

(5.) The torso of a youth who is being apparently borne away by a Centaur. The modelling of this torso is very pleasing.

(6.) Part of the body (from shoulders to waist) of a Centaur. The beard of this figure is very noticeable; it is flat and carefully wrought, con-

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sisting of long locks curled at the end, somewhat like the hair of the seated elderly man, formerly called Cladeus, in the other pediment.

(7.) Torso to knee with head of a recumbent female figure. Drapery lies over her shoulders and loins; her head is turned so as to look away from her feet, and is so full of repose that on its first discovery it was supposed to be that of a superior goddess. This figure must have lain in the left-hand corner of the pediment; it is probably the local nymph watching the course of the conflict.

(8.) A corresponding figure from the other corner of the pediment; to this figure the head is wanting.

(9.) Female torso, draped, kneeling to right; work somewhat flat and poor.

(10.) Three male heads, which are supposed to have belonged to the Lapithae engaged in the contest. Of these two represent young men with short clustering curls, of whom one would seem from his expression of pain to have been overthrown in the conflict. The third head is very peculiar. It represents a middle-aged man, with long aquiline nose. In all these the forehead is deeply furrowed, the execution somewhat harsh.

There are besides several important fragments of Centaurs, of Lapithae, and of women; but to describe these would not be of much use.

Next comes a great surprise. In the midst of these West-Pediment fragments was found a beautiful, somewhat archaic, head, which can scarcely have belonged to any figure but that of Apollo. The expression of this head is one of complete calm, the face massive and straight; above the forehead is a row of ringlets, and the hair behind is turned up over the taenia or fillet. There is something very fascinating about the quiet untroubled beauty of the features.

This apparition caused much natural surprise and doubt in the minds of the German leaders of the explorations. This head, being somewhat larger than those of the other figures, would seem to be well fitted to hold a position in the middle of the pediment. And that a deity should have held that position seems likely for other reasons. The group of the pediment of a temple requires a centre. As the roof of a pediment slopes up to a point, so the interest and importance of the scene pourtrayed in it must culminate in a spot in the middle. In the Aegina pediments this centre is supplied by the figures of Pallas and the fallen warrior at her feet, which give us the point and kernel of the whole scene. In a battle of Centaurs and Lapithae there is no corpse to fight over, and the nature of the event requires a dispersion of the interest over various parts of the scene. Such a subject, if it was to be selected at all for a pediment group, specially requires the placing in the midst of some group or some figure to concentrate the attention of the spectator, and to prevent his interest from being dissipated in several directions. This centre to the group might naturally be furnished by the presence of Apollo, who, if I remember rightly, intervenes in the same contest in the representation of it on the frieze of Phigalea.

But, on the other hand, the words of Pausanias are quite clear. He says that Pirithoüs occupied the middle of the pediment, and I do not think that anyone would be bold enough to call such an arrangement impossible. It will scarcely do to suppose the traveller to have missed the entire meaning of the group. It is true that he says nothing of the nymphs who recline in the corners of the pediment; but these he might have passed over as accessories. It is true that he says that it was Oenomaüs, not Pelops, who was helmeted; but this is a natural slip of the memory. It can scarcely be supposed that he would have mistaken Apollo for Pirithoüs, or that he would have failed to remember the most important feature in the entire group.

As, then, the head in question cannot have belonged to Pirithoüs, and can scarcely have belonged to any among gods or men but Apollo, it may not have come from this pediment at all, in spite of the similarity of its style to that of the other heads. There were many statues of Apollo in the neighbourhood; and it might be maintained that this head is somewhat more archaic than those of the women and Centaurs. The alternative supposition is that Pausanias made a most unpardonable blunder.

The most striking characteristic of the whole group is its exceeding boldness and originality. It seems to take us among the Titans, and it is long before the spectator can recover breath enough to criticise. But in passing from the design to the execution we find a great difference. Here there is much that is rough, even careless; and everything has a certain unfinished air, which doubtless arises chiefly from the loss of the colours and of the bronze trappings which were freely used in the group, but is even so not quite accounted for. The work of various hands seems apparent. Thus the beard of the Centaur in group (2) is a rough mass of thick curly hair; the beard of the Centaur (6) is of quite another type. In some of the figures there is more archaism than in others; the drapery in particular is treated with more stiffness and less mastery than the naked form. The latter peculiarity seems to indicate the hand of Peloponnesian artists, who were unused to the treatment of drapery.

One or two other points of the more striking sort I will mention. The dress of the women seems to be uniform. It consists of a long chiton with diploïs and a handkerchief which confines the hair so that little of it appears. In the treatment of the male body there seems to be a contrast between the huge and muscular character of the arms and the feebler make of the chests, the muscles of which are not very highly developed, or at least not carefully worked out. But the time for a general criticism has not yet come. We must wait until new fragments are discovered; or at least until the *savants* of Berlin have studied the casts which are being sent them, and have placed the various figures in their true places in the pediment.

Besides the pediment-statues the chief gains are in inscriptions and bronzes. Pottery and coins are seldom found. Some of the more recent inscriptions are of considerable interest; but of them I will say nothing, as it is clearly just that those who first read inscriptions should first publish them.

To Dr. Weil and the other members of the German colony I owe many thanks for their hospitality and the readiness with which they have shown me everything. It is very greatly to be hoped that nothing may occur to interrupt the excavations in the midst of their activity and brilliant success. A casting-net, as it were, is now being drawn from the temple to the Cladeus, a net which nothing can escape, and things may be found which the world would be sorry to miss. When a museum is finally made of all the statues discovered, it will be worth a journey round the world to see it; but the time for visitors has scarcely yet come, and there is small space for them at Olympia.

I start with Mr. Newton to-morrow for Mycenae. I have already had opportunities of studying Dr. Schliemann's treasures, and as soon as I return to Athens will send you a few notes about them.

Percy Gardner.

SELECTED BOOKS.

General Literature.

Burton, R. F. Sind Revisited. Bentley. 24*s*.
Froude, J. A. Short Studies on Great Subjects. Third Series. Longmans. 12*s*.
Kohl, J. G. Geschichte der Entdeckungsreisen u. Schiffahrten zur Magellan's Strasse. Berlin: Reimer. 3 M.
Sidney, Sir Philip, the Complete Poems of. Ed. A. B. Grosart. Chatto & Windus. 18*s*.
Sterndale, R. A. Seonee; or, Camp Life on the Saptura Range. Sampson Low. 21*s*.

History.

Capes, W. W. University Life in Ancient Athens. Longmans. 5*s*.
Guilhermy, F. de. Inscriptions de la France, du Ve siècle au XVIIIe. T. 3. Ancien diocèse de Paris. Paris: Imp. Nat.
Richelieu, le Cardinal de. Lettres, instructions diplomatiques et papiers d'état, publiés par M. Avenel. T. 8. Paris: Imp. Nat.
Ruble, A. de. Le mariage de Jeanne d'Albret. Paris: Labitte. 7 fr. 50 c.
Witte, H. Forschungen zur Geschichte d. Wormser Concordats. 1. Thl. Göttingen: Akademische Buchhandlung. 2 M. 80 Pf.

Physical Science.

Areschoug, F. W. C. Beiträge zur Biologie der Holzgewächse. Lund. 7 M.
Mueller, C. Musci Hildebrandtiani in Archipelago Comorensi et in Somalia littoris Africani anno 1875 a J. M. Hildebrandt lecti. Berlin: Friedländer. 4 M.

Philology, &c.

Fabularum Babrianarum paraphrasis Bodleiana. Ed. P. Knoell. Wien: Hölder. 2 M. 40 Pf.
Harkavy, A. Altjüdische Denkmäler aus der Krim, mitgetheilt v. A. Firkowitsch (1839–1872), geprüft. St. Petersburg.
Ritter, J. De compositione titulorum christianorum sepulcralium in corpore inscriptionum graecarum editarum. Berlin: Calvary. 2 M.
Schwartz, H. Ad Atheniensium rem militarem studia Thucydidea. Kiel: Lipsius & Tischer. 2 M.

CORRESPONDENCE.

"SHELLEY MEMORIALS," &c.

London: April 10, 1877.

There was no innuendo in my mention of the article in the *Echo*; nor did I name it as a thing of importance enough to demand one of Mr. MacCarthy's highly-interesting communications all to itself. I adduced it simply as the first public intimation known to me of the supposed discovery of the *Poetical Essay*, and sought information as to whether Mr. MacCarthy had enlightened "the world" before that herald-article appeared. It is of no consequence whether he knew anything about the article or not; but as to what I asked, Mr. MacCarthy has certainly answered me and himself in one breath—though rather a long breath. The mode of giving a fact to "the world," as distinguished from confining it to a "*coterie* of admiring friends," is remarkable, inasmuch as all now professed by the discoverer is that he made careful enquiry wherever he thought he might find a copy of the book. "The world" seems to me a somewhat unmeasured expression to apply to the recipients of a few, or even a great many, private letters of enquiry; and, as those who were likely to compete with Mr. MacCarthy in the search were specially excluded from this "world," I cannot but think the *coterie* sneered at by Mr. MacCarthy quite as well entitled to such an orbic magnificence of designation as the circle in which Mr. MacCarthy's discovery was disseminated. At all events, he now removes the foundation on which he based at first so loud a claim to be thought magnanimous, and admits that he did not *publish* his fact till it was recounted in his book, but only *gave it to the world*. We shall know better in future what varieties of meaning that phrase may be thought to carry.

H. Buxton Forman.

London: April 10, 1877.

It seems hardly worth while to notice the absurd assertion made by Mr. MacCarthy that I am the author of *Shelley Memorials*; but, in case he should mislead anyone, allow me to say in the simplest words that I am not the author of *Shelley Memorials*, which bear on the title-page the name of Lady Shelley, the wife of the poet's only surviving son; that I never saw the work in question, nor had the honour of making Lady Shelley's acquaintance, till after the *Memorials* had reached a second edition.

The advertisement to which Mr. MacCarthy draws attention has never, I believe, been understood by any other person as he declares that he understands it. It simply was intended to state that the first book on the list was by the same author as the Life of Godwin. Then, after a line

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which marks a break, comes the advertisement of the Essays by Godwin, edited by me; then, after another break, that of the *Shelley Memorials*, there placed because its subject and that of the work in which it is advertised are so intimately connected. C. KEGAN PAUL.

[We cannot insert any further correspondence on this subject, but we may point out that Lady Shelley was only doing what is done every day, when she spoke of a man's step-daughter as his daughter, and in a work of the nature of the *Memorials* there was surely no need to enter minutely into Godwin's family connexions.—ED.]

ON THE NAME OF GOD IN BASQUE, ETC.

London: April 2, 1877.

I do not recognise at all, as M. Vinson pretends, that his rendering of *Jaungoikoa*, "the Lord Moon," is more in conformity than mine with the phonetic peculiarities of the Basque language. What I have said is that his rendering has the advantage of not suppressing a syllable; but the not suppressing of a syllable being, in this case, nothing else than the pronouncing of two words one after the other naturally as they are written, I see no more phonetic peculiarity in this than in pronouncing *cannot* instead of *can't* in English. In this last word a real phonetic peculiarity occurs, and so it occurs in Basque when *Jaungoikoa* is pronounced as a contraction of *Jaungoikokoa*, "the Lord of the moon," and not as meaning "the Lord Moon." *Autu* for *autatu*, "chosen," is, as I have already stated, another instance of contraction quite in accordance with the phonetic peculiarities of the Basque language. The conclusions of the paper reprinted from the *Revue de Linguistique* of Paris, of which M. Vinson speaks, do not show in the least that his rendering is more probable than mine, as it is not supported as mine is by the words of Strabo, who, in spite of the assertion of M. Vinson, tells very much in my favour and is not in accordance with his rendering. It is very easy for him to say, "Strabo's testimony proves very little," without showing that it proves very little. This sweeping way makes science very cheap, indeed, but is it science at all? For my own part, when I quoted the words of Strabo, it was to show that they proved something. When I said that M. Vinson is adverse to the Basques, I did not say that he was their enemy because of his suggestion about their worship of the moon. What I said is that he, always adverse to the Basques, insinuated the said opinion. Had he not in his writings taken so much delight in abusing the Basques, I should not have seen a further cause of remark in his isolated suggestion; and as to the modern scholars he quotes in his own justification, the comparison does not stand, for they did not disparage in their previous writings, as M. Vinson did in his, the modern representatives of a people whose language they were studying. I see with pleasure that M. Vinson adopts the, for him, only available means for the repudiation of his other rendering, "Our Lord the Moon," to which preference was previously given; but it would really be very kind of him to let the public know which are the opinions belonging to him in the appendix bearing his name, and acknowledged by him as his own, and which are those of the indiscreet printer or of anyone else. M. Vinson is not yet convinced of the Iberian origin of the modern Basques—an origin, however, which he *now* finds probable. He thinks, also, that the proofs of Humboldt and others are insufficient. What of that? The scientific public is very little interested in his convictions, but it is, on the contrary, very much interested in the convictions of Humboldt, Pott, and the great masters. Let him, then, keep to his own opinions, while I follow those of the acknowledged authorities of science. The arguments of Humboldt are serious; they command the respect of good linguists, and are in fact respected by them in being accepted as proofs of the soundness of the dominant Iberian opinion. Can the same be said of M. Vinson's bold and unproved assertions and gratuitous denials? Most decidedly not.

"One may be an excellent grammarian and a very bad linguist," M. Vinson says. That is sometimes true, but what is more often true is that an excellent grammarian may be a very good linguist too, and what is also constantly true is that linguists ignoring grammar belong to the kind of men commonly called ignorant. MM. Duvoisin and Inchauspe are not only good grammarians, but they may also be considered as good Basque linguists. The treatises on the verbs by Zavala and Inchauspe are by no means to be compared with mere grammars. They are not only grammatical but also linguistical works, and much more so than any of M. Vinson's, &c. They do not swarm at every page, as the latter do, with grammatical blunders, and their appreciations are not, as the latter so often are, in open contradiction with indisputable facts. I therefore maintain that the natural judges of the linguistic questions relating to the Basque language are the Basque grammarians and linguists. Humboldt, indeed, was not a Basque, and that only proves that it is not necessary to be such to be a Basque linguist, but even Humboldt is not a sufficient authority for M. Vinson, who considers him an incompetent dreamer on Basque linguistical subjects. The other great scholars M. Vinson quotes prove, by their consideration for the native linguists, that M. Vinson is wrong in his want of respect towards them.

When M. Vinson speaks of his general theory being too well established to be completely swept aside, I would ask him what his theory is. There is none; for it is impossible for any sensible person to recognise a scientific theory in opinions based upon imaginary facts and so often contradicted by the real ones. But M. Vinson does not care about facts, and admits that he does not know much of them. I shall therefore wait until he is more acquainted with them before continuing any further discussion on the Basque language with him. This, however, will not prevent my continuing to point out to the public, in the mere interest of science, his practical as well as his theoretical errors. L.-L. BONAPARTE.

THE VERB "TO ERNE" IN SHAKSPERE.

Cambridge: April 9, 1877.

Mr. Wedgwood practically begs the question when he assumes that the "fundamental idea" of our modern English *yearn* is "to shiver, tingle, or thrill." There is no *proof* of anything of the sort. The example from Cotgrave is nothing to the purpose, and might be explained by the A.-S. *yrman*, to grieve. Our modern English *yearn* is, as all admit, the same with the A.-S. *gyrnan*, to desire; connected with the A.-S. *georn*, desirous, eager. The cognate German *gern* means willing, eager, desirous. The Gothic *gairnjan* translates the Greek ἐπιποθεῖν; so, too, we find in Gothic, *faihugeiro*, φιλαργυρία, *faihugairns*, φιλάργυρος, and the like. Closely connected with these words are the Germ. *gierig*, covetous, *gier*, eagerness, Gk. χάρμη, eagerness for battle, Gk. χαίρειν, to rejoice, χαρά, joy, &c.; see the root *ghar*, to covet, in Fick, *Vergleichendes Wörterbuch*, 3rd ed., i., 578. The fundamental notion is clearly that of "coveting," not of "thrilling." The explanation that, in Beaumont and Fletcher, the word *yearn* means to "desire *not* to do" because the notion of "thrilling" includes the two ideas of "desiring" and "not desiring" is a very lame one.

The suggestion that the word *erne*, to grieve, has some connexion with the Scottish *girn*, to be peevish, may be of value, but requires caution in the application. In the first place, there are probably two distinct verbs to *girn* in Lowland Scotch—viz. (1) *girn*, to grin, A.-S. *grennian*; and (2) *girn*, to whimper, connected with A.-S. *gyrn*, grief. The former of these is nothing to the purpose here, unless the two verbs can be proved to be but one. The latter is, as I said, perhaps connected with A.-S. *gyrn*, grief. Now this curious word (not uncommon in A.-S. poetry) is not to be connected with *gyrnan*, to desire, but is merely a corruption of an older form *gryn*, grief, in Beowulf; this form being supported, according to Grein, by an O.H.G. *grun* or *grunni*, grief, and possibly by the obscure Icelandic *grunr*, suspicion. Of this A.-S. *gyrn*, grief, I can find no trace in Middle English; but the existence of the related word in Scottish shows that it may have been, to some extent, in use. If so, the change from Chaucer's *erme* to Shakspere's *erne* was all the more easy, since there may have easily been a confusion between *erme*, to grieve, and *girn*, to whimper. And this is the way in which some may prefer to explain the matter; though the corruption of *erme* to *erne* would have taken place in any case, on account of the latter form being more easy to pronounce.

I wish to point out the great use of the A.-S. forms in helping to keep the words distinct. We have (1) *gyrnan*, to yearn, allied to Gk. χαίρειν; (2) *earnian*, to earn money; (3) *yrman*, to grieve, whence Chaucer's *erme* (and, in my belief, Shakspere's *erne*); (4) *gryn*, grief, afterwards turned into *gyrn*, and perhaps connected with Scottish *girn*, to whimper; (5) *grennian*, to *grin*, Scottish *girn*, to grin. Surely it is the business of the philologist to discriminate between these, not to confuse matters by mixing them up together. At the same time, it is very likely that some confusion actually took place. WALTER W. SKEAT.

TYNDALE'S NEW TESTAMENTS.

Cotham, Bristol: April 9, 1877.

In a late number you kindly noticed one part of my *Description of Tyndale's New Testaments*, which is in the press—that which contains the comparisons of all the variations in the three last editions printed in his lifetime, and the New Testament in Matthew's version, 1537. I have made considerable progress, and have printed part of the work, and more than sixty plates representing titles, imprints, and other parts of the volumes. Of many editions I cannot find a perfect copy; I am therefore desirous to obtain a knowledge of other copies, and thus ask librarians and possessors of copies to do me the favour to inform me of such as they have. I have no doubt there are yet undescribed editions. I have two in my collection quite unknown as yet.

I have received important and kind assistance from various owners of New Testaments, for which I sincerely thank them.

I wish particularly to learn where copies of the following editions may be found:—

Wm. Herbert (p. 625) states that he possessed a perfect copy of the New Testament by W. Tyndale, 1550, by Day and Seres. I wish to know where this copy is now located, or any other with the title; also 1536, small 8vo, Wilson's No. 1; 1548, small 8vo, or any other, or 16mo, by Jugge; any edition by Day and Seres; 1550, by Froschover, Zürich.

I shall be glad to be informed of any for sale, or other early editions of the Bible and New Testament. FRANCIS FRY.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 14.—3 P.M. Physical: "On a Portable Colorimeter," by Dr. E. J. Mills; "On a New Form of Spectroscope," by W. H. M. Christie.

MONDAY, April 16.—3 P.M. Asiatic.

4 P.M. Society of Arts: "The Connexion of Greek and Roman Art with the Teaching of the Classics, I.," by Prof. Sidney Colvin.

TUESDAY, April 17.—3 P.M. Royal Institution: "Chemistry of the Heavenly Bodies," by Prof. J. H. Gladstone.

7.45 P.M. Statistical: "Births, Marriages, and Deaths, and the Comparative Growth of Population in the principal States of Europe," by Fredk. Martin.

8 P.M. Civil Engineers: Discussion on "The River Thames;" "On a deep Boring for Coal at Searle, in Lincolnshire," by Prof. E. Hull.

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8 P.M. Colonial Institute: "On the present Position of the West Indian Colonies," by N. Lubbock.
8.30 P.M. Zoological: "On the *Bursa Fabricii* in Birds," by W. A. Forbes; "Liste des oiseaux recueillis en 1876 au nord du Perou occidental, par MM. Jelski et Holzmann," by L. Taczanowski; "Notes on the Madeiran Mollusc identified as *Achatina folliculus*, Gron.," by the Rev. R. B. Watson; "List of Birds met with in N.E. Queensland, III.," by E. P. Ramsay; "On Three supposed new Species of Birds brought Home by the Bremen Western-Siberian Expedition," by Dr. O. Finsch.
Wednesday, April 18.—7 P.M. Meteorological: "On the Meteorology of Mozufferpore, Tirhoot, for 1876," by C. N. Pearson; "On the Diéthéroscope," by Prof. J. Luvini; "New Form of Thermometer for observing Earth Temperature," by G. J. Symons.
8 P.M. Society of Arts: "The Modification which Ships of War have undergone during the last Twenty Years," by E. J. Reed.
8 P.M. Literature.
8 P.M. British Archaeological: "Ancient Forest Law," by C. H. Compton; "On an ancient Tomb recently discovered in Italy," by T. Morgan.
Thursday, April 19.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.
7 P.M. Numismatic.
8 P.M. Chemical.
8 P.M. Society of Arts: "Spontaneous Combustion in Factories and Ships," by C. W. Vincent.
8 P.M. Linnean: "On the Geographical Distribution of the Meliaceae," by C. de Candolle; "On the Geographical Distribution of Indian Fresh-water Fishes: Part II., the Siluridae," by Dr. Francis Day.
Friday, April 20.—8 P.M. Society of Arts: "The Existing and Possible Communications between Persia and India," by Major-General Sir F. J. Goldsmid.
8 P.M. Philological: "On Accadian Phonology," by the Rev. A. H. Sayce; "On French Genders," by Prof. Cassal.
9 P.M. Royal Institution: "Spinoza," by Fredk. Pollock.

SCIENCE.

Grundriss der Sprachwissenschaft. Von Dr. Friedrich Müller. I. Band. Einleitung in die Sprachwissenschaft. Die Sprachen der Wollhaarigen Rassen. (Wien: Alfred Hölder, 1877.)

Dr. Friedrich Müller's reputation not only as an ethnologist, but also as a philologist with an unusually wide acquaintance with the languages of the less civilised races, has long been established. The author of the linguistic portion of the *Voyage of the "Novara"* needs no introduction to English students of language; and they will be prepared to find in his new *Sketch of the Science of Language* a thorough command of the varied knowledge needed for his extensive undertaking. But there are features about Dr. Müller's latest work which are as welcome as to some they might be unexpected. The author himself, indeed, shows a somewhat stern and forbidding air in his preface. He says:—

"I have intentionally departed from the more popular method of other writers, and have endeavoured to express myself everywhere as tersely as possible, in the belief that, just as in the exact sciences, a compressed form of statement, in the way of a systematic survey, would not fail to be of greater service to science and even to students, than the broad 'feuilletonistic' fashion of 'afflatus,' which has lately become the favourite one in this department."

He claims that his book shall be studied, and used as a text-book for lectures, and not merely read through hastily; and elsewhere protests very strongly against the popular assumption that language is a subject which can be talked about freely by anyone, without any adequate knowledge of the facts of the science. But the present book by no means bristles with the thorns which might have been expected from such an uncompromising tone at the outset. If it shows but little of the eloquence of Heyse, or the graceful ease of Prof. Max Müller, it is still entirely readable by the serious student.

The first part of the first volume, published more than a year ago, contains a general introduction to the science of language. It deals clearly and vigorously, though sometimes a little too briefly, with the principal questions which present themselves as underlying the science. The position of Schleicher and his followers, that the science of language is one of the natural sciences, is warmly contested, and it is pointed out that, while this is true of the physiology of speech, it is quite otherwise with the science of language. Yet it is admitted that the science of language works by the methods of the natural sciences, and so is distinguished from philology—in the sense in which the word is invariably used in Germany, though, unfortunately, we are accustomed to a laxer use of the word in England—by dealing with general laws, rather than concrete instances. The spheres of logic and of grammar are next clearly marked off from each other. But the instances which Dr. Müller gives appear to be open to exception. He says:—

"The sentence, *e.g.*, 'The circle is quadrangular,' cannot be disputed from the stand-point of grammar; but of course from the stand-point of logic it is entirely incorrect. On the other hand, the sentence 'Circulus est rotunda,' is entirely correct from the stand-point of logic, while grammar finds in it a violation of the law of agreement between adjective and substantive, and hence declares it incorrect."

The justice of this remark depends entirely upon the view which is taken of predication. To say *taurus est alba*—the bull is a white female—may be regarded merely as a violation of the laws of grammar, but it is at least as tenable a position to say that it is a false judgment, the predication of a quality which does not belong to the subject—that is to say, is simple nonsense. Be this as it may, Dr. Müller's warning against deriving the laws of grammar from the logical categories is certainly not unneeded, and its justice is proved abundantly by some of the languages with which he is dealing in the present volume. After a further protest against identifying language with thought to the extent which has been too common, the author passes on to consider the origin of speech. Here he shows himself a follower of Steinthal and Lazarus; his views are stated for the most part in extracts from the *Abriss der Sprachwissenschaft* of the former scholar; and their psychological basis is given in long quotations from *Das Leben der Seele* of the latter. Hence they are open to the criticisms familiar to the English student from Prof. Whitney's *Oriental and Linguistic Studies*, criticisms which need not here be repeated or even summarised.

In dealing with the substance and the form of language Dr. Müller gives what will be welcome support to Prof. Sayce in his antagonism to "the Aryan idolon of glottology." The following passage is interesting as showing how another student of non-Aryan languages has been led to views identical with those maintained by our own illustrious Accadian scholar:—

"In opposition to those scholars who follow the guidance of Schleicher, we must emphasise our own stand-point, which ascribes reality to language only so far as it is the expression of human thought. This position admits of the less dispute that a leading champion of the school of Schleicher, W. Whitney, maintains similar views to our own on the relation of language to human thought. We, too, on the whole share the opinion of Schleicher that we can only assume as really existing for language that which unmistakeably proceeds from its forms. On the other hand, we differ from Schleicher and his school on one point, that we do not with him regard the single isolated *word* as the unity from which we have to start, but rather the *sentence*, the shortest expression of thought. Hence while Schleicher, faithful to his stand-point, judges a word in and by itself, and only detaches from it anything foreign which is adhering to it, we treat the word only as a part of the sentence, and ascribe to it its proper value from its relation to the other parts of the sentence. While we—to avail ourselves of a metaphor—claim that in forming our judgment of man we should observe him as living, and judge him according to his words and deeds, Schleicher—starting from the dogma that everything that is internal must show itself with the same precision outwardly—is satisfied with dealing with the dead body on the dissecting-table, in order to form a judgment on the intelligence and character of the individual concerned."*

Here, again, Dr. Müller's illustration is open to more immediate and easy exception than his general statement. He quotes *bhara-s* as an instance in which it cannot be determined, except in relation to the sentence, whether the *s* is a nominal or a verbal suffix. But surely even Schleicher's dissection is sufficient to show that the secondary form of the suffix of the second person singular can only be used when accompanied by the augment, so that the word is given at once as a substantive.

In dealing with the classification of languages Dr. Müller states and examines the principal views now current. In common with probably the great majority of philologists he accepts as sufficient Pott's disproof of Prof. Max Müller's theory as to the possibility of one primitive language, and rejects no less the notion of "a great Turanian sack." He lays stress upon the fact that a common language belongs not to a race but to a people, and assumes with Schleicher the existence of many original languages. Following the classification of races according to the nature of their hair, as affording the most constant racial characteristic, he accepts *in toto* the divisions of mankind propounded by Haeckel in his *History of Creation*; and comes to the conclusion that at least *one hundred* distinct sources need to be postulated for languages now living, to which an undefinable number have to be added for the origin of those which are now extinct.

After giving a list of the existing groups of languages, and a useful *conspectus* of the best authorities on each, Dr. Müller goes on to consider the necessary elements of language, the laws of phonology, and the relation of writing to the development of speech. This part of his work contains nothing calling for especial notice within our present limits, except, perhaps, the clearness of the distinction drawn (and abundantly illustrated) between the languages which possess a sense of *form* as distinguished from *matter*, and those which do not. The doctrine of the cases is laid down with precision on the

* Elsewhere Dr. Müller refers for confirmation of his views to the well-known fact that many barbarous nations find it almost impossible to understand what a word is, as distinct from a sentence. On the other hand, he holds very firmly to the doctrine that all language originated in roots, which he believes were in every case originally monosyllabic.

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lines indicated in Hübschmann's excellent work; and in phonology Brücke is implicitly followed. We may notice an acute suggestion that the *-as* of the Indo-European plural is identical with the *-as* used to form the stems of abstract substantives, a view supported by striking analogies, and perhaps more satisfactory than the doctrine commonly held.

The second part of the volume contains a sketch of the grammar of the languages of (1) the Hottentot races; (2) of New Guinea; (3) of the Negro races; and (4) of the Kaffirs, with illustrative specimens, like those in Schleicher's admirable *Chrestomathie*. These could only be criticised adequately by a scholar possessing linguistic attainments comparable with those of Dr. Müller himself. But no student of language, conscious of the light which even the most barbarous dialects can throw upon the laws of human speech, will fail to be thankful to Dr. Müller for the abundance of clear and well-ordered material which is here placed within his reach.

Two more volumes, one dealing with the languages of the straight-haired races, and the second treating of the languages of the civilised races (*die Culturvölker*), are intended to complete this important work.

A. S. Wilkins.

SCIENCE NOTES.

PHYSIOLOGY.

Experiments on Gastric Digestion.—Most of our knowledge concerning the changes taking place in the human stomach during the digestive process is derived from the well-known observations made by Dr. Beaumont on the Canadian trapper, Alexis St. Martin, in whom a permanent gastric fistula was accidentally established by a gun-shot wound. An opportunity for further research in this direction has lately offered itself in Paris to M. Richet (*Comptes Rendus*, March 5, 1877). A young man with an impermeable stricture of the gullet was saved by the operation of gastrotomy from imminent death by starvation. The gullet is so completely blocked that when a small quantity of potassium ferrocyanide in solution is swallowed, no trace of the salt can be detected in the stomach. Hence, the gastric juice is absolutely free from any admixture of saliva. The patient's food is reduced to a pulp and injected, by means of a syringe, through the artificial opening in his abdominal wall. The pulp (consisting of meat, starchy and fatty matters) remains in the stomach for three or four hours. When milk is introduced, it disappears in from one and a half to two hours. The chyme does not pass gradually, in accordance with the usual notion, into the small intestine; during the first three hours after its introduction into the stomach, its volume does not appear to be diminished; then, within about fifteen minutes, the entire mass is driven through the pyloric orifice. At the end of four hours, the stomach is nearly always empty; but hunger does not begin to make itself felt till two more hours have elapsed, and cannot therefore be attributed to the empty condition of the viscus. M. Richet finds the mean acidity of the gastric juice, whether pure or mixed with food, to be equivalent to about 1·7 gramme of hydrochloric acid *per mille*, never falling below ·5 or rising above 3·2 grammes. The quantity of liquid present does not seem to exert any influence on the degree of its acidity, which is augmented by wine and alcohol, and lessened by cane-sugar. If acid or alkaline fluids are injected into the stomach, the reaction of its contents is only altered for a very short time, the normal standard of acidity being usually regained within an hour of the injection. The gastric juice is more acid while digestion is going on than during the intervals of the process; its acidity seems always to be increased as digestion is drawing to a close.

The Spinal Cord as a Reflex Vaso-motor Centre.—The rise of arterial pressure which follows stimulation of the central end of a divided sensory or mixed nerve (such as the sciatic) is usually ascribed to stimulation of the vaso-motor centre in the medulla oblongata. That the remainder of the spinal axis is insufficient for the occurrence of this reflex contraction of the arterioles has recently been assumed by S. Mayer on the strength of the following experiment. He ligatured all the cerebral arteries in a rabbit, in order to extinguish the irritability of the medulla without severing its connexion with the rest of the cord. Proof of the extinction of its irritability was furnished by the absence of any effect on stimulating the central extremity of one of the vagi. The sciatic was then divided, and its proximal end excited by means of an induced current of electricity. No rise of blood-pressure followed. This experiment, which might seem at first sight to be conclusive, has been repeated by Heidenhain and Kabierske (*Pflüger's Archiv*, xiv., 10), but with results differing materially from those attained by Mayer. They found that in a limited number of cases a decided, though never great, rise of blood-pressure occurred on stimulating the sciatic after the irritability of the medulla had been annihilated by depriving it of its supply of blood. Moreover, when the rise failed to show itself, the injection of a small dose of strychnia into a vein, by increasing the functional excitability of the cord, was generally sufficient to convert the failure into a success. In order to obviate certain possible, though far-fetched, objections, the experiment was repeated on animals whose spinal cord had been divided between the atlas and the occipital bone. Even under these unfavourable conditions, a positive result was achieved in a few instances. Accordingly, Heidenhain believes himself to be justified in asserting that reflex vaso-motor centres exist throughout the whole length of the spinal cord, though the range of their operation is doubtless narrower than that of the principal centre in the floor of the fourth ventricle. He calls attention to the curious fact that even when stimulation of the sciatic caused a decided increase of arterial tension, arrest of the respiration failed to do so; this would appear to show that the spinal vaso-motor centres lose their susceptibility to the stimulus of venous blood before they cease to respond to impulses conveyed along centripetal nerve-fibres.

On the Colour of the normal Retina.—In the Academy for March 10, an account was given of Prof. Kühne's interesting experiments in what he terms "optography," or retinal photography. He has since succeeded in separating the peculiar form of colouring-matter to which the red tint of the living retina is due (*Centralblatt für die med. Wiss.*, March 17, 1877). The only liquid capable of dissolving it out of the retina is bile, or a purified cholate. The filtered solution is perfectly clear, of a brilliant carmine hue, and is rapidly bleached by exposure to light. So long as any trace of red continues to be perceptible in it, it absorbs all rays from the yellow-green to the violet end of the spectrum, allowing all the yellow, orange, and red rays to pass. In connexion with this subject, some researches by Dr. Helfreich are worthy of mention (*Centralblatt*, February 17, 1877). It occurred to him that the colour of the retina ought to be appreciable during life by means of the ophthalmoscope, and that the reddish tint of the *fundus oculi* might be due to the retina, altogether or in part, instead of the choroid, to which it is usually attributed. In order to settle the point, an albino rabbit, kept for some days in a dark room, was killed; one eye was immediately exposed to a bright light, while the other was carefully shielded during the intervals of ophthalmoscopic examination. Eight minutes after death a marked difference was perceived in the colour of the back-ground in the two eyes. The protected eye exhibited a fawn-coloured reflex, while the illuminated one was completely bleached. The experiment was repeated on a grey rabbit; fourteen minutes after death the fundus of the shielded eye presented a uniform deep reddish-yellow tint, while that of its neighbour was dull grey. Helfreich concludes that the normal diffused colour of the interior of the eye, as seen with the ophthalmoscope, is due to the retina and independent of the choroidal capillaries.

Action of Copper Acetate in Poisonous Doses.—Feltz and Ritter have performed a series of experiments on animals in order to ascertain, for medico-legal purposes, the nature of the toxic effects produced by this salt of copper (*Comptes Rendus*, March 12, 1877). When half a gramme of the acetate per kilo of body-weight was administered to a dog, death ensued in a few hours with all the symptoms of acute gastro-intestinal irritation. After smaller doses the animal survived for several days, general icterus and haematuria invariably supervening. The acetate of copper was found to be decidedly more active than the sulphate. The icterus is probably similar in its mode of origin to that developed in the course of poisoning by arsenic, antimony and phosphorus. A point of some practical moment is, that a poisonous dose of the salt, incorporated with solid or liquid food, gives this a taste so unmistakeable as to render accidental poisoning all but impossible.

CHEMISTRY AND MINERALOGY.

Neptunium.—Hermann, who published his first paper on minerals containing the metals of the tantalum group a third of a century ago, announces the occurrence of a new element, which he has named "neptunium," in a specimen of "tantalite" from Haddam, Connecticut (*Jour. prakt. Chem.*, 1877, xv., 105). It is now seventeen years since the first element was discovered by the method of spectrum analysis, devised by Bunsen and Kirchhoff, and during the interval science has been enriched by the identification of the metals: caesium, rubidium, thallium, indium and gallium. We learn with no little interest that by the older and more difficult means of mineral analysis the presence of a new metal has been detected. The specimen containing it was found on examination to be a mixture of about equal amounts of columbite and ferro-ilmenite, both of which species occur in the granite of Haddam. The metallic acids obtained from this specimen are present in the following proportions:—

$$Ta_2O_5 = 32{\cdot}39$$
$$Nb_4O_7 = 36{\cdot}79$$
$$Il_4O_7 = 24{\cdot}52$$
$$Np_4O_7 = 6{\cdot}30$$
$$100{\cdot}00$$

Hermann describes the method of separating the new body which rests on the inferior solubility of its soda salt in boiling water. Neptunium exhibits all the more important characteristics of the metals of the tantalum group, and is evidently a member of that group. It is distinguished from niobium and ilmenium in that its fluoride forms with soda an amorphous insoluble precipitate, while the other metals produce crystalline precipitates which dissolve in twenty-five parts of boiling water; it can, moreover, readily be separated from tantalum, from the fact of its fluoride forming with potassium fluoride an easily soluble salt, the corresponding compound of tantalum requiring at 10° C. 200 parts of water for its solution. The soda salt of neptunium colours a bead of microcosmic salt golden-yellow, while the other metals comport themselves under these circumstances in the following manner: tantalum, colourless; niobium, blue; and ilmenium, brown. Other reactions are referred to which serve to dis-

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tinguish it. The atomic weight of the new metal, determined by an analysis of the neptunium-potassium fluoride, was found to be 118·2; this salt has the formula $4KFl + Np_2Fl_7 + 2H_2O$. The atomic weights of the metals of this group, it should be stated, form the following series:—

Tantalum . . .	176
Neptunium . . .	118
Niobium . . .	114·2
Ilmenium . . .	104·6

As the author has but forty grains of the hydrate of the acid of the new metal at his disposal he is unable to prepare metallic neptunium. He has, however, calculated its specific gravity and atomic volume on the assumption that neptunic acid, Np_4O_7, obtained by igniting the hydrate, is similarly constituted to the corresponding oxide of niobium; and he finds the density to be 6·55 and the atomic volumes of this group of metals to form the following series:—

Tantalum		= 16·5
Niobium .	16·5 + 1 × 0·5	= 17·0
Ilmenium .	16·5 + 2 × 0·5	= 17·5
Neptunium	16·5 + 3 × 0·5	= 18·0

Although the precipitate formed on the addition of soda to the fluoride of the new metal is, it will be remembered, insoluble, neptunic acid when fused with soda and treated with boiling water dissolves in that liquid; as the solution cools prismatic crystals separate. Tantalum, under similar circumstances, behaves in the same way, with the difference that the crystalline deposit is, in this case, in the form of hexagonal plates.

The Preservation of Iron.—Prof. Barff, of the Royal Academy, has recently delivered a lecture before the Society of Arts on a most important method which he has devised for preserving iron from rust by coating it with its own magnetic oxide. We gather from the report in the *Times* of last month that his success has, so far, been such as to justify the belief that his discovery will enable us to render all kinds of ironwork, however much exposed to the weather or to corrosive vapours or liquids, practically indestructible and permanent. When iron rusts, on exposure to the action of water or moist air, a film of ferrous oxide forms on the surface; this rapidly takes up more oxygen from the air, and forms the higher sesquioxide; the latter compound, in its turn, gives up a portion of the oxygen to the unaltered metal beneath it, and the fresh ferrous oxide thus formed slowly unites with more oxygen, which traverses the porous layer of sesquioxide overlying it; in this way the change is propagated to greater depths until the entire metal may, in course of time, be converted into rust. The various methods employed to prevent or check this oxidation by the use of paints and varnishes have met with only partial success, from the fact that the adhesion of these substances is imperfect, while they are liable to scale off with changes of temperature and from many other causes. Prof. Barff coats the metallic surface with a layer of the oxide of iron, intermediate in composition between the two already mentioned, with the magnetic oxide, in fact, by exposing the metal at a high temperature to the action of superheated steam. When iron is treated in this way for six or seven hours at 1,200° F. it is covered with a black film of magnetic oxide, which adheres to it even more firmly than the particles of iron adhere to each other, and is so hard that it is not "touched" with a file. Specimens treated in this manner were shown at the lecture which had passed unscathed through a six weeks' exposure to the recent wet weather on a lawn in Bayswater; others, again, which had been lying in contact with corrosive liquids of all kinds, in the sink of a laboratory. The applications which may be made of Prof. Barff's discovery are of the greatest value and importance; among them is the protection of steam boilers, and of the plates of iron ships; iron saucepans will no longer require to be tinned, and vessels of iron can be used in cases where others of more costly copper are usually employed. Leaden pipes for the conveyance of water will in all probability be entirely superseded; and, as has been pointed out, new uses for incorrodible iron will every day suggest themselves.

The Utilisation of Gas-Wells.—An interesting paper on this subject is published in the *Boston Journal of Chemistry*, March, 1877, xi., 104. Many wells, it appears, which have been sunk for petroleum yield no oil, but enormous quantities of gas. In Western Pennsylvania, Ohio, and West Virginia there are a number of gas-wells which have been successfully utilised for lighting and heating purposes. To some towns, as Titusville, it is conveyed through several miles of pipes, and is even then a much cheaper heating material than coal. It has been turned to several economic uses—to the smelting of iron, the refining of oil, and it is employed in glass-works, and in burning bricks, tiles and other clay products. A new branch of industry has sprung up during the last few years, which consists in using the gas for the production of a superior black for printing-ink. There is a well in West Virginia, about forty miles west of Pittsburg, which was bored for oil and which has been pouring forth gas at the rate of 500,000 cubic feet daily for more than ten years, with no indication of exhaustion. Until recently, as a measure of safety, the gas was kept constantly burning, and at night the huge volume of flame, leaping up to a height of some twenty feet, lighted up the Ohio for a long distance, producing most curious effects of colour on the surrounding grass and trees. The gas is now turned to a much more prosaic use; it is conveyed to a gasometer and is thence conducted to a building provided with about 300 burners. The flames of these burners impinge on slabs of steatite, and the black matter deposited by them is collected at regular intervals. A large quantity has been exported to Germany, England and France, and it is also extensively used in the United States by the makers of printing ink.

Enstatite.—Brögger and Vom Rath have described some specimens of enstatite which were found by Brögger and Reussch, in the autumn of 1874, at Kjörrestad, between Kragerö and Langesund, in Bamle, South Norway, in some deposits of apatite (*Zeitschrift für Krystallographie und Mineralogie*, 1877, i., 18). The crystals are of a size which has only been exceeded in the case of a very few minerals, like quartz, felspar, beryl and calcite, and are associated with crystals and blocks of rutile, some of which are as large as a hand, a greenish-white variety of mica, and talc. The apatite mine is now covered over with *débris*, and only those portions of the deposit which were thrown out when digging was being carried on are available for examination, so that the paragenesis of the enstatite can only be studied by an examination of the heaps of refuse. The largest specimen is 38 cm. long, 26 cm. wide, and 13 cm. thick; another, broken at both ends, is 40 cm. (nearly sixteen inches) long, and must, when perfect, have been of a truly astonishing magnitude; while several other crystals are 20 cm. in length, with nearly a like width, and have a thickness of 10–12 cm. These crystals exhibit the faces of a vertical rhombic prism, the edges of which vary but little from 90°; full details of the crystallographic measurements are given in the paper. Analysis shows them to be an almost pure magnesium silicate, $MgSiO_3$, and to closely accord in point of composition with the enstatite of Aloysthal, analysed by von Hauer, and hitherto regarded as the only terrestrial specimen of pure magnesian enstatite, as well as with that which occurs in the meteorites of Bishopville and Busti. While referring to the composition of the enstatite present in meteorites, attention may be directed to a paper by Shepard in the *American Journal of Science*, March, 1877, xiii., 207, on the meteorite which fell at Rochester, Fulton County, Indiana, on December 21, 1876, where the author regards the white semi-pulverulent ground-mass of the stone as "chladnite," or, as his formula shows, as a magnesium sesquisilicate. It has now been repeatedly shown by analysis that this mineral is entirely hypothetical, and that the meteoric magnesium silicate has the composition $RSiO_3$, and is enstatite. We recently had occasion to refer (Academy, January 13, 1877, 35) to some curious specimens of enstatite, found by Pettersen on the Slunkas Berg, in Nordland, which were possibly of meteoric origin.

The Oxidation of Cholesterin.—Latschinoff has communicated to the Russian Chemical Society a memoir on the products of the oxidation of cholesterin by permanganate of potash. He obtains three monobasic acids: cholestenic acid, $C_{25}H_{40}O_4$; oxycholestenic acid, $C_{25}H_{40}O_5$; and dioxycholestenic acid, $C_{25}H_{40}O_6$. The acids are soluble in ammonia, and form amorphous precipitates with all metallic oxides, with the exception of the alkalies. The salts of the last-mentioned acid are soluble in benzol, the oxycholestenates in benzol and ether, and those of cholestenic acid in benzol, ether and alcohol. The author is led to believe the composition of cholesterin to be represented by the formula: $C_{25}H_{42}O[(C_3H_5)_3H_2O]$ (*Ber. deut. chem. Gesell.*, 1877, x., 82).

Strengite.—Nies, of Giessen, has given this name to a new mineral species which occurs in the beds of limonite of the Eleanore mine at Dunsberg, near Giessen (*Jahrbuch für Mineralogie*, 1877, 8). It is met with associated with cacoxene as a botryoidal layer, having a radiate-fibrous structure, and is seldom found in separate crystals, which, however, have been found to belong to the orthorhombic system. It has a vitreous lustre and a yellowish-white streak; is sometimes crimson, sometimes almost colourless; has a hardness 3–4, and the specific gravity 2·87. It is soluble in hydrochloric, but not in nitric, acid. Analysis showed it to possess the composition $Fe_2O_3,P_2O_5,4H_2O$. It corresponds in all respects with the ferric arseniate hydrate, scorodite, with which it is isomorphous. The barrandite, of Zepharovich, from Cerhovic, near Przibram, in Bohemia, is closely related to the new species in that, as Boricky's analysis shows, it possesses a similar constitution, three-sevenths of the iron oxide being replaced by alumina.

Bunsenite.—Krenner has recently communicated to the Hungarian Geological Society a note on the occurrence at Nagyág of a pure auric telluride in a crystalline state, and has given the above name to the new mineral species, with the view of expressing the gratitude of the Hungarian admirers of the great chemist for the services which he has rendered to mineralogy. This name was long since applied to the native oxide of nickel, which occurs associated in isometric crystals with nickel and uranium ores at Johanngeorgenstadt (see Bergemann, *Jour. prakt. Chem.*, lxxxv., 239), and it was chosen from the fact that Prof. Bunsen had noticed artificial crystals of this oxide in slags.

Artificial Formation of Sellaite.—We called attention some time since (Academy, iii., 233) to Strüver's discovery of a new mineral species, magnesium fluoride, bearing the above name, and occurring with anhydrite at Geibroula, in Piedmont. Cossa, of Turin, has recently noticed that the white amorphous powder having the composition $MgFl_2$ separates, after fusion with chloride of potassium or sodium, in brilliant crystalline plates. The fluoride itself fuses at the temperature at which cast iron melts, and forms on cooling large crystals having the specific gravity 2·856, and identically the same form as the mineral sellaite, which was stated at the time to be quadratic. Both the mineral and the artificial product are phosphorescent, exhibiting a violet light.

Synthesis of Urea.—It has been noticed by E. Schmidt (*Ber. deut. chem. Gesell.*, 1877, x., 191) that carbonic oxysulphide, which we had occasion

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to refer to recently (Academy, July 8, 1876, 41) as occurring in the thermal spring of Harkány, when passed into a concentrated aqueous solution of ammonia at 0° C., is absorbed in large quantities. Ammonium oxysulphocarbamate is formed, $COS + 2NH_3 = COSN_2H_6$, which after exposure for some time to ordinary temperatures, or by the application of heat, breaks up, partly into urea and sulphuretted hydrogen:

$$COSN_2H_6 = CH_4N_2O + H_2S;$$

while another part, combining with water, forms carbonate of ammonia and ammonium sulphide:—

$$COSN_2H_6 + H_2O = CO_2 + 2NH_3 + H_2S.$$

The second reaction is reduced to a minimum if the liquid be treated without delay with freshly-precipitated lead oxide; as a lecture experiment, the liquid may be at once evaporated without the employment of the metallic oxide. Crystals of urea more than an inch in length can readily be formed by this means.

The first part of Prof. Groth's new journal, a *Zeitschrift für Krystallographie und Mineralogie* (Leipzig: Engelmann), contains a number of important papers:—Vom Rath, on the crystallisation of gold, a peculiar twining observed in the smaltite crystals of Schneeberg, and pseudomorphs of rutile after specular iron from the Binnenthal; the same author, conjointly with Brögger, on very remarkable crystals of enstatite from Kjörrestad in the South of Norway; Schrauf, on the crystallographic constants of lanarkite; E. S. Dana, on a uniform development of quartz and calcite, illustrated by a curious specimen from the Yellowstone Park; Lehmann, on the dimorphism of hydrochinon and paranitrophenol; König, on a variety of tremolite containing manganese ("hexagonite") from Edwards, St. Lawrence Co., State of New York, shown to be monoclinic, and in many respects to resemble amphibole; H. Baumhauer, on barium nitrate and calcium and strontium hyposulphate; and Knop, on "The Schorlomite of the Kaiserstuhl," found to be either melanite or pyroxene. Following these valuable papers are the "Correspondenzen, Notizen und Auszüge," of which, to judge by the table of contents, the whole, thirty-two in number, are communicated by the *Crystallographic Society of London*. A part of them, the first six notices, apparently refer to the new English scientific society, the title of which as given by Prof. Groth is misleading. At its foundation last year it received the name of the *h k l Association*, which was subsequently changed to that of the *Crystallometric Association*; the title, however, which has been decided upon is *The Crystallological Society*.

M. Debray has been elected President of the Chemical Society of Paris, and MM. Fordos and Wurtz, Vice-Presidents. The secretaries are MM. de Clermont and Willm.

Prof. Klein has been appointed to the professorship of Mineralogy in the University of Göttingen, rendered vacant by the death of Prof. Sartorius von Waltershausen.

The 11th and 12th parts of vol. ix. of the *Enciclopedia Chimica*, which have just been issued, bring this great work near its conclusion. These parts contain an elaborate monograph by Hugo Schiff on the salicyl compounds.

The *Berichte der deutschen chemischen Gesellschaft zu Berlin* bears, from the commencement of the present year, the shorter title of *Berichte der deutschen chemischen Gesellschaft*.

MEETINGS OF SOCIETIES.

Chemical Society.—(*Thursday, April* 5.)

Prof. Odling, F.R.S., in the Chair. A lecture on the discrimination of crystals by their optical characters was delivered by Prof. N. S. Maskelyne, F.R.S. After a few general remarks on the use, to the chemist, of the methods employed by crystallographers, the lecturer proceeded to consider the methods of determining the symmetry of crystals by their optical characters. The origin and meaning of various terms used in crystallography having been explained and illustrated by models, &c., the lecturer threw on the screen, by means of a polarising apparatus and the electric light, the beautiful coloured effects produced by crystals of cerussite, barytes, borax, &c., the effect of heat in altering the position of the optical axes of a crystal of gypsum being especially beautiful. In conclusion, the lecturer pointed out the ready means, which the examination of the optical characters of a crystal under the polarising microscope often afforded to the chemist, of acquiring a great deal of information in a very short time, and expressed a belief that if chemists would work up suitable groups of crystals for examination by the crystallographer very important knowledge as to the functions of various groups of molecules in a crystal would be gained.

Linnean Society.—(*Thursday, April* 5.)

Prof. Allman, President, in the Chair. The President passed some favourable remarks on a donation of the 1st Part folio "Monograph of the Genus Lilum," by Mr. H. I. Elwes.—Sir Charles Strickland exhibited a specimen of *Crinum aquaticum*, obtained from Grahamstown, S. Africa, but which showy plant hitherto has rarely been seen in flower in Britain.—A paper on Ferns collected by Miss Gilpin in Madagascar was read by Mr. J. G. Baker. Some 150 species had been obtained, seventeen of which are new. This and Mr. Pool's series, previously laid before the society, show an unexpected richness of this group in the Madagascar flora.—"The Fresh Water Algae of the Cape of Good Hope," by Prof. Reinsch, a richly illustrated paper, but of a technical character, was taken as read.—Mr. R. Collett, of Christiania, had a communication "On *Myodes lemmus* in Norway." Having himself already published in a Norwegian scientific periodical contributions on this subject, his attention was called to Mr. Crotch's articles in the society's *Journal*, to whose conclusions he could not entirely subscribe. Mr. Collett mentioned that the number of young at a birth vary from three to eight, and two sets are annually produced. The tendency at intervals to appear in immense numbers is not confined to the genus, but is common to all the species of the sub-family Arvicolinae. The majority of the wanderers are young, and in one instance observed by him were chiefly males. The migration closes with the death of the individual, generally brought about by an epizootic disease, the result of over-population. The bare patch on the rump, believed by Mr. Crotch to be due to the habit of protecting themselves against stones in resisting attack, Mr. Collett says is caused by a skin-disease. He agrees with Mr. Crotch as to the number of winged and four-footed enemies which devour the lemmings, and also that domestic cattle and reindeer destroy them. Their occasional enormous increase in numbers Mr. Collett holds to be owing to periodic prolific years, the facility of rearing their young, and the early procreative faculty of these latter. Parallel instances among other groups of animals, swarms of butterflies, locusts, &c., are well-known, though the true reasons for such departures in numbers is as yet conjectural. Coincidently with the notable years of the lemmings' migrations, the increase above the average of rats, mice, shrews, and even the grouse tribe, has been recorded. Mr. Collett affirms that the lemmings travel chiefly in the direction of the valleys, and not constantly due west as stated; their great movements are chiefly at night. He is inclined to question Mr. Crotch's notion of hereditary search for a Miocene "Atlantis," and rather thinks that in accounting for the periodical excess of multiplication and migratory impulse a physiological necessity impels, this at present being beyond our power to explain rationally.—Contributions "On the Natural History of Swine," by Professor Rolleston; "South African Hepaticae," by Mr. W. Mitten; and "On Irish Lichens," by the Rev. W. A. Leighton, were read in brief abstract.

FINE ART.

ART BOOKS.

Art in Ornament and Dress. From the French of Charles Blanc. (Chapman and Hall.) M. Charles Blanc is hardly at his best in the opening chapter of his book—a chapter on "The General Laws of Ornament"—and one is amused that a writer who begins with highly philosophical observations about nature and her sublimity, and immutable laws, and cosmical phenomena, and the revolutions of the heavenly bodies, should eventually subside into a mild commentary on the disturbing aspect of too much white shirt-front, and into a modest recommendation of the desirability of *gants de Suède*. But though there may at first sight appear something incongruous in the exhibition of so much philosophy *à propos* of modern raiment, there is vast good sense in M. Blanc directly he leaves the heavenly bodies and descends to earthly details. For the work of criticism and guidance in matters of dress and ornament he is exceptionally well equipped. He says nothing without appearing to have a good reason, and all the observation of some forty years of mature life, and all the knowledge acquired as a student and critic of fine art, are liable to be brought to bear on the apparently simple questions that he is discussing. Thus, upon the business of shirt-fronts, he fortifies his position by citations from Titian and Van Dyck and Rembrandt. The whiteness of shirt-front in portraits by Titian, is, it is well remarked, "softened by a warm glaze and by the little shadows formed by the folds of the tumbled linen." "Van Dyck and Rembrandt, in their pictures, treat the frills and bands in a way not to offend the eye by their whiteness, by laying over them a slight tint of blue or yellow, and they soften them still more by means of the little black points in the lace. The plaited ruffles are equally subdued to throw out the flesh, the white of the eye, and the lights on the forehead, the nose and the cheeks." It is then added: "As in every-day life the whiteness of the linen cannot be toned down as in painting, it becomes when it is too much displayed on the chest a spot of light distressing to the eye." All this is generally correct; but on the one hand M. Blanc omits to mention that there are instances in art in which a white wholly unsubdued is used on the raiment with excellent effect. Thus, in the etching of John Lutma, Rembrandt has put the highest light, or what through juxtaposition of the great dark seems to be the highest, not on cheek or brow, but on the folded neckerchief, and a peculiar effect of simplicity and pleasant cleanliness is given to the old man thereby. And on the other hand, when bringing the principle of subdued whites to bear on modern dress, M. Blanc omits to limit his dislike to white as it is seen by daylight. After all, we show our shirt-fronts chiefly of an evening, when candlelight makes the white yellow, and in so doing makes it agreeable. It is only daylight that leaves it a little coldly blueish—which is why a bride often looks so ugly at church. M. Blanc's reason for preferring *gants de Suède* to the polished surface of ordinary kid for out-door wear is final and sufficient. There is no appropriateness whatever in a figure draped in rough out-of-door garments and terminated, as to the hands, in a material too obviously unfit for contact with dust, dirt, and the weather. The agreeable seeming roughness of the *gant de Suède* has suitability in it, and French men and women show instinctive taste in adopting this glove habitually for out-of-house use. The English should follow them in greater numbers. Like most of the wise who have thought about the matter, M. Blanc goes in strongly for effects obtained by harmony instead of by contrast. Thus, on women's robes, he says: "The dignity of female dress is increased by everything which allows uniformity to predominate, *whilst relieving it by slight variations*, formed by designs laid on in the same tints, or by some quiet change of colour, or by the workman's labour, who, by passing the material through a calender to water it, makes serpentine threads of light on the surface, and thus varies the texture without introducing any new element of design or colour." As to the texture of gowns, as to the

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design upon them, as to the direction in which stripes should lie—as to a hundred other things, each seeming small, but all of real importance in their bearing on the general effect of raiment, and on the pleasure of the eye in daily life—M. Blanc is habitually sensible in his counsel, and is often undeniably right. The English of to-day have, indeed, far less reason for taking to heart his advice than the English of ten years ago—taste in dress having made somewhat recently quite unexpected strides—but still, in many small points, there is need of M. Blanc.

Art at Home Series. (Macmillan.) The first two numbers of this series of small books have reached us: the first, which is introductory, is written by the Rev. W. J. Loftie, the Assistant-Chaplain to the Savoy; and the second is from the pens of Miss Rhoda and Miss Agnes Garrett. Mr. Loftie has on this occasion had the more difficult literary task, though, of course, there has not been demanded of him the special knowledge with which the authors of the separate treatises must be armed. Introductions are never easy to write, and the author of the present one on *Art in the House* has appended to that part of his work which is purely introductory some observations on the commercial prudence of collecting. It would not, however, be wise for the inexperienced amateur, encouraged by the example of Mr. Gillott, of Birmingham—of whom the well-known story is told—to surround himself with works of art under the impression that they are "money mellowing," as the famous Birmingham collector is somewhere reported to have said. For one respectable middle-aged gentleman of whom the story may be told that the works for which he gave hundreds have become worth thousands, there are many of whom it can only be narrated that they bought things dearly and sold them cheaply; for Old Masters, like old families, have their vicissitudes, though there is no Sir Bernard Burke to chronicle them. Nor can we say that we wholly sympathise with the view that it is very praiseworthy to collect works in the hope that they may rise in value. It should be enough for the collector if they do not fall. There are other means of turning an honest penny by speculations not entirely imprudent, and most men, if they desire to speculate, have one means or another open to them. Mr. Loftie, passing on to the objects to be collected, inclines apparently to old books and the works of the early German school of engravers. His pages contain a woodcut after the *Melancholia* of Sebald Beham, a master whom he appears to have specially studied. But he would probably hardly claim for this *Melancholia* equality with the noble and suggestive work of Dürer. Mr. Loftie's detached remarks invite to discursive criticism, for which we have not space, so that we may be excused for dismissing them with but two further observations. We fear we should fail to derive pleasure from inhabiting the room he mentions with satisfaction as bearing on its wall paper of "cool gray," mottoes painted "in black," and "sloped diagonally." But in days when our houses threaten to be overdone with elaborate schemes of colour by the fashionable decorators, it is refreshing to meet with Mr. Loftie's statement that a single print by Dürer or Rembrandt will give sometimes to a whole room an air of quiet dignity which more ambitious decoration could never secure for it. The presence of great art in a room—the presence of the work of great minds, with the suggestions that that is sure to bring—is its best decoration. We are glad that the compilers of the *Art at Home* series recognise this.

The Miss Garretts' volume is on *House Decoration*, a subject not indeed now handled for the first time. And one or two of their strictures, we must say, to begin with, have passed out of date; the class of furniture they mostly condemn is already, even by the better upholsterers themselves, consigned with other "things forgot." The "richly carved mahogany sideboard with noble plate-glass back" about which the Miss Garretts and other modern instructors are rightly pleased to be comic, has disappeared from the shop windows of Regent Street and Bond Street. It is no more to be seen even in Tottenham Court Road. The change no longer remains to be made. But the Miss Garretts have thought over the suggestions they offer. How to hang a curtain, and what to look for in it—grace of pattern or of fold—this and kindred things they are very helpful about. And there is taste and judgment in their suggestions for the woodwork of a room. It is quite wonderful what advance has been achieved of late years in all these household arts of upholstery, and choice of colours and furniture, and how much is due to the initiative of one artist of genius, Mr. William Morris.

Messrs. W. H. Hooper and W. C. Phillips have compiled a very useful *Manual of Marks on Pottery and Porcelain* (Macmillan), in which due prominence has been given to the multitudinous marks on Oriental pieces. The writers caution collectors against placing implicit reliance upon these date-marks, inasmuch as Chinese potters are in the habit of reproducing the old patterns with seals to correspond. Similar frauds are not unknown in this country, where we have lately met with more than one example of spurious "square-marked" Worcester, which might readily deceive those connoisseurs who trust only to the marking of pieces. The arrangement of marks in this manual seems to be very comprehensive. There is first an Index of Subjects, where, under such heads as "Animal," "Arrow," "Axe," &c., the various marks are given, and then a second Index of Factories, alphabetically arranged, in which the distinguishing mark of each fabric is given. By this system of cross reference the puzzled collector is pretty sure to obtain the information he requires. The last—and most valuable—part of the book is occupied by the Oriental marks, arranged according to the number of characters inscribed.

EXHIBITION OF THE SOCIÉTÉ DES BEAUX-ARTS, NICE.

The Exhibition of the Société des Beaux-Arts of Nice opened on March 1. The number of works exhibited is very considerable, and there are several contributions of great interest. Dupray, whose scenes of the war told so well in last year's Salon, has *En Marche*, a company making their way, under a grey sky, in a biting wind, between wide-spread fields of snow, along a dirty road on which the flakes lie half-frozen, half-melting. Three officers at the head of the column, mounted on chestnut horses, and wrapped in dark overcoats, are made to tell with great force against the rank immediately behind coated in grey and riding grey horses; behind these the line goes steadily diminishing and vanishing, skilfully broken here and there by touches of more forcible colour, until it passes into the distant meeting of snow and sky in tones of almost the same value. The near edge is accentuated and supported by straggling groups on foot, every figure being individualised by an exactness of characterisation which borders sometimes—as in a flag-bearer who shivers chilly with his hands in his pockets, facing the wind—on the comic. Throughout, M. Dupray shows very considerable powers of exact observation, the values of the great variety of greys in the picture are adjusted with the same precision of sight which gives reality to every figure and movement. His painting is, in its kind, very good, the touch is never full, but on the other hand it is direct and clean, and the surface, if not specially attractive, is not unpleasantly dry.

Meissonier has three small pictures. *Portrait* and *L'Aquafortiste* (which is, I think, also a portrait, of the painter's son Charles) are both studies of single figures wearing, in each instance, a rich red dressing-gown. The poses are, of course, very different; the subject of the portrait fronts us, reading leisurely, ensconced in a vast arm-chair; the etcher sits sideways at his table in the window, down on which the light streams through the paper shade, and he is examining, in the full eagerness of anxiety, the state of the plate on which he is at work. The arrangement of colour in both is the same, the figure in red is surrounded by lower tones of the same hue, and by deep browns, from which it is detached by touches of grey or greyish-green. *Antibes*, M. Meissonier's third contribution, a miniature view of sandy coast-line threaded by a long road, along which advances a man on horseback, under a blazing sun, is perhaps the most interesting though the least important of the three. The touch is more frank than is usual with M. Meissonier, and the tone and hue of the pale, hot, bluish sky, shimmering against the fresh rippling waves and dusty landscape, is matched with admirable skill. In near neighbourhood hangs a small and rather comic painting by Gérôme, of the back of a gladiator awaiting the approach of an unseen adversary. This is a study of a single figure already well known in a larger picture; it is a good average example, but the colour looks almost dirty against the brilliant purity of the little Meissonier. Dubuffe's portrait of Rosa Bonheur is too old an acquaintance to need notice; and Billet's *Jeune paysanne des environs de Douai* is not specially characteristic; *Un Balcon de Seville*, on the other hand, though unimportant in size, very fairly represents Georges Clairin. The balcony, beneath which is seen a bit of the door of the house, falls away from us, and just projects at the corner of the street against the sky. Nothing could be cleverer than a great deal of the painting: the mouldings of the doorway, the masses of flowers which line one side of the balcony above, are laid in with the most assured hand, and the many tinted hues of the flowers, the stripes of the awning, the dresses of the fidgetting and posing women beneath it, combine in an effect of the same disturbed gaiety of colour which distinguished with its unbridled caprice M. Clairin's portrait of Mdlle. Sarah Bernhardt in the Salon of 1876. At first sight M. Gilbert's *Fantaisie* seems to belong to the same school, but here everything is intentionally sacrificed to the object of getting the flesh-tints in strength. The subject of *Fantaisie* is the naked back of a woman sitting on a music-stool and playing a piano, tones of bright yellow and various greys, and lilac drapery cast about her knees, thrown up from the deep brown tones of the furniture and the decorations of the walls, give great value to the flesh, which is very effectively if not finely painted.

A Florentine artist, Federigo Andreotti, in *La Lettrice*, has gone very near complete success in painting a young girl, wearing a white satin dress, relieved against a grey-green background, separated from a grey marble floor by a dado of white marble streaked in a deeper grey, which unfortunately is not quite in keeping; but the figure is better drawn than is now usually the case with Italian work. Charles Loyeux has at once one of the feeblest and one of the cleverest among the minor works exhibited. His *Coup de feu*, in which we see a cavalier dying in the arms of an afflicted maiden, while a faithful retainer makes unavailing attempts to fire an old harquebus out of window, looks, both in subject and manner, like an enthusiastic effort on the part of a juvenile disciple of Romanticism, while *Jeune femme tricotant*, a little figure clad in deep warm tones, and relieved against a sunlit wall, above which shows a bright blue sky, is a thoroughly realised and very directly attacked bit of painting, carried out with a skill and certainty wholly wanting to the *Coup de feu*. Close to this last hangs *Vaches en Normandie*, by Emile Dameron, a work which promises well for the future. The subject is carefully arranged on the simple plan generally popular with French artists, the canvas divided diagonally between light and dark, the dark objects breaking out upon the space of light, and the light entering here and there the field of

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shadow. M. Dameron has here employed this scheme with perfectly natural effect, the painting is very solid and firm, and the fresh pasture and grey sky of the North are faithfully rendered; the same bright steady carefulness and faithfulness marks M. Dameron's second picture, *Ane revenant du marché*. Among the landscapes, Yon's *Effet d'hiver à Montmartre* is worth notice, and Mdlle. Bernaert sends two, in one of which, *Le Byord de Gosvau*, the middle distance has some remarkably thorough work, but she has sacrificed, as usual, her foreground in order to obtain it.

M. Jacquemart's *Paysage* is an excellent water-colour sketch, very frank and simple in treatment, and another water-colour, *Espagnol*, by Rousset, though a little black and hard, is remarkable for a certain Goyesque rapidity, character, and dash in the handling. On the list of contributors we find also the names of Emile Lévy, Fromentin, Doré, Ziem, and many others of note, but none of these are represented by capital works, or showing any other than the qualities of manner and style with which they have long made us familiar.

The sculpture exhibited is not important. Mdme. di Castiglione-Colonna contributes a spirited bronze bust, Bianca Capello, the conception and execution of which are very unequal.

E. F. S. Pattison.

ART SALES.

At Messrs. Christie's this week there has begun the sale of the enormous Shandon Collection—a sale which will extend over twenty days, and of which the catalogue, issued at the cost of 5*s.*, is a substantially-bound volume. There are included works of art of almost every kind: porcelain, pottery, carvings, pictures in oil and water-colours.

The late Mr. John Folder's large and miscellaneous collection of prints has been offered for sale by Messrs. Sotheby, Wilkinson, and Hodge this week, too late for notice in our present number. The sale of Mr. James's collection will be resumed on Monday week.

The pictures and water-colour drawings of Eugène Delacroix, the property of the Comte de Mornay, were sold on the 29th ult. at the Hôtel Drouot. His celebrated painting of the *Emperor Charles V. at the Convent of St. Just* sold for 9,600 fr., and an *Interior* for 4,450 fr. The twenty water-colour drawings, painted when he accompanied the Comte on his mission to Morocco, and under the direct impression of African scenes and life before him, are considered among his most spirited productions. They consisted of the *Portrait of Muley-Abd-em-Khaman, Emperor of Morocco; Halt of Horsemen; Strolling Players; Negro Dance at Tangier;* the *Dragoman* of the French Consulate, his *Wife and Daughter*, &c. The twenty realised 15,447 fr.

NOTES ON ART AND ARCHAEOLOGY.

A course of lectures on "The Connexion of Greek and Roman Art with the Teaching of the Classics," by Prof. Sidney Colvin, will be commenced on Monday next, the 16th inst., at the rooms of the Society of Arts. The lectures will be given at four o'clock in the afternoon.

Mr. Eyre Crowe, A.R.A., will exhibit, we find, at the Royal Academy, the four works which have recently occupied him, of which one is a quite important work and the rest small cabinet pictures. Mr. Eyre Crowe has been to Rouen, and has turned to very various account his studies in the churches there. In the large work—to be called, we suppose, *Sanctuary*—there is vivid representation of a dramatic scene which might serve as a fine suggestion to a playwright. The scene is the great church, with clustering pillars, with groups in stone and groups on canvas, with immense walls of various grey, across which the coloured sunlight strikes from windows lost to view. Within the railed or partitioned space of sanctuary stands the special chair—a broad stone chair, the like of which may be seen at Beverley or Hexham—and within it is the figure of a woman, thrown there rapidly, huddled, cowed as it were, with recent flight, and having but during these last moments reached her place of safety. Just without the partition stands an official of the church, who will immediately throw over her the cloak with cross in sign of her immunity from attack. He is surrounded by a group of city girls, youths, children, and old men even, pressing forward. A little on one side an eager youth has mounted a stool or chair the better to note the woman who has found shelter, and a little on the other, an old gossip of the town, standing by an on-looking girl, turns from the object of the others' solicitude to the source of new commotion—to the brawling and protecting group by whom the husband is forcibly expelled. For it is because of no offence, but of the maltreatment of home, that the red-robed, red-shoed, gold-haired heroine of the drama has fled, and her husband quickly following, with intent to ill-use, has now just been arrested and is slowly and with difficulty pressed to the door. This is the main story, which Mr. Eyre Crowe has told with great vigour of conception, seconded by habitual precision and skill in execution. A second picture—the first of the small ones—represents, with a good eye for the comedy of common life, a little wedding-procession that has already "passed before the Maire," and now is on its way to seek religious blessing. A third, to be called *Prayer*, is gravely picturesque. A girl, low white-capped, with such head-gear as is still in vogue in that part of Normandy, kneels on a tall-backed, low cane-seated chair, before some shrine in a little side chapel of that same Saint Maclou which we see more largely in the first picture. It is a pleasant figure, agreeably lighted, and the interior is cosy: the score of votive offerings hung on the altar all telling of the chapel's present and daily use, and the quaint or graceful, if debased, woodwork of Louis Quatorze filling in, by means of the range of confessional, the lower part of the chapel wall with homely forms and low and pleasant tones of rich brown. Higher up on the wall, sunlight streams against the surface: its rays being useful to the picture, not only as colour, but as lines telling in the composition. Lastly, Mr. Eyre Crowe has finished his dainty little picture of Christ's Hospital boys examining their silk-worms—trophies of an expedition to Covent Garden—and this he has touched with his wonted expressive finish, so distinct from the finish that obtrudes itself but does not elucidate its subject. Mr. Crowe is very much to be congratulated on a series of works of which all are marked by excellent skill, and one by high power.

This week the members of the German Athenaeum, in Mortimer Street, have opened for their own pleasure, and that of their friends, a small exhibition of pictures in oil and water-colours. They exhibited last year, it may be remembered, a very representative collection of the drawings of Mr. Carl Haag. This year there are three works by Mr. Alma Tadema, three by Mr. Otto Weber, and no less than fourteen by Mr. H. Herkomer, besides a good many by artists less known to the English public.

The mezzotint by Mr. Atkinson after Gainsborough's *Princess Elizabeth*—in the possession of the Queen—is likely to attract attention, because of the agreeableness of the subject, and the charm of the original picture—one of four exhibited, to the delight of all, the season before last, at the Winter Exhibition of Old Masters. Mr. Atkinson has secured for his engraving some likeness to Gainsborough's method of work, but some other engravings issuing from the same house—that of Messrs. Colnaghi—have been more successful than the present in reproducing the features and expression of the original work selected for translation into black and white.

Mr. William Fitzroy Knight died at his residence in Florence on the 31st ult. In early life he studied architecture under the late M. Bassevi, and subsequently in France, Italy, and Greece. Having taken up his residence in Italy, he did not practise professionally in England, but designs of his executed in the land of his adoption are characterised by beauty of general proportion and carefulness in the details. Having taken up his residence in Florence, he occupied his leisure in studying and copying the works of the great Italian painters, and attained remarkable skill in his reproductions in water-colours. Of a genial and kindly disposition, with strong sympathies for art and artists, with a cultivated judgment in various branches of art, Mr. Knight extended towards young artists, especially, cordial hospitality, gave them invaluable advice as to their studies, and if any were ill or in distress they found in him an attentive and generous friend. He employed his independent means in doing good unobtrusively, especially to artists, by whom his memory will be gratefully and affectionately cherished.

A monument to Virgil is about to be erected by subscription in one of the public squares at Mantua.

The almost sudden death is announced of the distinguished Belgian painter Madou. He was present at the visit of the King of the Belgians only last week to the annual exhibition of the Union des Beaux-Arts. Madou was born at Brussels in 1796, and became a pupil of Célestin François. His best known works are *Les Musiciens ambulants, Le Proscrit, Le Trouble-fête*, and *La Fête au Château*. Both the latter were exhibited at the Universal Exhibition in Paris in 1867. Besides his paintings, Madou executed a number of lithographs which have served to spread and popularise his art. He had obtained a second-class medal at the Salon, and was a Chevalier of the Legion of Honour.

The death is likewise announced of a young and somewhat clever French painter named Marchal, who committed suicide last week. Mortified vanity and pecuniary distress combined seem to have led him, as they have many other artists, to this sad end, though in a letter which he left for M. Dumas *fils* he stated that his friends would no doubt have helped him had they known of his difficulties, but that he "found it easier to face a pistol muzzle than to ask a loan of a friend."

On the occasion of 1,000*l.* being voted in Parliament last week for the Wellington monument in St. Paul's, it was stated by Mr. G. Noel that he was informed, about a month ago, that the long-delayed monument would be completed within the space of two months from that time. The merits of this work have been so often discussed, and the manner of its completion has given rise to so many contradictory opinions, that the public will be glad to learn that they will at last have an opportunity of judging of its artistic worth.

There is not much to notice in the *Portfolio* this month besides Prof. Colvin's article—the fourth in his series—in which he discusses the influence of Andrea Mantegna upon Dürer. Dürer must undoubtedly have been early acquainted with Mantegna's art, and, at one time, may have been slightly attracted towards it; but if we consider the "omnipotent personality of the great Mantegna" of which Prof. Colvin speaks, it is surprising, not that he should have been so much, but that he should not have been more, influenced by it. It seems to us to tell against the early journey to Italy which Dr. Thausing supposes to have taken place during Dürer's *Wanderjahre*, that Italian influences, and especially the influence of Mantegna, which was at that time so dominant in North Italy, should have affected him so little. The mere fact of consciously copying a motive here and there from another master says little, so long as the artist does not unconsciously repro-

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duce the ideas or style of his model. The resemblance between the two fiends, one by Mantegna and one by Dürer, given in the *Portfolio*, is not remarkable. The one would do for an illustration to *Paradise Lost*, the other to Grimm's *Fairy Tales*. The contrast in the work of the two masters, as shown in the two statue-like portraits by Mantegna, and the well-known portrait of the Elector of Saxony by Dürer, which is reproduced with the utmost perfection by M. Amand Durand, is, on the other hand, very striking.

The *Gazette des Beaux-Arts* is particularly rich this month both in illustrations and articles. It opens with a proposition by M. E. Bonnaffé concerning a new museum of decorative art which he considers might be created in one of the *salles* of the Louvre by very simple means and without cost. The Dusommerard and Sauvageot collections already form the foundation for such a museum, and these might be added to from three sources—namely, from the old and often valuable furniture of the public offices; selections from the stored treasures of the Garde-Meuble; and from the sales of the Domaine, at which it appears it is customary for the State to sell off its broken and otherwise damaged effects, and where artistic treasures can often be picked up by amateurs who have an eye for such matters for a mere song. M. Paul Mantz finishes in this number his excellent series of articles on Andrea del Sarto, in which, to a great extent, he clears that painter and his beautiful wife from the aspersions thrown upon them by Vasari, and sets the history of Andrea di Agnolo del Sarto, as it appears he ought to be called, for the first time in the light of fact instead of sentiment. There is no authority whatever, M. Mantz considers, for the name of Vannucchi being given to this painter, his signature, which has been taken as A. V., being plainly only a double A, one inverted over the other. M. Champfleury gives us an interesting account of the late Henri Monnier, in which there is much personal and even autobiographic detail concerning that versatile artist. Millet's portrait of him, taken in 1875, is engraved, and numerous portrait-sketches of his own are given. A poem of some length by Eugène Fromentin, hitherto unpublished, and addressed to his friend Benjamin Fillon, the well-known collector, likewise gives interest to this number. It is entitled "Un Mot sur l'Art Contemporain," and expresses the writer's early enthusiasm for Victor Hugo, but tells of the dethronement of this master in his heart by

"La Nature! oh! voilà le seul et grand maître!
Diapason auquel il faut monter son mètre."

The other articles are on the Aix altar-piece, ascribed to King René, which we propose to speak of in another place; the Musée de Lille, by Louis Gonse; "Ventes à l'Hôtel Drouot," and "La Renaissance à la Cour des Papes," by M. E. Muntz.

On Wednesday evening Dr. Schliemann delivered a lecture before the British Archaeological Association on "The Analogy between Troy and Mycenae," and we cannot but think that the lecture must have caused some disappointment to those who went expecting to hear some account of his recent excavations at Mycenae, and perhaps to see the photographs exhibited by him on a former occasion before the Society of Antiquaries. There were no photographs, and no account was given of his explorations at Mycenae. But instead, the audience was treated to a description of his discoveries at Troy, more or less the same as the descriptions already published by him on that subject. It seems difficult to understand Dr. Schliemann's policy. As the discoverer of a wonderful treasure at Mycenae he is justly entitled to all the honour and reward which such a discovery ought to bring him. That he would best attain this end by reserving the publication of the objects found by him for the special book on which he is engaged is beyond doubt. In pursuance of such an end, our ideal of a discoverer is a man who remains silent till everything is prepared for the final publication. Dr. Schliemann announced every fresh find at Mycenae in the *Times*, and in a lecture like that of last Wednesday he continues to whet the public appetite by telling and showing his audience nothing that he had not in some way told them before. We are speaking in the interests of the public, and not on our own account especially, because we had the opportunity of seeing his photographs when they were exhibited before the Society of Antiquaries. For ourselves, also, we are aware that hostile opinions have been pronounced by men of distinction as to the high antiquity of the objects found at Mycenae, and we should have thought that, under these circumstances, Dr. Schliemann would have been anxious to exhibit, as often as possible, the photographs of the objects discovered by him, so as to assure those who wished to judge for themselves that these hostile opinions were unfounded. Dr. Schliemann made extensive excavations on the site of what he believes to have been ancient Troy, and amid general acclamation he published the result of these excavations. One would think that time enough had elapsed since then to show to what extent his discoveries had benefited archaeology. But who will undertake to point out in what respect this has been the case? As regards Mycenae we hope for a different result. Meantime we must wait for the book in which the revelation is to appear.

The *Adriatico*, a Venetian newspaper, gives some details as to the monument to be erected to Titian on the tercentenary of his death at Pieve di Cadore, his native place. It will consist of a statue raised on an ornamented pedestal. The figure, which is spoken of with high praise, has been designed by Signor Antonio dal Zotto, a Venetian sculptor. It is somewhat over life-size. "The whole effect of the figure is full of life, and expresses at the same time the calm repose of age, the natural vivacity of the artist, and the dignity of genius. It will stand with the face turned towards the cottage in which he first saw the light, and on whose walls—as tradition tells—his youthful hand traced the first lines; the proud and keen pinnacles of the Marmarole which, true artist and true Cadorin, he never forgot, even among the homage of the great, will form a worthy coronet behind his head."

The pedestal, which will be twelve feet in height and of white marble, is from the designs of Ghedina, the painter of Cortina d' Ampezzo, known to all visitors of the "Aquila Nera." The statue will be cut by the brothers De Poli, of Vittorio. Titian is sometimes called "the first painter of mountains," and it is true that in the pictures and drawings of the Cadorino mountain scenery takes a new prominence in art. The Italian Alpine Club, by holding their annual meeting this year at Auronzo, in August, so as to allow their members to take part in the ceremony of the public erection of the monument, intend to pay an appropriate tribute to this side of the great painter's genius.

The question of the protection and preservation of ancient monuments is being considered at the present time by the Dutch Government, and several historic buildings in Holland are undergoing careful restoration, so as to preserve them from falling into decay. We may mention, in particular, the ancient Binnenhof, or Court of the Counts of Holland, at the Hague, one of the most interesting mediaeval monuments in Holland, and one which, by its historic associations, is especially endeared to the Dutch people. This picturesque group of buildings, in which stands the ancient hall of the Counts of Holland built in the thirteenth century, has long been in a condition which, although it possesses many charms from an artistic point of view, must inevitably, if suffered to continue, lead to complete ruin. The Government have also undertaken the preservation of the ancient feudal castles of Bréderode, near Haarlem, and Muiden, where lived the Dutch poet Vondel.

THE STAGE.

THEATRES IN PARIS.

At the Théâtre Français the interest excited by MM. Erckmann-Chatrian's idyll, *L'Ami Fritz*, is still unabated. In consequence, it is regularly given three times a week, and *Jean d'Acier* will probably not be produced for some months. Moreover, the theatre is much embarrassed by the serious illness of Mdlle. Sarah Bernhardt, and the absence of Mdlle. Croizette. As, however, it is necessary to provide some novelty for the subscribers of Tuesday and Thursday, two plays belonging to the *ancien répertoire* have been revived—*Le Joueur*, by Regnard, and *Amphitryon*, by Molière, the former just before, and the latter just after, Easter. M. Delaunay plays *Valère*, the gambler, and M. Coquelin *Hector*, his servant. The illness of both these artists has prevented the play being given more than once at present; and I therefore missed seeing it. All who did, however, agree in describing M. Delaunay's performance as a marvellous combination of the gambler possessed by the demon of play which he cannot resist, with the gentleman born for better things, but who feels himself degraded and sinking lower and lower.

Amphitryon was given, for the first time for some years, on Tuesday, April 3. The revival has been in preparation for many months, and an exceptionally strong cast, frequent rehearsals, and a singularly beautiful *mise-en-scène*, have been combined to do honour to one of Molière's least-known plays. The principal parts are distributed as follows:—

Night	Mdlle. Samary.
Mercury (afterwards disguised as *Sosia*)	M. Got.
Jupiter	M. Mounet-Sully.
Amphitryon	M. Laroche.
Sosia	M. Thiron.
Cleanthis	Mdlle. Dinah-Félix.
Alcmena	Mdlle. Dudlay.

The Prologue is spoken with infinite point and humour by M. Got and Mdlle. Samary, among clouds as natural as stage devices could make them, and M. Got's appearance in the received dress of a divinity is especially diverting. Those who have seen this admirable artist do not need to be told how excellently he plays when disguised as Sosia, in the scenes with the unfortunate slave whom he counterfeits, and who, at last, is almost compelled to doubt his own identity. He was well seconded by M. Thiron. The two Amphitryons were equally well disguised, and were both excellent. M. Mounet-Sully kept his powerful voice well under control in the love-scenes with Alcmena; and thundered out the final tirade with suitable impressiveness. The ladies have little to do, but that little they did well; and Mdlle. Dinah-Félix was specially comic in her abuse of her henpecked husband.

After all, however, one feels inclined to ask, "Is this very gross and rather dull mythological story worth representing at all? Would it not be well to let it repose among the works of its author, where those who are curious in the literature of the reign of Louis XIV. can study it?" The text was adhered to with that exactness which is always observed at the Théâtre Français; but the actors softened some of the more high-flavoured passages as much as they could by delivering them in half tones and with as little accentuation as possible.

A performance of Dumas' clever play, *Mademoiselle de Belle Isle*, is especially interesting now. It was feared that the retirement of M. Bressant, who represented with such grace and dignity the *roués* of the seventeenth century, would oblige a number of plays to be laid aside. M. Delaunay, however, has taken up the part of the Duc de Richelieu, and shown that what M. Bressant could do, he can do, even if he does not surpass the older actor. While studying the character, he discovered by comparison of the date of Richelieu's

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birth with that of the fall of the Choiseul Ministry, which brings about the catastrophe of the play, that the Duke could not have been more than twenty-seven or twenty-eight years old at the time. Moreover, a careful examination of the text shows that Dumas meant to depict Richelieu, not as a middle-aged *roué*, but as a high-spirited, chivalrous young man entering into all the pleasures of life with equal zest. He lays the wager that he will throw a note at midnight from the window of the first lady who passes along the corridor, in a moment of thoughtless fun, never dreaming of the consequences; but when he discovers the trick that Mdme. de Prie has played upon him, his earnestness to prevent the fatal termination that is imminent is almost tragic. In this scene M. Delaunay rose far above his predecessor; and his wonderful voice never threw more feeling into words than when he leant over Mdme. de Prie's chair and exclaimed, "Il y a, madame, que dans six heures un des plus braves gentilshommes de la France se fait sauter la cervelle, et c'est vous qui le tuez, si je n'arrive pas à temps."

In the earlier acts he looks the age he gives to Richelieu, or even younger, and is, as Mdme. de Prie says, "adorable d'impertinence." Dressed in the most splendid fashion of that gorgeous time, no finer picture can be imagined of graceful insolence blended with chivalrous courtesy. He renders to the life that irresistible young seigneur whose charm no woman could resist or man deny; his sparkling wit and ringing laugh infect his hearers with his own high spirits, while numerous delicate touches reveal a heart that was as yet not wholly corrupted by the most dissolute of Courts. It will be seen at once that such a rendering as this removes much that is unpleasant in the play; the principal situation of which is somewhat *risqué*. M. Bressant's dignity inclined to heaviness, and his utterance was slow and measured. He might have been Mdlle. de Belle Isle's father at the least. M. Delaunay appears about the same age as herself: and his play and utterance are both so rapid that the piece now occupies nearly half an hour less in representation than it used to do.

It is to be regretted that he is not better supported. M. Laroche, though a clever actor, cannot look the Chevalier d'Aubigny; and it is essential that he should be so handsome and attractive as to have made Mdme. de Prie faithless even to Richelieu. Mdlle. Broisat played Mdlle. de Belle Isle charmingly, but she lacked force in her great scene with Richelieu. The famous "Monsieur de Richelieu, vous mentez," lost much of its effect in her hands.

At other theatres there is little that requires notice. At the Vaudeville, Sardou's noble play, *Dora*, is still attractive. The Gymnase is successful with a three-act farce called *Bébé*—amusing, no doubt, but painfully coarse and vulgar, and wholly unfit for a theatre which has, until now, prided itself upon the literary and artistic merits of its performances. *Les Exilés*—by M. Eugène Nus, who is understood to have been assisted by Sardou to some extent—has at last seen the light at the Porte St.-Martin. The public is greatly disappointed that after all there are no wolves and no reindeer in it. It is a tedious melodrama, well acted and splendidly mounted; and one cannot but feel that it possesses the materials for a great success. But the author or authors have subdivided the story badly, the earlier *tableaux* are wanting in interest, and the vigour of the latter ones is always excessive, and at times revolting. Even on the "Boulevard du Crime," the public shrinks from such a scene as that in the "Forêt de la Haute Pierre," where the villain refuses to save the life of a lady who is dying of cold in the snow, until her sister has agreed to marry him; or that where the same villain is caught by his enemy, and quietly roasted to death, being bound and gagged, in the house to which he had brought his bride. On the other hand, it must be admitted that the scene in the fisherman's hut on Lake Baikal, where the two Frenchmen of the piece defend themselves against their pursuers, is singularly exciting; and M. Taillade's death-scene in the last act, though it closely resembles his rendering of the last moments of Charles IX. in *La Reine Margot*, which was the last piece given at this theatre, is very grand, and not at all overdone.

The Odéon is still playing M. Deroulède's drama, *L'Hetman*. It is full of fine lines, but sadly wants relief. Five acts of elevated sentiments, delivered in verse, are too much for any audience; and the wisdom of M. Dumas in introducing the witty *attaché*, Roger de Taldé, into *Les Danischeff* is made strikingly manifest. Had some such expedient been adopted with *L'Hetman*, a very successful play would have been the result.

John Willis Clark.

Mr. C. M. Rae's comedy entitled *Fame* was produced at the Haymarket Theatre on Saturday last, the leading characters being represented by Miss Lafontaine, Mr. Buckstone, Miss Marion Terry, and Mr. Howe. The piece, of which we shall have occasion to speak hereafter, escaped absolute condemnation at the hands of the audience, but awakened only a languid interest.

Massinger's *New Way to Pay Old Debts* will be revived this evening at the St. James's Theatre, with Mr. Vezin in the part of Sir Giles Overreach. *Les Danischeff* has been withdrawn this week.

Prefixed to Mr. R. H. Patterson's lyrical drama entitled *Robespierre*, just published by Messrs. Blackwood and Sons, readers will find an essay of some interest on the tendencies of the modern stage. Mr. Patterson lays much stress on the awakened interest in the principle of unity of place as exhibited by the growing practice of confining at least each act to a single scene. "Simplicity of scene" is the title by which he distinguishes this new and partial recognition of what is valuable in the old canon of dramatic art. Mr. Patterson pleads eloquently and also sensibly in favour of a more general cultivation of the ideal on our stage, but does not on the other hand by any means undervalue the abundant resources of modern scenic art, and accessories generally. His observations on these matters are especially valuable.

The proposal to "erect a bust or other commemorative piece of sculpture" to the memory of the late Mr. John Oxenford in the vestibule of Drury Lane Theatre does not seem particularly happy. Whatever representative character Drury Lane may have possessed in the past, it really represents nothing in these days but the shadow of an indefensible monopoly. It certainly cannot lay claim to any leading position. It was but the other day that the manager formally announced that he had returned to the higher drama in consequence of the success of that kind of entertainment at a neighbouring theatre, which up to recent times was absolutely forbidden to perform works of that class, in the presumed interests of the patent houses. As the present manager of Drury Lane has recently advertised the fact that he was publicly encouraged by Mr. Oxenford in preferring Cibber to Shakspere, it is easy to understand the appearance of his name among the promoters of the movement; but it would perhaps be as well that Mr. Oxenford's literary friends and admirers, who are numerous and influential enough, rather than the managers whose productions he criticised for so many years, should be foremost in a matter of this kind; for managers would be something more than human if they admired in dramatic critics any qualities of a more robust kind than complaisance and an indulgent eye towards shortcomings.

MUSIC.

ROYAL ALBERT HALL AMATEUR ORCHESTRAL SOCIETY.

No more striking proof of the general and increasing cultivation of music among amateurs in this country could be furnished than that which was afforded by the first concert of the above Society, given last Saturday evening at St. James's Hall. Twenty years since it would probably have been absolutely impossible to bring together in London an amateur orchestra, some eighty-five strong, which was able to do justice to the highest order of classical music. The first appearance at St. James's Hall of the Society is therefore an event of sufficient musical importance to deserve more than merely a passing notice.

The first remark which naturally suggests itself on such an occasion is that it would be obviously unfair to measure the performances of amateurs by the same standard of criticism which we should apply to a professional orchestra. It is, however, no more than simple justice to the members of the society to add that they really stand in need of little or no indulgence. I have often heard professional bands play far worse than the amateurs played on Saturday evening. Not only was the execution for the most part of remarkable precision, and the attention to light and shade most praiseworthy, but there was an evident heartiness and enthusiasm about the whole performance which was most enjoyable. One could not help feeling that with all concerned it was a labour of love; and though a few slips were noticeable in the course of the evening, they were but very slight, and were far overweighted by the many excellences of the playing.

The list of the orchestra, published in the programme of the concert, gives the names of eighteen first and sixteen second violins, ten violas, ten violoncellos, and ten double basses, with a full complement of wind, making a total of eighty-five performers. The strings are remarkably good, especially the first violins, violas, and double basses. It may, indeed, be said that their quality of tone is quite as full and rich as that of an average professional orchestra of the same strength; while the correctness of the intonation of the first violins, especially in the high notes, was most pleasing. The wind instruments, of course, present greater difficulties to amateurs, and it would be unreasonable to expect, as it would be incorrect to affirm, that in this department the same high level of attainment was reached. Still there was not one incompetent player even among the wind, while some of the performers, especially the flutes, the first oboe, and the first clarinet, are of very remarkable excellence.

The programme of the concert was good enough to deserve quoting in full:—

"Part I.—Symphony in G minor, Mozart; Song, 'My Love has gone a sailing' (Miss Helen D'Alton), Molloy; Gavotte from *Mignon*, A. Thomas; Aria, 'Voi che sapete' (Madame Zimèri), Mozart; Overture, *Rosamunde*, Schubert.

"Part II.—Concerto in F minor (Miss Pawle), Bennett; Song 'Killarney' (Miss D'Alton), Balfe; Schubert's 'Ave Maria,' arranged for orchestra by Lux; Scena, 'O luce di quest' anima' (Madame Zimèri), Donizetti; Overture, *L'Ambassadrice*, Auber."

It will be seen that this selection was amply sufficient to test the mettle of the amateurs. Dismissing the shorter pieces with a word of mention, and giving the orchestra special credit for the discretion and delicacy with which the accompaniments to the vocal music were played, I must pass to notice the three most important pieces of the evening.

Especial interest attached to the performance of Mozart's symphony from the fact that it was played with the clarinet parts which the author added to his score subsequently to its first composition, and which are very seldom to be heard in public. The alteration is a very decided im-

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provement. In the later version many solo passages which were previously given to the oboe are assigned to the clarinet, and appear better suited to the genius of that instrument, a fact which Mozart, with his intimate knowledge of the orchestra, doubtless perceived. But, besides this, in the many passages for wind instruments alone with which the symphony abounds, the clarinets blend much better than the oboes with the flute and bassoons, producing a more harmonious *ensemble*. In every way the later version is preferable, and it would be well if it were always used.

The performance of the symphony as a whole was admirable; the first and second movements especially being played in a manner that would have done credit to a professional orchestra. An unfortunate slip in the third movement appeared to us to be owing to the very uncertain beat of the conductor, Mr. George Mount, rather than to any shortcomings of the players. This gentleman's remarkable fondness for taking all music very slow produced the curious result that he was frequently nearly half a beat behind his band; happily they were such good musicians that it was of very little consequence. One piece, however, in the programme —the Gavotte from *Mignon*—was utterly spoiled by the conductor's peculiar ideas of the proper *tempo* for a Gavotte. A protest should also be entered against Mr. Mount's very unpleasant habit of beating time on his desk. If the orchestra is unsteady there may be some excuse for it, though even then it is seldom necessary, and never desirable; but to do it, as Mr. Mount frequently did, when the music was going to perfection was not only irritating to the band, but it might almost be called an insult to them, because it seemed to imply that being amateurs they could not be kept steady without such coarse means, which was not the fact. Perhaps, however, it was only meant as an assertion of the conductor's authority.

In Schubert's lovely overture to *Rosamunde* the solo wind instruments had special opportunities for display, and they certainly acquitted themselves most creditably. This overture was one of the best finished and most satisfactory items of the whole concert.

In Sterndale Bennett's fourth concerto, Miss Pawle, an amateur pianist, distinguished herself very highly. She has an excellent touch, very neat and finished execution, and much taste. The hearty applause with which her performance was received was most justly deserved. It ought to be added that the orchestral accompaniments were played with great refinement by the band. The vocal music, by Mdme. Zimèri and Miss Helen D'Alton, was also most satisfactory.

The concert was given for the benefit of the Asylum for the Blind in Avenue Road. Unfortunately the attendance was by no means large, St. James's Hall being scarcely half full. This is to be regretted both for the sake of the charity, and for that of the Amateur Orchestral Society itself, which, on its own merits, deserves the warmest support. Its first concert was a great success, on which it can be honestly and heartily congratulated. Ebenezer Prout.

A remarkable *début* was made at the Crystal Palace last Saturday by a young pianist, Mr. Franz Rummel. This gentleman has, we understand, studied under M. Brassin at the Brussels Conservatoire. He chose for his first appearance Joachim Raff's new Suite in E flat, for piano and orchestra. With the exception of the third movement, a really charming Gavotte, the composition is more remarkable for the extreme cleverness of its treatment and the brilliancy of the solo part than for the intrinsic beauty of the ideas. Mr. Rummel's playing of this enormously difficult work was most masterly. The perfect equality and distinctness of his touch in the most rapid and elaborate passages, the clearness and crispness of his *staccato* playing, and the execution of difficult octave passages in both hands, are equally worthy of mention. His touch, which seemed slightly hard in the *fortissimo*, was most delicate and charming in the softer parts of the work; and the whole performance was marked by an entire absence of all apparent effort which proved him to be a player of very high attainments. Of the amount of musical feeling which he possesses we are not in a position to judge, because Raff's Suite offers hardly any opportunity save for the display of great execution. Mr. Rummel's first appearance was a most brilliant success. The same cannot, unfortunately, be said of another performer at the same concert. The authorities of the Crystal Palace are sometimes singularly unfortunate with their vocalists, and the lady in question, whose name in kindness to herself we suppress, made certainly one of the most complete failures to which we ever had the pain of listening. It is a most singular thing that some singers seem to suffer from a total inability to sing in tune; it is even more singular that they should be permitted to appear at the Crystal Palace concerts. The other vocalist on Saturday, Mr. Hollins, a new tenor singer, was far more successful; he has a good, though not particularly sympathetic, voice, and sings, happily, in tune. The symphony of the afternoon was Mendelssohn's No. 1, in C minor—one of the least interesting of his works, which, probably, were it not for the name of the composer, would never be heard. The overture to *Egmont* and a "Danse des Pirates et des Jeunes Filles" by Reber, which, being placed (as usual with novelties) at the end of a very long concert, we were unable to stay to hear, completed the programme.

The Bach Choir, under the direction of Mr. Otto Goldschmidt, gave its first concert for the present season at St. James's Hall on Wednesday evening, when Bach's Mass in B minor was performed for the third time in London. This wonderful masterpiece was noticed in detail on the occasion of its first production, last year (Academy, April 29, 1876); a few words on the performance will be all that is needful on the present occasion. With one exception, the soloists were the same as before—Mdme. Lemmens-Sherrington, Mdme. Patey, and Mr. W. H. Cummings, taking respectively the soprano, alto, and tenor music, while Signor Federici was replaced by Signor Foli in the bass solos. The performance was, if possible, even finer than that of last year; the precision of the chorus in the exceedingly difficult music deserves the highest praise that can be given to it, and the orchestra was no less perfect. The crowded state of the hall bore testimony to the interest felt in the work; and the warmest thanks of all musicians are due to Mr. Goldschmidt and his choir for once more affording an opportunity of listening to a masterpiece which, as a combination of genius with scholarship, is unique in the history of music.

An interesting series of organ recitals is now being given on Wednesday afternoons by Mr. W. T. Best on the large organ in the residence of Mr. N. J. Holmes, Primrose Hill Road. The instrument, which contains sixty-five sounding stops, is, we believe, the largest ever erected in a private house, and the recitals are well worthy of the attention of all who take an interest in organ music.

Herr Hermann Franke announces a third series of Chamber Music Concerts to be given at the Royal Academy of Music, the first of which will be given next Tuesday evening. Among the more important works to be given are Prof. Macfarren's string quartett in G minor; Schubert's piano quintett in A, Op. 114; Schumann's string quartett in A minor; Clara Schumann's piano trio in G minor; Brahms's sonata for piano and violoncello in E minor, his "Neue Liebeslieder Walzer" (for the first time in England); and Kiel's piano trio in A major, Op. 32.

We have received a proof copy of the complete programmes of the approaching Wagner concerts at the Albert Hall. They are too interesting and important to be dismissed in a few lines; we shall therefore return to them next week, and speak of them in detail. Meanwhile, it may be said that one of their chief features is a series of very large selections from the *Ring des Nibelungen*. As it is most necessary that those who wish to understand and appreciate this very remarkable music should hear as much of it as possible, we would suggest to the *entrepreneurs* of the festival the advisability of issuing serial tickets for the whole of the six concerts. An opportunity would thus be offered to amateurs, of which many would, doubtless, be glad to avail themselves.

Mr. E. Dannreuther is announced to give two lectures at the Royal Institution, Albemarle Street, with many illustrations on the pianoforte. The first, on "Chopin," takes place this afternoon; the second, on "Liszt," is fixed for Thursday, June 7.

Gounod's new four-act opera, *Cinq-Mars*, was produced at the Opéra Comique, Paris, last Thursday week, the 5th inst. M. Paul Bernard, in the current number of the *Revue et Gazette Musicale*, criticises the work at considerable length, and not on the whole very favourably. He speaks of it as wanting in the grandeur which the subject required, and bearing traces of haste in its composition.

M. Sainte-Foy, formerly one of the most distinguished singers on the French operatic stage, died on the 1st inst. at Neuilly. He was born in 1817, his real name being Charles Louis Pubereaux, and made his first appearance at the Opéra Comique in 1840. He was especially great in comic characters; his best parts were Cantarelli in the *Pré aux Clercs*, Dickson in *La Dame Blanche*, Lord Kockbourg in *Fra Diavolo*, and Corentin in *Dinorah*. He retired from the stage some years since, and was paralysed during the last part of his life.

The death is also announced from Paris of the Countess Delphine Potocka, an intimate friend and brilliant pupil of Chopin.

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LITERATURE.

DR. REEVE'S VIENNA DIARY.

Journal of a Residence in Vienna and Berlin during the Eventful Winter 1805–6. By the late Henry Reeve, M.D. Published by his Son. (London: Longmans, 1877.)

Every student of the debateable literary land between the Classics and the Renaissance is familiar with the graphic pictures of mediaeval Vienna life in the letters of Aeneas Sylvius, known as Pope by the singularly inappropriate name of Pius II. Three centuries and a half later Mdme. de Staël characterised the voluptuous and unintellectual inhabitants of the Danubian Capua in language equivalent to that of Aeneas Sylvius, and her account, since confirmed by the diary of Mrs. Trench, is now supported by the careful evidence of Dr. Reeve. Writing in the eventful Austerlitz winter, when the public calamities might have been expected to inspire a graver temper, he describes the Viennese as given up to frivolous pleasures, banishing literature and science from their thought and talk, politics, in particular, being systematically tabooed in "good society," which had no resource but to gossip, gamble, and make love. Calling Austrian conversation "dull, languid, and uninteresting," he says that literary men are "not respected as in Paris;" that in culture Vienna is far behind other towns; that "the public mind is dull and torpid, or rather no public mind exists;" and, surprising to read in the days of Wolter, Lewitsky, and Gallmeyer, that "the actors are awkward and stupid, and the actresses are still worse." Dr. Reeve seems to have been hardly aware that some of the phenomena in question, far from being specifically Austrian, were German, almost Continental. Could he repeat his visit now, instead of complaining of "the *dummheit* of the modern Scythians," he would be amazed at the completeness with which they have turned the tables on some of their rivals. He would find Vienna, no longer a Nadir point of European culture, full of political bustle, excelling all neighbours in the ornamental industrial arts and in architecture; scarcely behind Berlin or Munich in history, philosophy, or science; ahead of both these capitals in certain of the elegances of literature and in the regular and musical drama. Crossing from Bohemia into Saxony, Dr. Reeve was struck by the outward signs of an affluence, a civilisation, "and a superior system of political and moral regulations," utterly different from the poverty, roughness, and disorder peculiar to "the tottering fabric of Austrian tyranny." It is creditable to the Danubian Empire that the long start thus enjoyed by Central Germany should have been since overtaken. Between Bohemia and the adjacent German territories differences like those noticed by this author no longer exist. Dr. Reeve ventures on the curious remark, that Austria had never, "in past or present time," produced an eminent man, and, incredible to read, names Wallenstein among the "foreigners" who served the Imperial house. That the Hapsburgs looked abroad for ability is certain: it is none the less true that the Hohenzollerns have been glad to employ such strangers as Hardenberg, Derfflinger, Schwerin, Keith, Scharnhorst, Blücher, and Moltke. A small mistake made by Dr. Reeve shows the ease with which well-informed men may trip on topics of contemporary notoriety. In those days, "the daughter of the sun" herself was hardly better known than the famous Circe, Lady Craven, Clairon's successor in the establishment of the Margrave Karl Friedrich of Ansbach-Baireuth, and finally his wife. Although he abdicated in favour of Frederic William II. of Prussia in 1791, Dr. Reeve, in 1805, speaks of "the Margravine" as sovereign of Ansbach.

Dr. Reeve was in Vienna when news came of the defeat of Austerlitz, and he makes a statement calculated to reopen an old military controversy. The most picturesque feature of the battle is the attempted escape of Doctoroff and Kienmeyer over the frozen ponds of Telnitz, when, the French artillery being brought to bear, the ice gave way, and the Russians were drowned by thousands. So, at least, said Napoleon, and so, after him, have said most historians, the mythical Thiers and the unmythical Lanfrey included, according to whom the drowned men performed the remarkable biological feat of still groaning next day, so as to be heard in the neighbourhood. But Austrian sources teach that on this occasion the bulletin had lied even more energetically than usual. The local authorities, believing its story, and not liking the idea of ponds filled with drowned Cossacks, when the spring came turned off the water to get the bodies out. The result was the collapse of the myth, for the ponds turned out to contain hardly any bodies. Since the publication of his invaluable History Lanfrey has become aware of the Austrian refutation, and has learned from an unexpected French source the legendary character of the Telnitz incident, which might therefore be expected to retire from authentic history. But Dr. Reeve observes that "an officer who related to me this said, the most horrible sight presented itself, to see two battalions in their retreat driven into a lake or large pond, where many were drowned and destroyed by the ice giving way under the fire of the French guns." This might almost resuscitate the myth, but the officer may probably have been a Frenchman; his presence at the battle is not asserted, and his testimony is not raised in value by his assertion that "the French artillery rushed upon" the enemy's centre, and "surrounded one-half" of his army. This nonsense may refer to the storm by Soult's corps of the heights of Pratzen, occupied by Kollowrath; its ultra-Celtic style seems almost more Irish than French.

In another matter the contemporary Diary is more correct than the modern books. The sudden departure of the Prussian Minister, Haugwitz, the day after he had signed the miserable Treaty of Schönbrunn, which was virtually forced on him at the bayonet's point, attracted attention in Vienna, and is mentioned by Dr. Reeve. An editorial comment says that Haugwitz, who had been sent to "evade rather than to perform the engagements Prussia had entered into with her Northern allies," suddenly signed a treaty with France which involved Frederic William's "perfidious abandonment of Russia and Austria." In reality Prussia's engagements were to Russia alone, and Haugwitz was charged to impose on Napoleon the mediation settled between Alexander and Frederic William in the Convention of Potsdam, to which, after Russia and Austria had been crushed at Austerlitz, and Austria had signed an armistice, Prussia could no longer give effect. Had the allies waited till the date fixed for Prussia to take the offensive in case Napoleon declined her mediation, they would have been reinforced by 180,000 fresh troops, and would have had no pretence for complaining of "abandonment," of which, in fact, little or nothing was said at the time. This view is definitely established by Hardenberg's Memoirs, and, curiously enough, Dr. Reeve personally heard an equivalent opinion from no less a person than the Russian Minister at Dresden, who said "the Emperor of Germany was *une grande bête* for giving the battle at Austerlitz, and for then making peace, as Prussia was ready and determined to strike a grand blow on the 15th. All the combined armies were ready."

The fact that a young student of medicine should have made Ministers Plenipotentiary talk to him, and obtained invitations to the houses of Counts and Princes, sounds as great a puzzle now as a lecture by Fichte, in Berlin, on the new Transcendental Idealism was to Dr. Reeve then. When saying "this nonsense was incomprehensible," and calling the discourse of the "granite cliff," as Carlyle says, "words without meaning and old truisms" uttered with "the pomp and solemnity of a new discovery," the Doctor was only anticipating the verdict of the age of Hartmann on Fichte's discovery of the identity of Thought and Being in the Ego. Nevertheless, if he had returned to Berlin eight years later, he would have found the "little costive fellow" playing a leading intellectual part in the destruction of Napoleon's power, while his magnificent friend Hufeland, with his evening parties, and his futile Macrobiotics, and the high and mighty Humboldt, with his speculations on earth as a food-stuff, were ignobly acquiescing in the dictum of the "Lama of Weimar" that the Germans had best not try to shake their chains.

The journal has an excellent description, done with professional exactitude of detail, of the Corsican's physiognomy as he appeared in Schönbrunn Palace at mass. He also speaks of Napoleon's rival in immortality, a

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"small, dark, young-looking man," with spectacles, who not long before must have been tearing out the title-page of a new symphony which he had dedicated, at Bernadotte's instigation, to the hero of Montenotte and Marengo. Dr. Reeve does not appear to have heard the *Eroica*, but he saw Beethoven conduct *Fidelio*, and took in the chief beauties of that opera, although, judging from his observation on the overtures—which, he says, were all played, one before each act—the "rush of violins" must have been too much for him. His remark, "intricacy is the character of Beethoven's music," seems surprising criticism to a generation which has to make whatever its "Corti's membrane" can of the Ride of the Valkyrs and Siegfried's mourning march.

G. Strachey.

Le Livre des Ballades. (Paris: Alphonse Lemerre, 1876.)

The Ballades selected to form this beautiful volume have nothing in common with those by which the heart of Sir Philip Sidney was moved more than by a trumpet. The Teutonic ballad, of which the Danish examples are perhaps the earliest, the Scottish perhaps the most beautiful, is probably a later though a more artless growth than the elaborate form of verse before us. The first is a romance or a lament of indeterminate structure, but as simple and unshackled as possible. It is the half-articulate cry of an awakening people. The Ballade, on the contrary, requires all the dexterity of a practised workman in verse to overcome the technical difficulties of its construction. Through a myriad clearly-cut facets one limpid idea must flash as out of crystal. This is not the measure chosen by a child or by a barbarian, but by a finished poetic artist. Among all the elaborate measures of the Middle Ages, all guided by fixed and inviolable laws, none is so exacting as the Ballade, with the exception of the Chant Royal, and none, it must be added, possesses a more polished beauty. In the earliest days of English poetry the Ballade was cultivated with some success. The first folio of Chaucer, it will be remembered, contains a section entitled "Certaine Balades," some attributed to Chaucer himself, others acknowledged to be from the hand of Lydgate. After the fifteenth century no more Ballades were printed in English till last year, 1876, when there almost simultaneously appeared, in two magazines, Ballades by Mr. Swinburne and by Mr. Austin Dobson, both exact in recurrence and arrangement of rhymes. This fact is significant, as showing the increasing tendency in our best living poets to widen the glorious diapason of English harmonies and measures.

The Ballade may be composed in two distinct, though analogous, fashions. The Ballade in verses of ten syllables must be written in three successive dizains and half of a fourth dizain, these four divisions being written in lines rhyming at similar places. By the rules of the dizain, four rhymes occur in the ten lines, at certain fixed points. In the Ballade, then, it will be understood that only four rhymes must occur in thirty-five lines, the last line only in each division forming a kind of refrain and being repeated four times. Even with this assistance, however, the ingenuity required is immense, for one of the rhymes has to be repeated in twelve variations. The Ballade in verses of eight syllables is more lyrical, but hardly more easy. In this case, the poem is built up of three huitains and half a huitain. The whole number of lines is twenty-eight, only three rhymes are permitted, and, in consequence, one rhyme has to recur thirteen times. The last fragment, of five or four lines, is known as the *Envoi*, and, by a fantastic law, must commence with the word *Prince*, the following being also permitted as within the bounds of Ballade-licence, *Princesse*, *Roi*, *Reine*, and *Sire*.

Such are the most stringent rules of the lovely form of artistic verse of which sixty examples, mostly antique, have been gathered to fill the pages before us. They are arranged in chronological order, and commence with three pretty Ballades, not quite pure in form, from the pen of Jehan Froissart. The next is by Messire Guy de la Trémouille, and was composed, as is conjectured, between the years 1386 and 1392. It is one of a hundred which have been lately reprinted, and in every point it follows the rules which we have just laid down. It is, therefore, believed that Trémouille was the inventor or adapter of the Ballade as we now accept it, the form having undergone no radical development since his time. This poet, who is not as well known as he seems to deserve to be, was Guard of the Oriflamme in 1386, and died in 1398. Eustache Deschamps, however, was the first prominent devotee in the *cultus* of the Ballade; he not only wrote a very great number of these pieces, but he dedicated a prose treatise to an exposition of "l'art de dictier et de fere balades." Not his only, but those here quoted from Christine de Pisan, Alain Chartier, and Charles d'Orléans, show how supple the fine old French could become in the hands of its greatest masters, and how completely the difficulties of the technical part of song were subservient to their marvellous skill. But the true master of the Ballade was François Villon, whose most immortal pieces, such as the "Frères Humains," the "Dame des Cieulx," "La belle Heaulmière," and above all the "Dames des temps jadis," make definitely classical this delicate form of verse. Marot employed the Ballade with brilliant success, but during the Renaissance it fell into entire neglect, and was only resuscitated in a half-mocking spirit by such poets as Sarrasin and Rabutin late in the seventeenth century. Some beautiful examples of its serious use by La Fontaine testify to the tact and acumen of this great master of language, who recognised in the fallen instrument a viol ready-strung for his clear thoughts. A single Ballade, by J.-B. Rousseau, connects the seventeenth with the nineteenth century, when Sainte-Beuve as an antiquarian, and Théodore de Banville as a poet, have given new lease of life to the ancient measure. We give one example, and this the most modern of all. In the unfortunate Albert Glatigny the Paris of our day might imagine that it possessed the resuscitated body and soul of François Villon, and this ballad may be taken as the very key-note of the Bohemia in which it was composed.

"Ils vont pieds nus le plus souvent. L'hiver
Met à leur doigts des mitaines d'onglée.
Le soir, hélas! ils soupent du grand air,
Et sur leur front la bise échevelée
Gronde, pareille au bruit d'une mêlée.
A peine un peu leur sort est adouci
Quand avril fait la terre consolée;
Ayez pitié des Enfants sans souci.

Ils n'ont sur eux que le manteau du ver,
Quand les frissons de la voûte étoilée
Font tressaillir et briller leur œil clair.
Par la montagne abrupte et la vallée,
Ils vont, ils vont! A leur troupe affollé
Chacun répond: 'Vous n'êtes pas d'ici.
Prenez ailleurs, oiseaux, votre volée.'
Ayez pitié des Enfants sans souci.

Un froid de mort fait dans leur pauvre chair
Glacer le sang, et leur veine est gelée.
Les cœurs pour eux se cuirassent de fer,
Le trépas vient. Ils vont sans mausolée
Pourrir au coin d'un champ ou d'une allée,
Et les corbeaux mangent leur corps transi
Que lavera la froide giboulée.
Ayez pitié des Enfants sans souci.

Envoi.

Pour cette vie effroyable, filée
De mal, de peine, ils te disent: Merci!
Muse, comme eux, avec eux exilée,
Ayez pitié des Enfants sans souci."

It does not seem to be known to the editor of this volume that our own John Gower wrote a great number of Ballades in French. The compilers of manuals of English literature seem equally unaware of the English *rondeaux* of Charles d'Orléans, or else an advantageous exchange of these poetic curiosities might well be effected.

Edmund W. Gosse.

A Commentary on the Original Text of the Acts of the Apostles. By Horatio B. Hackett, D.D. (London: Hamilton, Adams & Co., 1877.)

America, we are glad to see, is beginning to show considerable activity in Biblical studies, and, what is still better, American scholars are on a thoroughly sound and fruitful track. They have devoted themselves especially to verbal and grammatical criticism—witness the excellent translations of Buttmann and Winer, and now the book which heads this review.

This is not perhaps quite what we should expect in a young country. When a nation enters the field of criticism somewhat late there is a natural tendency to make up for lost time by hasty but brilliant generalisations. The drudgery of minute verbal criticism is hurried over. Large combinations and bold reconstructions are the order of the day.

The American school of Biblical critics have not followed this course. And we think they are to be congratulated on their self-restraint. There can be little question that they have begun at the right end. First the text (and they have among them an able text-critic in the person of Dr. Ezra Abbot), then exegesis, is the sound and natural order of things. Reconstructive criticism will come in due time. It will come as a native and spontaneous development, and not as a mere importation from abroad. And it will be an immense advantage that the generation by which it is undertaken

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will have been trained upon the exact methods of grammar and philology.

It is true that Dr. Hackett does not ostensibly exclude the wider criticism. The Introduction contains the usual sections on the Authenticity of the Acts, the Object and Plan of the Book, and a third on the Chronology. The last is fair, though very far from exhaustive. But the other two are especially meagre and inadequate. The authorship of St. Luke is assumed; the "we-passages" are taken just as they stand, and the whole question as to the documents on which the book is based is practically untouched.

But this is evidently not the side on which Dr. Hackett would wish to be judged, or on which it would be fair to judge him. His *Commentary* is, in the first instance, verbal and grammatical. In this it reminds us of Bishop Ellicott's in England. Dr. Hackett has not the fine accomplishment of the Bishop of Gloucester, but he, too, has a sound method and a clear, well-trained mind, with abundant common-sense, and sobriety of judgment. His work strikes us as likely to be especially useful to teachers and students. The matter is all strictly to the point; it tends really to the elucidation of the text, and it is presented in a very serviceable form.

We only regret that we cannot recommend the use of this work alone. It needs especially to be supplemented by a good critical edition of the text. Dr. Hackett's notes on this part of the subject are not only incomplete, but sometimes positively misleading. Thus on xiii., 33, we are told that the reading δευτέρῳ [ψαλμῷ] "has much less support" than πρώτῳ. The direct contrary is the case. Then, again, it is very questionable whether it can rightly be said, as on Acts xx., 28, that "the external evidence preponderates" in favour of the reading κυρίου [τὴν ἐκκλησίαν τοῦ κυρίου for Θεοῦ]. There is an inadequate note on ἑ τροποφόρησεν [ἑτροφοφόρησεν] in chapter xiii., 18. The following important readings are entirely unnoticed, συνήλλασσεν the very interesting correction of ℵ B C D *al.* for συνήλασεν in vii., 26, ἡμῶν for αὐτῶν ἡμῖν in xiii., 33, the variants πείθῃ and ποιήσαι in xxvi., 28, Καῦδα for Κλαύδην or Κλαῦδα in xxvii., 16 (interesting because the spelling seems to have been changed and the λ inserted in the second century), and ἐκσῶσαι for ἐξῶσαι in xxvii., 39. Nor is Dr. Hackett always quite complete even in the department in which he is strongest. Thus, on chapter i., 4, the sense assigned to συναλιζόμενος, "convescens," by many commentators, with the Vulgate, is altogether ignored, and on xvi., 6, the geographical question lately raised as to the extent of Galatia does not appear to be touched upon. Neither is the gift of tongues discussed as it should be—though this, perhaps, would fall to that wider field of criticism which Dr. Hackett seems, as we have said, instinctively to avoid.

These, however, are merely questions of detail, and do not detract from the solid value of the work, which is on the whole a most conscientious attempt to explain what the author of the Acts really meant, and not merely (as in an English Commentary that we reviewed some little time ago) what he might be made to mean.

We wonder if "dissaffected" (*sic*), p. 90, "germain" (*sic*), p. 233, "impartation," p. 30, are Americanisms. "Parties," in the sense of persons, p. 121, we are afraid, is not peculiar to the other side of the Atlantic.

W. Sanday.

The Californians. By Walter M. Fisher. (London: Macmillan & Co., 1876.)

The Californians, by the pleasing analogy of its simple title, raises a feeling in its favour at the outset. But the book is not a story like *The Virginians*, nor is it an ordinary traveller's commonplace account of life in the Golden State. It is rather a collection of critical and descriptive essays. The author, as he tells us, has made it his main business during his absence from England to observe and study the people of California and the conditions under which they live, and he claims to treat his subject with something like scientific completeness and precision. If by this is meant an uncompromising probing and examination of men and things Californian, his claim may be fully allowed. Mr. Fisher does not mince matters. He shuts his eyes to no foulness or blot or deformity, nor does he shrink from denouncing with the utmost directness and severity the evils he discovers. *The Californians* is a bitter, caustic criticism of faults and follies rather than a well-balanced review of the virtues and vices developed in a new State in all the fullness of blood and newness of youth. The author does not, indeed, entirely overlook the brighter and better side of things, but he dwells little on it, and gives small prominence to the silver lining of the black cloud which rests on political and social life in California as he has viewed it. Yet there runs throughout the sharp and uncompromising satire a vein of humorous appreciation of peculiarities, and a hopefulness for the future which will do something to soften the resentment to which such free handling can hardly fail to give rise. The book has an unusual spice of wit in it, and is entirely free from the vice of dulness. Its chief fault is one which might be expected in the work of a professed *littérateur*, over ornamentation: a superabundance of quotations and allusions drawn from a wide range of general literature beyond the knowledge of the ordinary reader, and requiring, indeed, a familiarity with five or six different languages for their proper appreciation. Of the country itself the author speaks in terms of almost unqualified praise. The rich earth yields "an exuberance of vegetable life at once tropical, and of the temperate zone—it is the land of the lily and the myrtle and the rose, of wheat and the grape-vine, of the orange and the olive, of humming-birds and song-birds." The climate, in spite of occasional drawbacks in the shape of dust-storms and musquitoes, exercises an extraordinary charm upon all who experience its bright and cheerful prevailing sunlight, "filling every nerve and sense with the heat and the strength, the glory and the excellency of life." Or, as another writer says: "From month to month the seasons come and go in one soft round of spring. In winter it is May; in summer it is only June."

One of the most interesting chapters is the one which deals with the Chinese invasion, a question which is at present exercising the Californian mind more than any other. The tide of emigration from the celestial empire pours in with a yearly increasing flood; the number of Chinese in California had reached 130,000 in 1875. As many as 19,000 have arrived in a single year, and there are several hundred millions of yellow men in China to draw upon. The advanced guard of the great invading horde has even reached as far as Massachusetts. A San Francisco paper quoted by Mr. Fisher points out that whatever industry the Chinese have attacked they have captured; whenever competition has arisen between them and the whites the Chinamen have invariably come off victorious; already in most parts of California the Chinese have secured a practical monopoly of many trades, and they are constantly pushing into fresh and most diverse branches of industry, such as watchmaking and farm-labour—always with the same result. They can undersell the white workman, and supplant him accordingly. They work steadily and well, and naturally require little food. Mr. Fisher says:—

"They are half starved. Nature has been practising on them for centuries much as the man who tried to train his horse to live on a single straw a day. The Heathen Chinee comes nearer by several straws to this ideal perfection than the Anglo-American can hope to come, and now he wants the Anglo-American to play him a game of straws of this kind for the possession of California."

And the Californians are feverishly apprehensive that they themselves are losing the game at such a rate that they will soon have nothing left. The State has attempted to arrest the tide of immigration by heavy capitation taxes and other prohibitive measures, but these laws have invariably been vetoed by the Superior Court at Washington. Mr. Fisher is inclined to agree with the Californians and look upon the Chinaman as the cuckoo in the hedgesparrow's nest, whom it is desirable to keep out if possible. But the Chinaman has already become too essential to the industry of the country to be dispensed with, for he performs all the routine drudgery which native-born Americans like so ill. He does the work of the negro, and is far more adaptable, doing well alike the roughest navvy labour and the most delicate handicraft. The Chinaman, in fact, is far too useful to the white community to be kept out by restrictive legislation. And as the flood continues there is being added a permanently distinct and separate element to the mixed population of the United States. For with the Chinese there is no mingling of race. The negro element is partially absorbed by intermixture with the whites. The Red Indian will soon cease to exist as a separate race. With the exception of a small portion absorbed into the mixed population, he is being rapidly killed out. But the Chinaman keeps apart. Apparently he will neither be absorbed nor die out. What will be the ultimate result? Mr. Fisher finds the problem insoluble, and leaves it to the next generation.

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The social condition of California is one of rough confusion and transition. The rude forces at work still clash with disturbing violence, and order has not yet been evolved out of the conflicting elements. The dangerous vagabond class, recruited from all quarters of the earth, which lives by uncertain irregular employment or criminal occupations exists in extraordinary numbers, and is proportionately daring. In addition to the full-grown roughs common to both town and country districts, there are in the cities bands of juvenile scoundrels known as "hoodlums," who carry arms, and are the terror of the peaceable and respectable population. And the lawless tendency is not confined to these classes. Personal violence is not unknown even in the Legislative Assembly, and women do not scruple on occasions "to draw a bead," upon a false lover or a traducer; so that, altogether, "the dulcet note of the derringer," as our author puts it, is heard even in the streets of San Francisco more frequently than is either comfortable or desirable. Yet the impression conveyed by Mr. Fisher's account will be a most exaggerated one. The stranger who visits San Francisco must not expect to hear the sweet music referred to as he turns each corner, and will find its streets for the most part as quiet and safe as those of an European city. The chief stains which deface the grades above the vagabond class are dollar-worship, commercial dishonesty, and political and judicial venality. These and many minor sins may be traced to the exceptional circumstances under which Californian society has been developed. Thus the conditions of enterprise in the great centres of mining wealth have tended to develop the faculty for money-getting in an abnormal degree—until this has come to be regarded as the great end for which man was created. Success in this is the prime, almost the only, source of distinction; failure in it involves degradation—for there is no other title to social position. This worship of wealth, and fever of speculation, with the laxity of the law and its corrupt administration, have fostered fraud and falsehood, and have seriously tainted commercial morality.

The partisan system of office appointments has degraded political life in California as elsewhere, and gross corruption (according to Mr. Hittell, a Californian authority quoted by the author) is common among the members of the Legislature.

The extreme paucity of women, again, has an evil influence on society in many ways. It has a deteriorating effect upon both manners and morality. There are two men to each woman, so that only one-half the male population can hope to marry, and the rest must lack entirely the steadying influence of family life. Even the fortunate one does not on an average enter upon the holy estate until he is forty, so that the first half of his life is passed in solitary bachelorhood. Thus society is found wanting in delicacy, elegance, and refinement, qualities which woman alone can give to it. And the women themselves, too, much sought after and worshipped in their rarity, hold a position of advantage, which they use with a certain tyranny. The fiercer of them horsewhip or shoot a man on occasion, secure of absolute impunity, for no jury will convict them. Others of a more sordid and selfish type glide from divorce court to divorce court, obtaining husband after husband, and ruining each in succession by extravagance. But with the better type of Californian women—and they are the vast majority—their increase of power merely confers an increase of self-respect, and the capacity to enforce respect in others.

The intellectual phase of Californian life appears to be almost limited to the literary caste, and the writer gives an interesting account of the pleasant circle of which Mr. Hubert Bancroft is the centre.

The final chapter, "Pro Aris et Focis," is devoted to a fierce denunciation of that spurious form of so-called religious development which has become especially rife in the United States, and is a source of much social mischief. By stimulating sentimental feeling to the highest pitch through the agency of midnight meetings, exciting music, passionate appeals, and "the contagion of mob-madness," an emotional condition is established which is full of moral danger; and thus illiterate men of inferior stamp gain an ascendancy over the more feminine minds of both sexes which is often disastrous to family peace. The pounding of the Californian "mucker" is evidently congenial work to Mr. Fisher, and he does it with all his heart.

W. B. Cheadle.

WHO WROTE THE OERA LINDA BOOK?

Wie heeft het Oera-Linda-Boek geschreven? By J. Beckering Vinckers. (Campen, Holland, 1877.)

The detection of crime is always an interesting tale, however often it may be told. And next in interest comes the detection of a literary forgery, which is not always a crime, and which in the case to which the above pamphlet refers, was certainly not regarded as a crime by the man who committed it. In 1867 there went out a report that a wonderful book in an unknown character representing the Old Friesian language, of which we possess very few documents, had been discovered as an heirloom in the family of Cornelis Over de Linden, foreman of the ships' carpenters in the Royal Dutch Docks at Den Helder, at the entrance of the Zuyder Zee. One enthusiastic Friesian, Dr. Ottema, had deciphered the character and made a translation of it, and he, and another Friesian, Dr. A. T. Reitsma, had declared its language to be purer Old Friesian than the celebrated Laws themselves; a third Friesian, Prof. Vitringa, declared that the writer showed a very exact acquaintance with Old Friesian, and even the late Mr. De Haan Hettema, a connoisseur of Old Friesian *par excellence*, declared (in May, 1871) that its language was older and more regular than that of the Old Friesian Laws, and that its author must be an eminent Friesian scholar. Of course there were many who held the opposite opinion, and last year the author of the present pamphlet, in his brochure *De Onechtheid van het Oera-Linda-Bôk, aangetoond uit de waartaal waarin het is geschreven* ("the spuriousness of the *Oera Linda Book* proved by the confusion of language in which it is written;" an edition of a discourse delivered at Maastricht in 1875), proved to the satisfaction of every linguist that the book could not have been composed before the seventeenth century, or by anyone who was grammatically acquainted with the language in which it professed to be written. But the author owns that when he delivered this discourse he had an idea that the book was possibly 200 years old, and might have been written by the Friesian historian Simon Gabbema. As early as January, 1876, however, he received information from a former pupil of his, Mr. J. F. Berk, at Den Helder, that led finally to the series of proofs and discoveries detailed in this entertaining pamphlet. Referring to the book itself for details, I can only find space for indicating the results, which depend upon circumstantial evidence quite strong enough to hang a man.

Although the Friesian family of Over de Linden may have resided near Den Helder for hundreds of years, the earliest ancestor traceable is Andries Over de Linden, a master ship's-carpenter. His son Jan Over de Linden was also a ship's carpenter, but is said to have been too careless to have had this MS. entrusted to him. Jan's wife was very religious, so that in her eighty-sixth year she changed her sect, and used to make her son Cornelis Over de Linden, the undoubted writer of the MS. (born January 11, 1811, died February 22, 1873), attend all Church services and read his Bible diligently, whereby he became disgusted with church and clergy of all sects whatsoever. Cornelis was twice married, and had children by his first wife, of whom only one, Cornelis junior, ever saw the MS. during his life. The second wife, who alone was acquainted with her husband's habits, kept the MS. for his grandson Cornelis, but, as no such bequest existed in her husband's will, the MS. is now in possession of the next eldest son, Leendert Floris Over de Linden, who obtained the signatures of four respectable men to a declaration that they knew of the existence of the MS. between 1848 and 1850. These signataries, however, on enquiry, were found never to have seen the book, but only to have heard of it from Cornelis junior.

Cornelis Over de Linden senior was a remarkable man. From 1833 he was engaged on the Royal Docks at Den Helder, rising from simple ship's-carpenter to foreman in 1857; and before that time, in 1830–1833, he had made a voyage as ship's carpenter to China, with express permission (of which he availed himself) to land and explore wherever the ship called. His original education was deficient, and to the day of his death he was unable to write his own language without grammatical and orthographical errors, of precisely the same kind as those which occur in the *Oera Linda Book* itself. This is shown by his written account of how he came into possession of the MS., addressed to his grandson Cornelis, and given *in extenso*, with italicised errors, by Mr. Vinckers (pp. 19–29), which account, by the by, disagrees entirely with two others which had been previously circulated through himself. It appears, however, that he

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studied hard for many years, and the list of his books sold after his death (p. 33) shows that in his small collection he had French, English, German, Anglo-Saxon, Old Friesian, Old Norse, Swedish, and Danish works, of precisely such a nature as would have given him suggestions for the composition, and information respecting the language, of the *Oera Linda Book*. Of the former, Volney's celebrated *Les Ruines* (in French and Dutch) seems to have had most influence on him, while the works of Hettema, Hoeufft, van Richthoven, Rask, &c., show how carefully he studied Old Friesian. But he kept all his studies secret from his children, and his second wife alone was aware that he knew any language but Dutch. Through her also it came to light that Cornelis Over de Linden had composed a large number of other manuscripts in Dutch, some of them corrected by a friend, and the portion of them which Mr. Berk was allowed to see proved as clearly as possible that they and the *Oera Linda Book* were emanations of one mind, much possessed with the theories of Volney, outrageously daring in etymology, and full of notions—which he evidently wished to impress upon the world—relating to the real condition of the government of the universe, and the errors of all priesthood, which he had early learned to detest. In fact, the only theory that has been suggested for such a generally upright man—as Cornelis Over de Linden undoubtedly was—committing such a literary fraud is that he wished by an apparently old and authentic means, which should be communicated to the world by scholars, to enforce his own peculiar views on the constitution and settlement of the universe, and at the same time show that he himself, Cornelis Over de Linden, belonged to one of the oldest families in the world, the only one, indeed, which could boast of an unbroken tradition through more than 2,000 years. Cornelis was no common forger and trickster. He was an earnest, just man, according to his lights, and to him probably the end he had in view justified the means he employed, which he probably never even thought of as a forgery. Yet, in four years after his death the bubble has irretrievably burst, and we see in his laboriously concocted MS., the result of many years of hard, secret, and skilful labour, only another example of the working of an ill-educated and somewhat fanatic intellect dealing with matters entirely beyond its power. As examples of careful and successful analysis, first from a linguistic, and secondly from a forensic side, of an imposture which proved at first too widely successful, the two pamphlets of Heer Beckering Vinckers may be safely recommended to the attention of linguists and literary historians.

Alexander J. Ellis.

The Annals of St. Helen's, Bishopsgate, London. Edited by the Rev. John Edmund Cox, D.D., Vicar in Charge. (London: Tinsley Brothers, 1876.)

In a quiet little square lying just out of the busy thoroughfare of Bishopsgate stands the interesting old church of St. Helen's. It is hidden from the street, and is therefore less known by sight to the busy Londoner than other churches with fewer claims to attention. It is dedicated to the British Saint Helena, who was the mother of Constantine the Great, and a tradition exists to the effect that the original church was erected in her memory by her famous son. There can be no doubt, however, of the fact that a church was standing before the priory of Benedictine nuns was founded here by the goldsmith, William Fitzwilliam, about the year 1210. The parish device, which represents a female figure standing by the cross, refers to St. Helena's great achievement—viz., the supposed discovery of the original cross at Jerusalem on May 3, A.D. 319, which event is commemorated in the Church calendar by the appointment of May 3 as the "Festival of the Invention of the Cross."

The outside of the church has a mean appearance that is not improved by the small steeple or turret which rises from the roof at the west end. Sir Thomas Gresham promised to build a steeple in recompense for the space occupied by his monument in the church, but, apparently owing to an oversight, no provision was made for that purpose in his will, and the present turret was not built until 1669. In 1776 this had become obnoxious to a Dr. Orme, who "applied for leave to cut away each side of the steeple, that he might have the benefit of a better view from the top of his house."

The interior, which consists of two aisles and two chapels at the south-east end, has a very distinctive character of its own. The north aisle (called the nuns' choir) is raised slightly higher than the south aisle, and was formerly divided off from the rest of the church. Here the nuns attended the public services, and the old communication with the nunnery is shown by the steps that lead down to a door now stopped up. After the dissolution of the monasteries Henry VIII. granted the Priory of St. Helen's to Richard Williams, *alias* Cromwell, nephew of Thomas Cromwell, Earl of Essex, and great-grandfather of the Protector, Oliver. The nuns' hall, and other houses appertaining thereto, were purchased by the Leathersellers' Company, who occupied the hall for their meetings, but in the year 1799 all was swept away to make room for St. Helen's Place. There is a view of the ruins at this date which gives the impression that they were situated in some quiet country spot, rather than in the heart of a great city.

A church with so long and interesting a history deserves a competent historian, and fortunately it has found such in Dr. Cox, the Vicar. The handsome volume which he has just published is based upon a large collection of materials for the history of the parish which had been left by the late Mr. William Meade Williams. As these papers were not prepared for publication they needed re-arrangement, and Dr. Cox has occupied himself in reducing them into form and adding further information of value.

To Sir John Crosby, the builder of Crosby Hall, the church owes much, for at his death (1475) he bequeathed 500 marks for its repair, and Dr. Cox supposes that soon after this date the building was almost entirely renewed. The earliest portions remaining are of the thirteenth century, but these are few. Alterations have been made at different periods, and in 1631 the church, having fallen into decay, was repaired at considerable expense, the south porch being added under the superintendence of Inigo Jones. In 1696 Sir Christopher Wren was consulted as to the repairs that were necessary, and the last renovation, which was carried out with much care and skill, occurred in 1865–8.

The grand old tombs which adorn the church are all shown in the plates of this book. Here are representations of the beautiful monument to the memory of Crosby and his wife; of that of Sir William Pickering (1574), which for splendour of decoration is unequalled by any monument in London out of Westminster Abbey; and of the curious one of Sir Julius Caesar (1634), the inscription of which is moulded in the form of a deed. In the midst of these ornaments of the church is one obstruction. "The spectator is startled by the appearance of a huge, incongruous and ugly piece of masonry, a tomb in the worst taste, and so unsightly as to mar the entire ecclesiastical proportions of the part of the building" in which it is placed. This is the tomb of the unpopular Francis Bancroft, who built it during his own lifetime. The Drapers' Company, who have the custody and charge of its maintenance and repair, have been asked to remove it to a more retired spot, but they fear to comply, as it is thought that such action might invalidate the terms of Bancroft's will.

The benefactors to the church have been numerous. Some have left money for loaves to be distributed to the poor every Sunday, others clothing, and others fuel. Dr. Cox gives some interesting extracts from the parish registers, and notices of the great men connected with the church, but he is not able to throw any new light upon the question of Shakspere's residence in the parish—in fact, he quotes from the second-hand authority of Timbs, instead of from that of the Rev. Joseph Hunter, who first drew attention to the fact that a *William Shakspeare* was entered in the Assessment Roll of 1598 as an inhabitant of this parish. The registers commence with 1575, as the volume or volumes containing the entries for 1538, when they were first ordered, down to 1575 are hopelessly lost. Among the baptisms we find the following two entries, the second of which is a curious record of an ancient practice once believed to be an efficacious mode of changing husbands:—

"1611 Sept 1. '*Job rakt out of the Asshes,*' being borne the last of August in the lane going to Sir John Spencer's back gate, and there laide in a heape of Seacole asshes, was baptised the ffirst daye of September following, and dyed the next day after."

"1708 Aug 5.—Anne, the natural daughter of Granado Chester, by Anne — wife of —, shee cohabiting with the said Chester in continent, *as being sold by her said husband to Chester*, according to common fame."

Dr. Cox has printed the whole of the Vestry Records from 1558 to 1812, which contain some very interesting particulars, and form the most valuable portion of his book. Unfortunately the records of nearly a century (1579 to 1675) are lost. In 1575 Sir Thomas Gresham paid 6*s.* 8*d.* "for

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his lycense to eat flesh," which was put into the "poor men's box according to the statute." On April, 19, 1781, the vestry ordered "that a new umbrella be provided for the use of the minister;" but the most curious entry is that which relates to the farming-out of the poor of the parish.

"1734 September 26. An agreement was entered into with Mr. Thruckstone to receive and maintain all the parish poor, present and to come, and provide them good wholesome meat and drink, washing, lodging, clothes, physic and all necessaries whatsoever; and to put the children out as apprentices and pay premiums with them—to indemnify the parish from all suits or charges concerning the provision or settlement of the poor or other matter in any wise relating to them. The Church Wardens and other parishioners to have liberty to inspect the House and see that the said poor are well and sufficiently provided for at all times. They also agree to pay the said Thruckstone £130 p^r ann. for performing the above covenants, and if any of the poor shall die at his house, he is to be at the expense of burying them. All such poor as may be hereafter settled on the parish to be sent to his house. This agreement to be in force for twelve months, and at its expiration the poor to be at liberty to depart with all the wearing apparel they have been provided with, and to keep the same for their own use, and in case of any dispute between the said Thruckstone and the parish, the case to be referred to the Lord Mayor, whose decision is to be binding on both parties."

(A bill of fare for each day in the week here follows.) This practice of farming out the paupers seems to have been continued for several years, for under date of February 19, 1765, we find a letter of John Hughes and William Phillips to the churchwardens, in which complaint is made that, owing to the advanced price of provisions, "we have been considerable sufferers by maintaining your poor at the present prices," and a promise made that if something extra is granted "we shall willingly accept of our usual price" when provisions are cheaper. The vestry ordered "that a gratuity of 20*l.* be paid to the said Messrs. Hughes and Phillips."

The reading public are greatly indebted to the Merchant Taylors' Company, whose munificence has allowed Dr. Cox to produce this handsome history of a church so rich in associations and memorials of the great as to be not unjustly styled "the Westminster Abbey of the City."

There are many other parishes with interesting histories still to be told, and we hope that the example here set will be followed by other Companies and by other vicars. HENRY B. WHEATLEY.

NEW NOVELS.

A Nile Novel. By George Fleming. In Two Volumes. (London: Macmillan & Co., 1877.)

Juliet's Guardian. By Mrs. H. Lovett Cameron. In Three Volumes. (London: Chatto & Windus, 1877.)

Weavers and Weft; and other Tales. By the Author of "Lady Audley's Secret," &c. In Three Volumes. (London: Maxwell & Co., 1877.)

Renruth. By Henry Turner. (London: Samuel Tinsley, 1877.)

The Château de Vésinet. By the Author of "Cinderella: a New Version of an Old Story." (London: Chapman & Hall, 1877.)

Done in the Dark. By the Author of "Recommended to Mercy," &c. In Three Volumes. (London: Samuel Tinsley, 1877.)

A Nile Novel is one of those books which have no definite plot, and which derive their pleasantness entirely from their elegance of style, accuracy of description, and a pervading sense of cleverness. It is a book which one can open at any page and find matter to instruct or amuse. Yet it is merely the account of the Nile travels of a party of American tourists, sensible and observant people, whose conversation is as instructive as it could be without becoming unnatural. The heroine is Miss Bell Hamlyn, whose father has made money in America, and has started on his travels with an absorbing taste for literature and antiquities. He takes with him his daughter and his second wife, "Flossy," who is a nonentity entirely under the control of her stepdaughter. This young lady has had what she calls a very "funny" education, and has undergone many vicissitudes of fortune during her father's chequered career in the States. These circumstances have made her character strong beyond her nineteen years in many points, but weakened it in others. She had while in Europe been drawn into a secret engagement which, at the commencement of the story, she really regrets, though she dare not allow to herself that such is the case. At this juncture, the Hamlyns make the acquaintance of some people on board another "dahabeah," travelling with whom is a Mr. Arthur Livingstone. The whole plot is that Miss Hamlyn's affections are by degrees alienated from her artist-lover in Europe (who, by the way, writes her most touching letters) and transferred to Livingstone. Mr. Fleming has exhibited a remarkable faculty for character-drawing in his delineation of the two central figures and the various stages by which Livingstone's cold and reserved nature was drawn towards the wayward and unconventional disposition of the heroine. The author is an enthusiastic Egyptologist, and is entirely possessed with the *genius loci.* He quite carries the reader with him in his descriptions of Egyptian scenery, and introduces into the dialogue and narrative a wonderful mass of information on Egyptian mythology and legend. It is a pity that he was forestalled in the use of his intended title of "Kismet," which would have so well suited the style and subject-matter.

Once more, in *Juliet's Guardian*, an intercepted letter separates two congenial souls; once again two people are united who are utterly unsuited to each other; once more does the inappropriate husband conveniently die of heart-disease, and the heroine is finally married to her first love. Still there is some originality in the treatment of this ancient plot, and Mrs. Cameron writes fluent and good English. Also, though there is a great crowd of characters, they each and all retain their individuality throughout the story. Colonel Fleming's character is a noble conception. But at this point praise must cease.

Weavers and Weft is another change on the same old plot, though this time we are spared the infliction of another lost letter, and only read about the unhappy union, the death of the objectionable man—prairie-fever in South America this time—and the happy marriage of the widow to the hero, Sir Cyprian Davenant, who, at the commencement of the story, had refrained from proposing marriage to her on account of his poverty. Of course Miss Braddon has seasoned the dish with her usual condiments of murder and kidnapping. The redeeming point of the tale is its brevity, occupying as it does only one volume and a half. A *réchauffé* of old magazine-stories of trifling interest occupies the remaining space of the three volumes. Among them we notice "Sir Luke's Return," which we remember reading with interest some time ago.

Renruth is a trivial little story, quite harmless, and occasionally nonsensical. It is named after the hero, who is a clerk on the Stock Exchange, and has a mania for private theatricals. Descriptions of 'Change and of a dramatic club are fairly done. The villain of the story, Matthew Skelton, is entrusted by Renruth's uncle to buy in a very large amount of a certain stock, and, having pocketed the money, bolts off to Boulogne. Thither he is followed by Renruth, disguised as an old man. A sensational incident discovers the fact that a woman with whom Renruth had contracted a secret marriage is the deserted wife of Matthew Skelton. This sets our hero free from a tie that has become distasteful to him. He eventually marries his cousin, who has always loved him, while Skelton, once more united to his wife, betakes himself to Australia and prospers. The plot might have been made something of, but is spoilt by weak treatment and a lame style of composition.

The Château de Vésinet is a short, well-written, and really interesting tale. Lilian Gray is the motherless daughter of a young English girl, who had been decoyed from home, estranged from her rich relations, and subsequently deserted by her husband and left to die. Dr. Seymour, an English physician living at St. Germains, attended the mother on her death-bed, and adopted the daughter. Lilian, in course of time, becomes engaged to a young French officer, who is shortly afterwards sent out to the Crimea. By a chapter of accidents our heroine is restored to her family, and in the whirl of English fashionable society almost forgets her French lover. He distinguishes himself greatly in the Crimean War, but is seriously wounded in the attack on the Redan. Lilian's love for him is revived; she hastens out to assist in nursing him, and is married to him on their return to Paris after his recovery. The book is well worth reading, and may be safely put into anybody's hands.

Done in the Dark is a most appropriate title for one of the worst novels we ever had the misfortune to wade through. A shadow of dense darkness pervades the whole book. The writer is evidently conscious to a faint degree of the obscurity of style, and attempts to render the narrative intelligible by an explanatory "*id est*" in almost every page, and the proper name inserted parenthetically

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after nearly every pronoun. From no point of view, moral, social, or literary, would it be possible to find an excuse for the publication of such a mass of rubbish.

T. W. Crawley.

CURRENT LITERATURE.

An Introduction to Political Economy. By Arthur Latham Perry, LL.D., Orrin Sage Professor of Political Economy in Williams College. (Sampson Low and Co.) Political economy is comparatively in its youth in America, and English economists, who are chiefly engaged in limiting and qualifying its early generalisations and assumptions, must envy the freshness and confidence with which Transatlantic professors of the science sometimes propound them. Mr. Perry states in his preface that he has endeavoured "so to lay the foundations of political economy in their whole circuit that they will never need to be disturbed afterwards by persons resorting to it, however long and however far these persons may pursue their studies in this science." There was a time when the trumpet of an Oxford or Cambridge professor of political economy might give forth no less certain a sound, but few such notes are now heard from English Chairs. Nor since the publication of Mr. Mill's treatise would many English readers be satisfied with the conception of "the whole circuit" of political economy involved in Mr. Perry's definition of it as the science of exchange or of value; which omits the department of production, and includes only a particular species or mode of distribution. The theory of population finds no place within this definition. Political economy, according to Mr. Perry, "has to do with processes simply as they are related to sales," and he proposes, as a contribution to a more correct economic nomenclature, to define production as "effort in getting something ready to sell and selling it." Do the small farmers of the continent of Europe, then, produce nothing but what they bring to market? Is the produce they grow for their own consumption beneath the attention of an economist? There was a time when all production in both farming and manufacture was for domestic consumption; and production of this kind probably will always occupy a considerable place in the economy of human society. Mr. Perry terms the law of demand and supply "the most comprehensive and beautiful law in political economy," and finds in it a complete explanation of the movements of values and prices. Yet with the same supply of commodities, and the same demand for them, prices vary according as buyers and sellers, respectively, compete or combine, according to the rise or fall of speculation, and even according to the action of the weather upon the spirits. Following Bastiat, Mr. Perry traces value exclusively to human effort:—"What the earth does in producing wheat or rice, or any other of her growths, enters as no element into their value; since the sun shines free, and the rain falls free, and the chemical actions in growth and maturing work free." But the sun does not shine, nor does the rain fall everywhere alike, nor have all soils the same chemical constituents or action. The olive and the vine are not growths of every clime. "God is a giver, not a seller," Mr. Perry argues, but He does not give the same gifts to all; and we must add a protest against basing economic conclusions upon theological propositions. Not quite consistently the author says:—"While it is not denied that the varying fertility in lands may, within certain limits, vary the prices of those lands, it is confidently affirmed that a high degree of natural fertility has been scattered with so bountiful a hand, and that lands naturally less fertile have such compensating advantages of another sort that under a broad view the degree of original fertility becomes a common factor cancelled in price." If lands vary at all in value according to natural fertility, the proposition is untenable that the services of natural agents are gratuitous and do not affect values. It may also be confidently affirmed that a high degree of natural fertility has not been scattered over the north of Scotland, or the bogs of Ireland, or the steppes of Russia; and that the variations in value ascribable to nature, so far from being insignificant, are enormous. The best part of Mr. Perry's treatise is his chapter on Commerce, in which the arguments against Protectionism are clearly and strongly stated.

The Causes of Recent Changes in the Prices of the Precious Metals. By Henry C. Carey. (Philadelphia: Collins, Printer.) This pamphlet contains the evidence of the celebrated Protectionist economist Mr. Carey before a Committee of Congress on the above subject. English opponents of Protection are apt to forget the maxim *fas est et ab hoste doceri*, and that they may derive instruction from an antagonist of Mr. Carey's calibre, even where his skill and vigour in controversy are employed in defence of a false position. There are points in this tract which economists who reject its main doctrines will find worthy of their attention. But we do not quite understand why the Committee of Congress and Mr. Carey speak of "confirming France and the other nations of the Latin Union in their present policy of employing silver as an unlimited legal tender." The States of the Latin Union have, on the contrary, for some years strictly limited the coinage of silver. Nor do we see why Mr. Carey should say:—"Alone among the nations France has throughout the whole century pertinaciously adhered to the protective system." Russia, not France, is the European nation which most pertinaciously adheres to Protection. France made a long step in the direction of Free Trade by the commercial treaties, the revival of which is now under consideration; all her most eminent economists are Free Traders; indeed, there is no school of economists in France which shows the smallest favour to Protectionist doctrines.

Duties of the Church of England. By the Archbishop of Canterbury. (Macmillan.) *The Church and her Ordinances.* By Dean Hook. (R. Bentley and Son.) *Heroes of Faith.* By Dr. C. J. Vaughan. (Macmillan.) *Ministerial Duties.* By D. Bather. (Macmillan.) *The Good Shepherd.* By W. E. Heygate. (Rivingtons.) *Current Coin.* By H. R. Haweis. (Henry S. King and Co.) *In the Days of thy Youth.* By F. W. Farrar. (Macmillan.) *Hours of Thought.* By J. R. Martineau. (Longmans.) *Experiences of the Inner Life.* By E. Garbett. (Longmans.) *Salvation Here and Hereafter.* By J. Service. (Macmillan.) *Sermons for the Christian Year.* By F. W. Rothe. (T. and T. Clark.) *Sermons for the Church's Seasons.* By J. W. Parker. (Rivingtons.) *Sermons.* By H. W. Sargent. *Some Difficulties of Belief.* By Teignmouth Shore. (Cassell.) *The Use and Abuse of the World.* (Christian Knowledge Society.) *The Ark of God.* By Dr. Parker, Vol. I., *City Temple Pulpit.* (Partridge.) *Pulpit and Pew.* By an Anglican Layman. (Tegg.) *The Orthodox Doctrine of the Church of England.* By T. J. Ball. (Rivingtons.) Two of the seven addresses which the Archbishop of Canterbury has delivered in lieu of a Charge have more than an ephemeral interest, though the point, such as it is, is wrapped up in a good deal of official verbiage: they are the second and third, where it is shown against "materialistic atheists" that Christianity is an important fact, and that no account of its origin so precise and plausible as the traditional one has yet been given, and against "deists" and "agnostics," that Christianity set out with definite concrete belief. But when one turns to Dean Hook's *Sermons on the Church and her Ordinances* one doubts whether official Anglican theology has improved in the last thirty or forty years. Dean Hook was perhaps the last of the pure Anglicans who accepted the Reformers and the Caroline divines with equal unembarrassed reverence. He was a master of clear, forcible, weighty statement, and believed that in defending the curious amalgam of doctrines and practices which is the kernel of historical Anglicanism he was defending *quod semper, quod ubique, quod ab omnibus.* It is worth while to point out some of the causes which led such an able and honest man to dispose of the whole historical development of theology by dividing its results into unauthorised corruptions and reassertions of truths which had been denied. To begin with, he was thrown out of sympathy with it by a reverence which excluded spiritual spontaneity: for instance, he objected to the Invocation of Saints because we should not dare to pray for one another without an express command. Then the conversion of the Empire, the invasion and the conversion of the barbarians, the quarrel between East and West, the dialectical movement which followed the victory over the Albigenses and Averrhoists, each gave a character to separate stages of the process, so that each successive stage appears less satisfactory to those who idealise the first. Dr. Vaughan's scholarly unction, to judge by his *Heroes of Faith*, flows in an unexhausted stream. The Charges of Archdeacon Bather, which he has edited, are sensible and earnest, and produce the effect of heightened commonplace. Mr. Heygate's Meditations on pastoral duties are pointed and ingenious, and may be recommended to readers curious to find out what "meditation" is. Mr. Haweis undertakes in his new volume to turn what he thinks some of the best speculation of the day on practical topics into *Current Coin.* Dr. Farrar's Marlborough Sermons are worthy of the author of *Eric*; they inculcate plain duties at a disproportionate cost of emotion. One is struck by the fact that Mr. Garbett's *Experiences of the Inner Life* do not differ materially from those revealed in Mr. Martineau's *Hours of Thought*: both, for instance, push temperance near asceticism. Mr. Martineau's sermons are still admirable for refinement and devotion, and his rejection of historical creeds seems to have led him to lay more stress on the psychological grounds on which it is possible to build a view of life and a system of discipline like that which those creeds inculcate. The two most noteworthy are those on the "Tides of the Spirit" and the "Sorrows of Messias." Compared with Mr. Martineau, Mr. Service would be reckoned orthodox, but it is hard to find anything in his Christianity (sincerely held as it may be) but an irrelevant preface to altruism. Rothe's *Sermons on the Christian Year* show a certain skill in raising a vague glow of religiosity which might conceivably influence belief and practice without being strong enough to regulate them. The late Mr. Parker's *Sermons on the Church's Seasons* hardly deserve the *imprimatur* of the Bishop of Manchester. A volume of sermons is a curious memorial for the founder of a choral service, but the late H. W. Sargent's have a curious refinement of timid, anxious asceticism, which is as attractive as the fragmentary notes of F. W. Robertson's lectures on Genesis, which it has been decided to republish. One may notice that he lays down more than once that unfelt degradation is the worst and sufficient punishment of sin. Mr. Shore has the art of teaching a fashionable congregation to do what they can (which is little) to parry objections, and also (which is much) to snub objectors. The St. James's lectures on the *Use and Abuse of the World* are ingenious, and candid, and incoherent. Dr. Parker has the largest chapel after Mr. Spurgeon's, and publishes his sermons, like Mr. Spurgeon, periodically; they are fluent, clever, and egoistical, and not very earnest. The author of *Pulpit and Pew* is a shrewd and not ill-natured observer of popular preachers, and his book is not without entertainment for the same class of readers as those for whom Dr. Maurice Davies used to cater. Mr. Bennett's preface is acute, candid, perhaps a trifle sceptical. Mr. Ball's

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Commentary on the Articles incorporates as much scholasticism as he agrees with, and is shrewd but meagre, and not very candid. For instance, his commentary on the Seventeenth Article contains little but a statement that the Port-Royalists illustrate the advantages, and the Scotch Presbyterians the dangers, of a belief in predestination as set forth in the Article.

We have received *The Inductive Method of Christian Inquiry*, by Percy Strutt (Hodder and Stoughton)—the table of contents promises more than the book performs—and a translation (Edinburgh: T. and T. Clark) of Thiersch's treatise on *The Christian Commonwealth*, which is mostly a cumbrous plea for the traditional element which is still strong in German politics.

Though the *Supremacy of Man* (Hamilton, Adams and Co.) does not demand analysis here, readers with a taste for mysticism will find it repay perusal, and will be reminded of the Gnostics, Hegel, Boehme, St. Paul, and especially Swedenborg. To a rather wider circle we can recommend two recent books on Spiritualism: *Old Truths in a New Light*, by the Countess of Caithness (Chapman and Hall), and *Life Beyond the Grave*, described by a spirit through a writing medium (E. W. Allen). The first contains a very interesting account of some "gnomes" which the writer actually "saw," and some curious speculations of her own and an Italian priest's of the last century, on the necessity of elemental spirits as an intermediate stage between animals and angels, because the scale of being, but for the rebellion of the angels, would have been complete without man. The rest of the book is taken up with astrological and cabalistical theories and illustrations of the analogy of the condition of mediums to that of ancient claimants of superhuman power. The attraction of the other book is its perfect good faith and sobriety. The medium tried "planchette," failed at first, then succeeded after having his arm and hand mesmerised by an American medium, who failed to mesmerise the brain. Soon he got to write faster without "planchette," still without knowing what was coming next, and therefore believing that he was being dictated to. He expected to convert the world to spiritualism, but found that he was befooled. Another "developing medium," a lady of talent and character, then took him in hand with happier results, and brought him into relation with "spirits" who have worked out a curiously logical, quaint, and not unedifying theory of the life out of the body, which represents it as simply a continuation of this, and includes an explanation of the discordant testimony of "spirits," and many neat guesses like this: when a selfish man of science dies he goes on making discoveries which he can only communicate to the living by finding another man of science who, without knowing it, is a writing medium and gets the credit of them.

NOTES AND NEWS.

Mr. Stillman, whose important book on the insurrection in the Herzegovina we reviewed recently, has again gone out to the lands of the Slav and the Turk, and will continue to afford sound guidance to English public opinion in the present momentous crisis and impending shock of Eastern affairs.

A new magazine, to be published quarterly, is to be brought out in the Isle of Wight, and several writers of wider fame than is usually expected in the case of the best local publications have promised their assistance, it is said.

A new "pastoral" story, by Mr. Wedmore, called "The Four Bells of Chartres," will appear immediately in *Temple Bar*.

We understand that Mr. Thomas Hughes is contributing an article to the May number of the *Contemporary Review* on the Condition and Prospects of the Church of England. This number will also contain papers by M. Paul Janet, of the French Institute (on French Thought as influenced by Spinoza), by the Rev. H. R. Haweis (on Wagner), by Prof. Lightfoot (on Tatian), by Major Osborn (on Turkish Law), by Dr. Littledale (on Patriotism and Christianity), and by other authors.

Mr. Joseph Hatton is writing a new novel, *The Queen of Bohemia*, which will commence in the May number of the *Charing Cross Magazine*.

Mr. Horace Howard Furness has finished his Variorum edition of *Hamlet*, and the book will be out shortly. It will appear in London before it is published in the United States.

Mr. J. R. Green has, we hear, nearly completed the first volume of his revised and enlarged *History of England*.

The new volume of *Sussex Archaeological Collections*, making the twenty-seventh of the series, contains a good account of New Shoreham, by Mr. Burton Green, and some very curious notes on Sussex Heronries, by the Rev. F. H. Arnold. Mr. Campkin contributes full and interesting biographies of the recently-deceased county antiquaries, Mr. W. D. Cooper and Mr. M. A. Lower. Among the original documents printed for the first time in this volume is a seventeenth-century "Journall of Master Nathaniel Coorthop, his Voyage from Bantam to the Ilands of Banda, being Chief Commander."

At the sale of the books and manuscripts of the late Dr. Cato Daniel, by Messrs. Sotheby, Wilkinson, and Hodge, on the 13th inst., a copy of the Second Folio of Shakspere, imperfect, the printed portion of title being a reprint, sold for 20*l.*, and a volume of fine impressions of Hogarth, from the library of Louis Philippe, for 16*l.* 15*s.* Among some first editions of standard works sold were Goldsmith's *Vicar of Wakefield*, 5*l.* 12*s.* 6*d.*; Sterne's *Sentimental Journey*, 2*l.* 7*s.*; Browning's *Poems*, 4*l.* 2*s.*; and Thackeray's *Comic Tales*, 3*l.* 10*s.* Among the few autograph letters offered were: Coleridge to the bookseller Cottle, 2*l.* 9*s.*; Southey to Cottle, 1*l.* 13*s.*; and Wordsworth to Cottle, 2*l.*

Messrs. Macmillan and Co. have in the press *Some Aspects of the Christian Ideal*, being a volume of sermons by the Rev. Lewis Campbell, Professor of Greek in the University of St. Andrews.

Messrs. Macmillan and Co. will publish immediately a little book on *Hospital Organisation, with special reference to the Organisation of Hospitals for Children*, by Dr. Charles West, the well-known physician.

A memoir of the Rev. John Whitaker, the author of *The History of Manchester*, 1771–5, and of *The Ancient Cathedral of Cornwall*, &c., was read before a recent meeting of the Manchester Literary Club by Mr. J. E. Bailey. Prominence was given to some overlooked details of Whitaker's connexion with Manchester and its first improvement Act, the commissioners of which voted him "an enemy to the town." The paper supplied some additional particulars of his intercourse with two celebrated men, Dr. Johnson and Gibbon. It was Whitaker's boast that he was the only man except Mr. Topham Beauclerk who opposed Johnson freely. Gibbon submitted the manuscript of his celebrated "History" to the critical perusal of Whitaker, but first, it appears, took the trouble of gutting it of everything "very offensive" to the reader's staunch orthodoxy. The publication of the attacks on Christianity led to some vigorous writing on the part of Whitaker, which put an end to their friendship.

We hear that the collection of Oriental MSS. left by the late lamented Dr. Haug has been purchased from his widow for the Royal Library of Munich, for the sum of 17,000 marks. This important collection, which was brought together by Dr. Haug during his protracted stay in India, consists of a choice collection of Zend, Pehlevi, Pâzend, and Persian MSS., relating to the Zoroastrian religion, and of several hundred Sanskrit MSS. Among the latter, those belonging to the Vedic epoch of Indian literature are specially important, and, most of them, *inedita*; there is also a number of valuable MSS. of later Sanskrit works, including several law-codes hitherto unpublished, &c. Some of the MSS. are very ancient.

Dr. Wilhelm Meyer has published in the *Transactions* of the Royal Bavarian Academy for 1876 an interesting paper on, and reprint of, a Greek letter of the well-known Reformer Melanchthon to his friend Camerarius concerning the marriage of Luther with Catherine von Bora. In this letter, which the learned editor proves to have been written two days after the wedding—*i.e.*, on June 16, 1522—Melanchthon expresses his disapproval of this marriage of a former monk with a former nun in rather strong terms, though at the same time adding some apologetic and consolatory reflections. He is known to have very soon after relented and given his cordial assent to the daring step of his friend, which had at first been considered by many adherents of Luther as a presumptuous innovation. Camerarius, in his edition of Melanchthon's letters to himself, had not ventured to print the original remarks of that letter, but softened them down considerably and even added several new sentences, in order to avoid giving offence to the Lutherans. Dr. Meyer has published the original wording from the collection of Melanchthon's original letters to Camerarius contained in a MS. volume of the Biblioteca Chigiana, at Rome.

Mr. John Bradshaw, LL.D., Professor of History and Fellow of the University of Madras, has in the press an edition of Milton, with notes, for college students. It will be published by Messrs. W. H. Allen and Co.

We find with regret that the Rev. John Adams, Vicar of Stockcross, Berkshire, must be included in the number of those who perished in the terrible fire at St. Louis. He was born at Morwenstow, in the extreme north of Cornwall, in 1822, and graduated B.A. of Magdalen Hall, Oxford, in 1848, having won the Newdigate of the preceding year by his poem on "Prince Charles Edward after Culloden," a circumstance which came prominently before the public a short time ago through a groundless charge of plagiarism brought against him by the late Rev. R. S. Hawker. To the *Journal* of the Royal Institution of Cornwall he contributed the Lives of many of the Saints of his native county, and contemplated the speedy publication of a volume on that subject. Mr. Adams took great interest in the study of geology; "A Geological Sketch of the Valley of the Kennet" from his pen appeared in the *Wilts Archaeological Magazine* for 1869, and a paper on "The Sarsen Stones of Berks and Wilts" in the *Geological Magazine* for 1873.

The *St. James's Magazine* will appear on May 1 in an enlarged and improved form. It will in future be published by the Charing Cross Publishing Company.

Mr. Quaritch has reissued the *Storia della Pittura Italiana*, by the celebrated scholar Giovanni Rosini, printed at Pisa nearly thirty years ago, with an English title, and a double index of the plates, also in English.

European scholars will learn with regret that no properly qualified successor to Dr. Bleek has yet been appointed at the Grey Library, Capetown, and that the proposal to found a chair of Comparative Philology there is still in abeyance. Meanwhile the precious contents of the library are lying in comparative neglect, many additions are hardly likely to be made to them, and the chance of collecting the invaluable linguistic and ethnological facts presented by the South African tribes and languages is passing by. It is satisfactory to find, however, that the missionaries in Africa are fully

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alive to the importance of the matter and the necessity of prompt action on the part of those who have the will and the means to move. Memorials have been sent from various missions to the Colonial Secretary at Capetown, all urging the need of appointing a scholar to superintend the Grey Library, and of thus justifying the Government grant in aid of the general library. Of these petitions, one is from British Kaffraria, headed by the Rev. A. Kropf, the superintendent of the Berlin missions; a second from the Transkeian territory, to which Bishop Callaway's signature is attached; a third from the German missionaries in Great Namaqualand, under the Right Rev. J. G. Krönlein's superintendence; a fourth from the missionaries in Hereroland; while a fifth is expected from the Finnish missionaries in Avamboland. The memorialists state their desire

"to make known to the Honourable Government of the Colony of the Cape of Good Hope the exceeding loss sustained by [them] in [their] study of the South African languages by the death of the late Curator of the Grey Library [Dr. Bleek], and [their] great anxiety that a fitting successor should speedily be appointed, to carry on the interrupted labours of the late Dr. Bleek at the Grey Library, and his researches into the languages and literature of the native races."

They further point out

"the sufficiently evident fact that, for the Custodianship of the Grey Library, the services of a thoroughly-trained Comparative Philologist are required, who will be able to deal in true scientific and scholarly method with the valuable materials which it contains, and which are, in many instances, the fruits of the labours of individual missionaries."

Other petitions equally urge the appointment of a trained philological scholar,

"as much in the interest of their own work as in that of linguistic science in general. Their own work demands as thorough a knowledge as possible of the particular language in which and with which they have to labour; but this knowledge is not attainable without that of other cognate languages, which it is impossible for them to acquire in the circumstances under which they have to work. For this end the labours of a thoroughly-trained philological scholar, like Dr. Bleek, are required, who knows how to unite in a single building the individual stones of which it is composed. . . . It can scarcely be doubted that when Sir George Grey bequeathed his valuable library to the Colony he had no other object in view [than that of making Capetown the centre of South African philology]. He can hardly have intended that it should be established in Capetown merely to be seen, but rather that its treasures should be rendered useful, in the first place to South Africa, and after that to the science of language in general."

Mr. Aubrey de Vere has collected into two volumes the whole of his secular poems written previously to 1872. Some of them will be new to the public; others are revised and enlarged. "Antar and Zara, an Eastern Romance," and "Inisfail," lend their names to the volume which will appear in a few days; while "The Fall of Rora" and "The Search after Proserpine" are the chief poems in the volume which will follow in the course of a month. The two volumes are linked together by the general title of *Poems, Meditative and Lyrical.* Messrs. Henry S. King and Co. are the publishers.

The third volume of *Supernatural Religion* will be published by Messrs. Longmans in a few days, and will complete the work. The Acts of the Apostles are dealt with at much length, and other New Testament writings are more rapidly dismissed. The direct evidence of St. Paul for miracles is then examined, and the work concludes with a searching investigation into the evidence for the Resurrection and Ascension.

The following Parliamentary Papers have lately been published:—Further Papers relating to the late Disturbances in Barbadoes (price 9*d.* and 10*d.*); Correspondence relating to Church Endowments and other ecclesiastical questions in Gibraltar (price 8*d.*); Papers relating to H.M. Colonial Possessions, Part I. of 1876 (price 1*s.* 4*d.*); Return showing the Expenditure from the Grant to the Education Department in 1876, and the Results of the Inspection and Examination of Elementary Schools (price 4½*d.*); Additional Correspondence respecting the Financial Condition of the Colonies of Sierra Leone, Gambia, and St. Helena (price 9*d.*); Report of the Committee on the supply of Engineer Officers and Engine-room Artificers for H.M.'s Navy (price 3*s.* 8*d.*); Report of the Committee to inquire into the System under which the Duties of the Store Department of the Navy are conducted (price 6*s.*); Returns relating to the Number of Christians, Salaries of Ministers of Religion, &c., in East India (price 3*d.*); Thirty-Eighth Report on Prisons in Scotland (price 8*d.*).

NOTES OF TRAVEL.

The Report of the Surveyor-General of India on the Topographical Surveys of India for the season 1875–6 has been received in this country. To this Report is prefixed a map which shows most clearly the progress hitherto achieved in the detailed survey of our great Eastern Empire. Through the agency of the three branches of the Survey, Trigonometrical, Topographical, and Revenue, the blanks are fast diminishing. Most conspicuous among the unmapped regions are the western half of Rajpootana, a good portion of the Bombay Presidency (the old surveys of which were not accurate), embracing the Konkans, the South Mahratta country, and part of Khandeish, and the entire southern part of the Peninsula of Hindustan south of the Kistnah and Tungabudrah rivers. In the North-Western Provinces there is an extensive tract east of the Ganges which requires re-survey, the old survey being totally untrustworthy, and the native States of Nepaul and Bhootan are of course practically unsurveyed, though it must not be forgotten that, bit by bit, a very fair topographical knowledge of the former and of a good part of the latter has been acquired by the Trigonometrical Survey Department. From the above it will be seen how much remains to be done before a first survey of India can be completed, and how desirable it is that this most useful and necessary work should be allowed to progress unmolested with a view to the early acquirement of an accurate statistical knowledge of our Indian Empire.

In describing a journey which he has made through the little-known districts in the north-east of Tasmania, the Governor states that the country is almost entirely clothed with the most luxuriant vegetation; the eucalypti on the flats and rich hill-sides attain a great size, and the valuable black-wood (*Acacia melanoxylon*), the native beech or myrtle (*Fagus Cunninghamii*), the silver wattle (*Acacia dealbata*), the sassafras (*Atherosperma moschata*), and the tree-ferns and climbers, add beauty to the forest. The tree-ferns are most remarkable for the great profusion and luxuriance with which they grow, reaching occasionally a height of thirty feet, and being thickly spread over the whole district. The country is well watered with clear brooks and streams, and it is in the beds of these in the hilly country that the recent discoveries of tin have been made.

We hear that Her Majesty's Consul-General has recently paid a visit to the southern portion of the country belonging to Zanzibar on the mainland of Africa, and that he found a great change had occurred there, owing to the Seyyid's endeavours to put down the slave-trade, which formerly passed from Lake Nyassa through this region *en route* for Arabia, Madagascar, the Comoro Islands, &c. Three years ago in this district of Mwngao, which lies to the north of Cape Delgado—the northern limit of the Portuguese possessions in that quarter—trade was found to be entirely paralysed, and copal-digging—the principal industry—quite put a stop to, because the diggers were constantly seized and sold as slaves. Dr. Kirk found everything altered for the better, the slave-trade stopped, and the country settled down to industrial pursuits. A great trade in india-rubber has sprung up, which promises to become very important; besides this, the country along the coast is rich in copal, ebony, dyewoods, &c., and further inland coal and iron are to be found in large quantities.

We have received a copy of a most valuable *Hypsometric Map of the United States*, by Henry Gannett, M.E., newly issued by the Department of the United States Geological Survey of the Territories, F. V. Hayden, United States geologist, in charge. The map, which is drawn on a scale of about 100 miles to an inch, shows the contour lines of 500 and 1,000 feet above the sea, and of each succeeding thousand feet up to the greatest elevations. Two years ago Mr. Gannett rendered a great service to science by computing the mean elevation of twenty of the States and territories; his present work gives for the first time an authoritative basis upon which the average altitude of the whole vast area of the United States may be estimated.

In *A Narrative of the Discovery of the Great Central Lakes of Africa* (F. King: Halifax, 1877), Mr. J. L. Clifford Smith, F.R.G.S., has strung together, in chronological order, a series of extracts from the published accounts given by the discoverers of these lakes—Burton, Speke, Livingstone, Baker, Stanley, and Cameron—with a view to giving in as condensed a form as possible a record of the knowledge we now possess concerning them.

A report has reached the Italian Geographical Society that the Marquis Antinori, the leader of the Italian Expedition to the countries south of Abyssinia, has met with a rather severe gun-accident while hunting in the neighbourhood of Ankober, in Shoa, where the expedition is awaiting reinforcements.

The Survey of Palestine has been recommenced satisfactorily. The latest news from Lieutenant Kitchener, dated March 25, from his camp at Hattin, announces that the country is quite quiet, and that there are no fears of any outbreak. The party had already filled in, at their first camp, the detail of the plain of Akka, and finished the line of levels from Mejdel to the Mediterranean. They had also made a long search after a certain name—Calamon—which appears on the maps of Robinson, Ritter and Sepp, but not on Vandevelde and Guerin's; nor can it be found in the new survey lists. The search seems to have proved that the name does not exist. Lieutenant Conder has made a study of the "Mukams" or sacred places of modern Palestine. He has collected some 300 of these, which are probably the survivors of the old idolatrous "High Places." The Fellaheen retain much of the old superstition for the "High Places," considering an oath by the saint or sheikh who is the tutelary deity as more binding than one by Allah. The names may be divided into seven classes, or, more roughly, into three—those which preserve the Biblical names, and are probably of Jewish origin; those which preserve Christian names, such as the Mukams of Matthew, John, and Paul, still to be found; and those of more recent and Moslem times. His paper on the subject, which appears in the forthcoming number of the Quarterly Statement of the Society, is extremely interesting. To the same number M. Clermont-Ganneau contributes a paper in which he gives the details and conclusions of a discovery made by himself in Jerusalem, to which attention was drawn a short time ago by Mr. Hepworth Dixon in the *Gentleman's Magazine*. Most of the facts appeared ten years ago in Major Wilson's Ordnance Survey Notes. M. Ganneau's chief merit is in having clearly brought out the regular formation of a Jewish tomb, with three loculi on a side, cut across diagonally by the wall of the church, which constitutes the

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so-called Tomb of Joseph of Arimathaea; and his main discovery is that another loculus, known before, and suggested by Major Wilson to be a treasure-chamber, terminates, not in rock, but in rubbish sloping at such an angle as to show, other indications making in the same direction, that the Church of the Holy Sepulchre stands upon a collection of Jewish tombs, a point the importance of which in the Jerusalem controversy cannot be overlooked.

MAGAZINES AND REVIEWS.

The most interesting paper in the present number of *Mind* is an examination by Mr. E. B. Tylor of Mr. Herbert Spencer's theory of primitive ideas as expounded in the first volume of the *Principles of Sociology*. This theory was so bold and startling that one was curious to see what a specialist like Mr. Tylor would say of it. His judgment is on the whole highly favourable. Mr. Tylor admits that in several important points Mr. Spencer has enlarged and completed his own doctrine of animism. At the same time certain suggestions are rejected as fanciful and unsupported by evidence. Also it is pointed out that hypotheses—for example, those resorted to for explaining the idea of Hades, and the custom of animal-worship—though valuable up to a certain point, will not bear the strain put on them by their author. Mr. Tylor thinks Mr. Herbert Spencer is in error when he denies *in toto* the myth-making tendency of primitive man. A clever paper on "Cram" by Prof. Stanley Jevons hardly justifies its title to a place in a journal of psychology and philosophy. The essayist's single reference to psychological principles is to the very questionable analysis of memory supplied by Sir W. Hamilton, and even this reference is made no use of on the argument. Mr. Jevons' main contention, that the right sort of cram is the best preparation for practical life, has no doubt a certain empirical basis. But all such reasoning must be unsatisfactory until there are laid the foundations of a science of education. It must strike every reader, too, that the writer's defence of our examination-system errs quite as much in partiality of view as the opposite opinion which he seeks to controvert. The capability of rapidly acquiring new details and then dismissing them from the mind may be of great practical utility, though the Professor seems to forget that we do not all lead a forensic kind of life; but surely the permanent retention of general truths as guiding principles is equally a part even of practical education, and it might have been worth while to enter a little into the best way of securing this lasting mental furniture. In a short article on "Consciousness and Unconsciousness" Mr. G. H. Lewes seeks to retain the term consciousness for discriminated feelings. The conscious region again falls into the subconscious, and the conscious in the narrower sense, so that we have three grades of mental life. Mr. Lewes seems to think that "unconscious sentience" is free from the paradoxical appearance which belongs to "unconscious sensation." Mr. Sidgwick's recent work on Ethics is once more the subject of an elaborate criticism. After having just received an assault from the Hegelian side, Mr. Sidgwick is attacked from the opposite side of Egoistic Hedonism. The present critic, Mr. Alfred Barratt, writes very skilfully, and succeeds, we think, in showing the principal weaknesses in Mr. Sidgwick's ultimate positions. His suggestions as to the best way of avoiding the difficulties said to be insuperable by Mr. Sidgwick are interesting, though too brief to be quite satisfactory. Mr. Veitch concludes his learned account of philosophy in the Scotch Universities, using the opportunity of adding something to the exposition and support of the doctrines of Reid and Hamilton. Mr. Veitch thinks that the method of Scotch philosophy, the study of the facts of consciousness, only needs to be extended to the consciousness of the race, and to be enlightened by a wider knowledge of foreign philosophy, in order to reach noble results in the future. One is apt to suppose, however, that a method of observation applied to the consciousness of the race would cease to be the Scotch method.

In the January number of the *Journal of Speculative Philosophy* there is a long and able criticism of Mr. Herbert Spencer's doctrine of the Relativity of Knowledge, by John Watson. Approaching the subject from the Hegelian point of view—that Thought, Nature, and God (or the Absolute) are not three independent existences, but that the last includes within itself as its essential content the opposition of subject and object—the critic seeks to show the fundamental inconsistency of Mr. Spencer's position. His method of philosophising is said to be derived partly from Empiricism, partly from "Dogmatic Idealism." By this not very happy phrase the writer means the principles gradually developed by Descartes, Spinoza, and Jacobi—of whom Sir W. Hamilton is but an exponent. The essential parts of this doctrine are the affirmation of the universality of thought (in opposition to Empiricism), and the abstract separation of the three regions of Thought, Nature, and the Absolute. In its first phase, in Descartes, this philosophy seeks to give equal reality to the three spheres. But since thought has no concreteness, reality cannot be made to depend upon consciousness, and hence the second phase of this doctrine, in Spinoza, in which all reality is carried over into the Absolute conceived as an abstract substance, "while all concreteness as relative to our intelligence is supposed to borrow a kind of reality from its supposed connection with the Absolute." The third stage of this philosophy was reached by Jacobi and Hamilton, when it was recognised that determination involves negation, and that consequently all thought, in so far as determinate, is incompetent to apprehend real existence. Real knowledge is now limited to the apprehension of the unconditioned—in other words, to the apprehension "that the immediate is." The application of this idea to Nature and Mind results in the doctrine of the Relativity of Knowledge—that is to say, that all definite knowledge is relative. The writer then proceeds to examine Mr. Spencer's account of the Relativity of Knowledge—his Universal Postulate, and his ultimate interpretation of the relation of Matter to Mind. The upshot of the criticism is that Mr. Spencer is hopelessly entangled in inconsistencies and logical fallacies, through a confusion of two senses of the Relative—first, that which, as an object of thought, involves a relation to thought, and which in nowise necessitates the assumption of an absolute beyond consciousness; and, secondly, that which is known in opposition to the absolute, which is thus supposed to exist beyond knowledge. The writer maintains that, so far from the first Relative implying the second, it is evident that just in proportion as the one is established the reality of the other becomes precarious.

Professor Bain's article in the *Contemporary* on "Metaphysical Study" gives a clear and useful sketch of the main divisions of philosophic study and their relations of dependence, with a view to the exigences of a debating society. Among several striking points in the exposition is the partial subordination of ethics to sociology. "The ethical philosopher, from not building on a foregone sociology, is obliged to extemporise in a paragraph the social system." No less striking, perhaps, is the unimportant place given to metaphysical argument in theological discussions. "If a mixed commission of ten were nominated to adjudicate upon this vast problem [theodicy] metaphysics might claim to be represented by two." The article abounds in felicitous epigrammatic sayings: for example, "Many of the maxims as to happiness would not stand examination if people felt themselves free to discuss them;" and again, "The Plato of Grote is the apotheosis of negation; it is not a philosophy so much as an epic; the theme—the noble wrath of the Greek dissenter."

In *Good Words* for April Dr. Tristram takes more amusing flights among the Mascarene isles and the Mauritius, and points to several indigenous birds which are extant though rare, as well as to the relics of others now extinct. In the island of Rodriguez has been found a large shortwinged bird (*Pezophaps solitarius*) and a large heron (*Ardea megalocephala*). Mr. Augustus Hare's wanderings for April exhaust the Inns of Court; and Mr. Boyd Dawkins describes the symptoms of Vesuvius in January last, ripe for eruption. *Good Things* is rich in fiction and in adventures, such as "The Fowler of Lone St. Kilda." "Our Ironclads" is more solid reading. There is, however, more of the fun of sailor-life in "From Rugby to the World's End." "A Girl's Confession to her Bosom Friend" is a case of exaggerated "avicide." The *Day of Rest* has several excellent bits of biography—John Locke, Ulrich von Hutten, and Edward Denison—and poetry, original and translated. Mr. R. A. Proctor's Sunday reverie is on the Aurora Borealis, and Dr. J. E. Taylor discourses on "Aquatic Engineers" in the form of American beavers. The *Leisure Hour*, in a paper "Entered at Stationers' Hall," illustrates the history of early printing, binding, and publishing, from the archives of the Stationers' Company; and in another, by Dr. Stoughton, the Royal Commission on Historical Manuscripts. Other papers describe the University of Upsala, and (in a separate article) the initiation of its freshmen; and there are two or three other equally seasonable contributions. Of an excellent tone and moral, too, is another continued paper, "The Sparrow Club," which tells how the vicar contrived by fair means to break up the union of the "Septem contra Passeres." The *Sunday at Home* has a second paper by Mr. Wood on his discoveries at Ephesus, a paper on Dr. Livingstone, and a sketch of Ray Palmer, with specimens of his Hymnology. A touching tale by the author of *Episodes of an Obscure Life*, "Dark Dennis and his Grandson," is one of the attractions of this month's *Sunday Magazine*, and there is an appropriate space allotted to William Caxton, printer. Mr. Page also in a brief paper describes "A Waif's Place of Worship." The *Monthly Packet*, which deserved to be placed earlier on our list, is, as usual, good *all round*. Mr. St. John Tyrwhitt discusses and describes the Roman Basilica in its various phases, and associates that in the house of Pudens with Claudia of 2 Tim. iv., 21, and the race of Caradoc. Miss Yonge's "Cameo" is on Edward VI.'s First Prayer Book; and there is a capital letter on "Special Subjects" to candidates for the Local Examination. We highly commend the advice offered as to the study of logic by young women, and not less the practical remarks on the due digestion of what is acquired.

Cassell's Family Magazine is a very good number, containing useful details of such institutions as the "County Schools and Cavendish College at Cambridge," and the Popular Science Schools and Classes in connexion with the Science and Art Department in Great Britain; as well as clever sketches of types of men like "Barristers' Clerks," who, partly by luck and partly by steadiness, rise sometimes to a flourishing position. "How to build Cities of Health" is a note of progress in the lines of Dr. Richardson's "Hygeia," and another good paper gives suggestions for enjoying "Your Bank Holiday." The *Argosy* has a just criticism of Crabbe, "Nature's sternest painter," by W. A. Steel, and an interesting and valuable account of the rite and institution of Sanctuary, as it availed at Beverley, at Hexham, and at Battle. Only at the two first-named was the Freed-Stool, or Chair of Peace, part of the institution, and this, which was a solid block of stone, conferred plenary protection. In the

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Argosy Johnny Ludlow despatches "Helen's Curate," her second lover; and "Through Holland" is continued another stage. The *Ladies' Treasury* holds its own as a Magazine of Household Literature. Besides a good paper of the editor's which introduces not a little botany and useful knowledge in showing "The Way it is Done," there is an account by Miss Amelia B. Edwards of her interview with Dr. Schliemann at Athens, of Helen's golden ornaments, and of Mdme. Schliemann's retention of the whole *Odyssey* in her memory. As might be expected, fashions, dressmaking, cookery and needlework divide the space of this journal with mental food. It is hard to conceive what class of readers will accept as literature an epitome of the "Small House at Allington," but this is a sample of the material of this month's *London Magazine*! The *Poets' Magazine* (Moxon) is more confessedly the work of amateurs, but it at least aims at originality. Some of its poetry is not unpromising; and its studies of poets—*e.g.* François Villon, Elizabeth Barrett Browning, and W. A. Gibbs—are meritorious. A short poem "Till the Day Break" has pathos in it.

PARIS LETTER.

Paris: April 14, 1877.

Were I to follow my own inclinations I should not add anything to what my colleague, M. Burty, has already said on the subject of Victor Hugo's new *Légende des Siècles*, nor would I on any account find fault with his unbounded enthusiasm. If Victor Hugo has defects he is no longer of an age to correct them, and the best thing we can do is to take him as he is and admire his still youthful vigour and his inexhaustible fertility. But as it is my duty to keep you informed of all that goes on here in the literary world, and of the direction taken by public taste and opinion, I am as it were bound to go back to the *Légende des Siècles*, in order that your readers may be under no false impression with regard to its real value and the nature of the success it has met with. Its unqualified admirers are, it must be acknowledged, few, and the enthusiastic can easily be counted. Most people are agreed in thinking the first *Légende des Siècles* superior to the new; that there is nothing in the new to be compared with *Booz* or with the *Pauvres gens*; that the scheme of the work is all but unintelligible; that it is composed of the most ill-assorted pieces, many of which are wearisome by reason of their length and monotony. The whole of the *Romancero du Cid* (which, moreover, is based on a gross historical error, the Cid's supposed hostility to Don Sancho) is tedious and deficient in variety. The *Epopée du Ver* is an interminable string of antitheses; *Tout le passé et tout l'avenir* is a most inferior repetition of the last piece in the first *Légende des Siècles*, and it is a labour to read the whole thing through from beginning to end. The series of idylls in which Victor Hugo wished to show the versatility of his power by making all the erotic poets speak in turn precisely proves his inability to vary his manner. The poets all speak in the same tone, and in a tone far from idyllic. The sensuality of the verses is somewhat vulgar, and they have nothing *naïve* about them, no breath of the air of the country. Unmeaning antitheses, pleasantry in bad taste, the most pretentious euphuism joined to the most extravagant hyperboles, lines put in to fill up the space, words and expressions required by the rhyme which the sense does not justify—all the defects of the poet appear in this new work at almost every page. It would be foolish to deny it, or even to be surprised at it; age has deprived Victor Hugo of much of his suppleness, his freshness, grace, and purity of form. Yet, at the same time, no one can refuse to admire his unimpaired energy. Age has stiffened his members, but has neither broken nor weakened them. His imagination retains its magic power; his style is still incomparable in richness; his skill in versification amazes and enchants us. He tells a story and paints a scene as no one else can: *L'Aigle du Casque, Le Cimetière d'Eylau, Sous les Fourches Caudines, Guerre Civile, Question Sociale, Abîme*, will rank with his finest works, and there are admirable passages in many other pieces. In conclusion, we find ourselves, as we read these volumes, at once irritated and captivated; we are conscious of both fatigue and admiration, and when we reflect on the immense work and the long life which the poet has behind him, the irritation and the weariness are forgotten and the admiration alone remains.

It is with a sense of relief that we turn after finishing these volumes to Alfred de Musset, to verse so simple, so true, so melodiously poetical, so free from emphasis and charlatanism, so full of true feeling and profound thoughts. Paul, his brother, invites us to read him again by giving us in his *Biographie d'A. de Musset* (Lemerre and Charpentier) the explanation of each of his works, the circumstances that gave them birth. For Musset never wrote for the sake of writing; he never took up his pen as the boatman takes his oar and the workman his tool. He never made poetry a trade; he sang and wrote whenever a strong emotion, or an imperious inspiration, drove him to it. No doubt the Musset that brotherly affection shows us is an idealised Musset, and a discreet veil is thrown over the misery and the shame of a life which was one long suicide, but should the author be blamed for this? In Alfred de Musset two men dwelt side by side, and of these two one went down with all his vices into the grave, while the other, the better, purified by Art and by the Muse, lives for ever in his writings. The volume before us is the history of the latter.

One great subject of Musset's indignation was the decline of the novel—the novelists' preference for vulgar subjects, and the successes due to scandal. What would he have said had he been alive now and seen M. Zola's *Assommoir* followed by the appearance of *La Fille Elisa*, by M. Ed. de Goncourt (Charpentier)? The heroine of this new publication is an unfortunate creature, who, having descended to the very lowest depths of vice, ends by almost unconsciously committing murder, and who, imprisoned for life in a prison-cell, is reduced by this inhuman *régime* of solitary confinement to idiocy and to death. M. de Goncourt's knowledge of the world which he paints is, we say it to his credit, very imperfect: the ignoble jargon which M. Zola speaks with such amazing glibness M. de Goncourt can only lisp in faltering accents. There is a sense of effort, of pretension, of laborious and feeble imitation, present throughout. Only in the prison scenes do we recognise some trace of the talent which the brothers De Goncourt had accustomed us to look for in the lifetime of Jules, when all their works were produced conjointly. The moment when Elisa, utterly stupefied by the prison treatment, becomes incapable of carrying out the orders that are given to her, and even of answering the observations addressed to her, and when, broken down by punishments, she submits to them without daring to defend or exculpate herself, is really harrowing. But, unfortunately, all this part of the novel, the most carefully studied, is so exaggerated that we question whether it will help in any way, as M. de Goncourt seems to wish that it should, towards the reform of the penitentiary system. In the first part of the book which relates to the propaganda undertaken by Mrs. Butler, the author prides himself on having been chaste and moral. This is, in some sense, true; but we doubt whether novelists are the people to throw light on such questions, and we are of opinion that they would do better to leave them to the moralist, the economist, the physician and the historian.

One of the men best fitted to pronounce an opinion on these matters would be M. Maxime Du Camp, who has so profoundly studied every order of Parisian society in his great work on *Paris, sa Vie, et ses Organes*. But he now prefers to turn his attention to the political diseases of French society. In the meantime, while still engaged on his important work on the Communalist Revolution of 1871, he has just published an extremely curious as well as touching and amusing book on *L'Attentat de Fieschi* (Charpentier). He had access to all the papers connected with the case; he saw and interrogated several of those who were mixed up in political movements under Louis Philippe, and the result of his investigations was a conviction that certain members of the Republican party were, if not the instigators of the attempt of July 28, 1835, at least in the secret, and had intended to take advantage of it as a means of carrying out their revolutionary designs. M. Du Camp unquestionably approaches the study of his subject with a certain hostile prejudice against the Republican party; but there can be no doubt that this party showed itself, under Louis Philippe, the constant ally of the regicides, and the documents cited by him are, in this respect, but too sadly conclusive. The analysis of the conspiracy, and of the characters of the three regicides, Morey, Pepin, and Fieschi, is made with great psychological penetration. In calling them the "ancestors of the Commune," M. Du Camp has done them no more than justice; but in identifying the Republicans of to-day with those of 1835 he has yielded to unjust prejudices.

Great activity continues to be shown in every domain of historical science. M. Perrens has just published the first three volumes of his *Histoire de Florence* (Hachette), the most considerable work yet devoted to the far-famed Italian Republic. These first three volumes only bring us down to the time of Dante. After having sought in ancient history, and even among the Etruscans, for the first germs and the remote causes of the future greatness of the Tuscan people, M. Perrens traces the slow growth of the city and its constitution. The latter, that most peculiar, democratic, and, one may say, industrial constitution, is studied with extreme detail and with great penetration and soundness of erudition. M. Perrens compares Florence with Athens and Paris. Only the former of these comparisons is correct. Paris owes her greatness, not to herself, but to the whole of France, concentrating all its forces by a system of centralisation resembling that of Rome. Florence, like Athens, owes everything, or almost everything, to herself. She is a society of some thousands of men who, unaided, succeeded in creating a powerful and original State, an immense industry and commerce, literature and arts, and exercised greater influence on the history of civilisation and of the world than did the majority of the large States. M. Perrens' last volume is almost entirely devoted to the description of Florentine society at the beginning of the fourteenth century. This series of pictures of the customs, the industry, the ideas, the arts, is a splendid introduction to the history of Italy in the fourteenth century, that *Quattrocento* in which Florence will be the most brilliant representative of the genius of the peninsula, embodied in Dante, Petrarch, Boccaccio and Giotto.

M. Perrens is a senior member of the University, and it is in spite of the many duties of the professoriate that he has succeeded in writing a number of works, the last of which greatly exceeds his previous writings in extent and value. The young University does not allow itself to be outstripped by its elders. The Paris Faculty of Letters has just given a Doctor's diploma to two young scholars for works of the highest value: to M. l'abbé Duchesne, an old pupil of the Ecole des Hautes Etudes, for a work on the biographies of the Popes, known under the name of *Liber Pontificalis*, and to M. Bergaigne for a memoir on the chief divinities of the Vedas, which forms part of a great and important work on the *Religion Védique*. M. Bergaigne is about to be appointed professor at the Faculty of Letters, and M. Duchesne at the Catholic University of Paris. A few weeks before, M. Bougot had likewise obtained the

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diploma of Doctor with a charming book on Art-criticism and its history in France (Hachette). After showing the relations of criticism to aesthetics, to the history and *technique* of the arts, M. Bougot proceeded to show how art-criticism, which took its rise in France in the seventeenth century, and was developed especially by Diderot in the eighteenth, had in the nineteenth attained full possession of its method. I should have many points to dispute with M. Bougot. He allows more precision and value to art criticism than it in reality possesses; he has not made enough of the subjectivity which is always present in it; he has not sufficiently said that, except with regard to the pure *technique*, it is nothing more than a very agreeable branch of literature, or a very instructive form of history, so much so that its utility, if not its charm, is rather questionable. I reproach him, too, for not having treated the nineteenth century at greater length, and for having allotted too little space to the historical method of criticism represented by M. Taine. But I cannot sufficiently praise his erudition, his clearness of exposition, and more especially the excellent chapter on Diderot.

Allow me, in conclusion, to draw your attention to a volume of verse by M. Schuré, author of the important work on the *Drame Musical*, published a year ago, and who wrote such a good article on Shelley, not long ago, in the *Revue des Deux-Mondes*. His *Chants de la Montagne* (Fischbacher) are full of fire, spirit, and youth. They reveal the temperament of an artist, a poet's, or rather a musician's, soul. He lacks the pureness of form, the (at times) exaggerated correctness of our new poetical school, but he has feeling and he is true, and some of the pieces, particularly the last, "Les Lutteurs," are full of vigour and of beauty.

G. Monod.

DR. SCHLIEMANN'S DISCOVERIES AT MYCENAE.

Athens: April 6, 1877.

I have just reached Athens, after a delightful ride from Olympia, across the Peloponnese to Mycenae, and thence to Corinth. At Mycenae we found K. Stamataki, who had come to explain to my companion, Mr. Newton, the plan of Dr. Schliemann's excavations, and to give him the valuable evidence of a most intelligent eye-witness as to where the different objects were found. K. Stamataki, it should be observed, was present as the representative of the Greek Government during the whole of the excavations. His explanations, and the opportunities granted us at Athens by K. Eustratiades for the study of the results of the excavations now kept at the Bank, have put me in a favourable position for knowing what can be known in regard to the whole discovery.

I propose to send you in this letter a rough classification of the principal objects disinterred by Dr. Schliemann. I am not aware that this has yet been attempted, but it is a necessary preliminary to any sound judgment. Next week I hope to add a few notes and criticisms, as a small contribution towards the immense controversy which must take place before the questions of the age and character of the treasures are set at rest.

It is important to observe that, besides the contents of the tombs, Dr. Schliemann's treasure comprises a group of gold cups, rings, and other objects, which were found at a somewhat less depth lying in a heap, just outside the circle of stones above-mentioned, but within the walls of the Acropolis. With the latter group no body was found, nor other signs of a tomb, but a drain or water-course led close by the spot. I will further on discuss the question whether to this little hoard another date must be assigned or the same.

Among the gold ornaments with which the corpses found by Dr. Schliemann were profusely adorned, the masks hold the most conspicuous place. These were found, it will be remembered, actually on the faces of the dead, with pieces of the skull adhering to them. The most massive and every way most noticeable of these represents a man in middle-life with well-grown beard and moustache. Apparently the artist who made it worked with the hammer only on a flat plate of gold, about a twelfth of an inch thick, for in parts where the gold is beaten thinnest, particularly at the end of the nose, there are little breaks. The object which he tried to copy in his modelling would seem to have been a squeeze or impression taken direct from the face of the dead man. This appears from the rigidity of the muscles, the projection of the lips, and the fact that the hair where least strong on the face—as, for instance, on the front of the chin—scarcely appears. With regard to the eyes of this mask there is a peculiarity. These are modelled on the gold as open, and yet a double line is drawn from side to side, to show that they should be shut. This double line on other masks is marked with eyelids. In the second mask—called by Dr. Schliemann that of Agamemnon—the face is round, the eyes enormous, the nose square-cut and the mouth of unnatural length. The remaining masks are thinner and less well preserved. When these masks are spoken of as exact likenesses of the dead, this must, of course, be taken with much qualification, for the work is of the rudest, the noses, for example, being mere square ridges. But the attempt to pourtray individuals is not to be mistaken.

A thing to be noted specially is the exact similarity of the method used in making these masks to that used by the princes of the Crimea, about the third century of the Christian era, for their dead. In 1837 * M. Aschik found in a sarcophagus near Kertsch "un squelette à visage d'or." This *visage* was executed, according to the discoverer, by blows of a hammer, the artist working from a cast taken from the features of the corpse after death. It is curious to proceed with the quotation from M. Aschik: "à visage d'or, un diadème sur la tête, et complètement vêtu. Le vêtement de cette reine était tout parsemé d'ornements en or." We have here other points of contact with Dr. Schliemann's discoveries.

The golden diadems from the foreheads of the dead, and their waist-bands, are mostly of one type, their pattern being a series of large round bosses like the heads of nails, each surrounded by a circle of smaller bosses or of leaves. It is clear that in working a plate of metal with a hammer no pattern can be more natural than this, and none therefore can be more likely to reappear frequently. We might be prepared for the fact that it occurs both on the earliest Etruscan work and on Celtic weapons of a date later than the Christian era.

The dress-ornaments found by Dr. Schliemann are of a very remarkable kind. A large class are flat, perfectly circular plates of *repoussé* work, some three or four inches in diameter. But they do not all differ in pattern. One would say that dozens of them were struck, one after another, by the same stamp or die. Some of the patterns are very remarkable. There are butterflies with long antennae, their wings ornamented by a circle; moths with huge bodies and short wings; cuttle-fishes; star-fishes; a number of interlaced wave and scroll patterns. In all the outline is marked, and, in addition, prominent points of the object represented, such as the eyes of the cuttle-fish, and the spots on the butterflies' wings. A second class of dress-ornaments are of irregular shape, pierced with little holes for fastening to the dress, sometimes of a single thin plate of gold *repoussé*, sometimes of two plates joined at the corners. Among these ornaments the usual types are the so-called heraldic, such as two stags meeting, each looking back, like supporters of a coat of arms, two eagles meeting, two dogs, two leopards, and other pairs. The spots are marked on the bodies of stags and leopards. These groups remind one at the first glance of the East, and carry the thoughts to the pair of lions over the gate of Mycenae. But there are other types beside these. There are models of the wheels of chariots. There is a naked female figure who holds three doves, one on her head and one in each hand; there are cuttle-fishes with arms outspread, and others with arms folded beside them; there are griffins looking back, and many other creatures. There are also very curious temples or altars of two stages with windows, and doves seated on them, which somehow remind one of Cyprus. The two pieces which I would select as having the most style in them are a griffin running and stretched out in the act to an extraordinary length, so that his fore legs, body, and hind legs, seem to be in one straight line; and a female figure facing, her arms folded across her breast, and her dress divided, not, like the Greek chiton, longitudinally, but horizontally into a number of tiers or flounces. Of both these pieces I shall again make mention when I speak of the stylistic character of the treasure.

Dr. Schliemann has spoken much of bone buttons covered with gold leaf. These certainly occur in great quantities and seem to have been used in the adornment of weapons as well as to form a centre to the crosses of gold laurel-leaves which were found. These plated bone buttons are mostly either round or else lozenge-shaped, and of large size, some being two or three inches across. The gold leaf which covers the buttons bears patterns which appear to be engraved; the bone beneath bears the same pattern as the gold laid over it. These patterns are the Svastika or fire-drill with nails in the angles, small crosses, and interlaced wave or scroll devices. At first sight they have a strangely modern look, and, on reflection, this look is seen to arise from the exact regularity of the lines of the patterns, their neatness, and the careful balance of part against part. If, for a moment, the patterns themselves remind us of those sown broadcast over the field of very early Greek vases, on the other hand there is the greatest contrast between the rough-and-ready painting of the vases, and the painstaking, tasteful, and almost mathematically exact arrangement of devices on these buttons. Among the lozenge-shaped plates of bone covered with gold-leaf animal forms are rarely found. But they do occur, in particular in one remarkable pattern. This presents to us a lion springing—one might, perhaps, rather say flying—through the air on to a goat or ibex, whose head is turned backwards towards his enemy. The remainder of the field is filled up with an ox's head, facing, and with trees. The composition here is very vigorous; the lines which form the outline *seem* to be chased, but, as there is a certain want of clearness and hardness about them, it is not impossible that they may have been produced by some form of pressure.

The breastplate found on the breast of one of the warriors is a huge thin plate of gold of triangular shape, but with rounded corners. The places of the two male breasts beneath are marked by circles; the rest of the field is filled with that interlaced wave-pattern which recurs so constantly. Another very remarkable object is a brooch or fibula. It consists of a female figure with outstretched arms. As occurs usually in early Greek work, the upper part of her body is full, the lower part in profile. Her breasts are bare, the chiton dividing to show them; from her head rise flowers and long leaves or branches, which are curled round again to meet the hands of the figure.

But, in point of style, by far the most important of the objects for personal adornment are four rings of beaten gold and three flat gold beads of a necklace. On all of these are subjects engraved, so that it would seem that here, if anywhere, the archaeologist must find his ποῦ στῶ for determining the character of the art of the treasure in general. All the rings seem made of one piece, the signet-

* *Antiquités du Bosphore Cimmérien*, vol. i.

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part being nearly an inch across, and deeply incised with figures. Ring 1: This is by far the rudest, and the want of clearness about the outlines of the engraved figures seems to suggest that the process employed in its production was casting rather than chasing. The subject is two rows of alternate ox-heads and lions' heads rudely formed in the shape of the upper part of the human body. Ring 2: Two naked men are in a chariot drawn by two horses, who gallop in such a way that fore and hind feet are nearly in one straight line. The first of the men discharges an arrow at a stag which gallops in front, and whose head is turned towards his pursuers. Ring 3: A warrior contends with three foes, of whom two are already overcome; the third tries to shelter himself behind a huge shield of the oblong shape used by Roman infantry. Ring 4: There is a tree, not unlike a vine. Under it is seated a female figure holding three poppies. Three female figures approach with offerings of flowers and fruit; above the last of the three is a simulacrum like a Palladium with spear and shield; close to the tree is a small figure gathering fruit; above, the sun and moon appear in conventional shape as a star and a crescent. It may be at once boldly stated that to claim for these rings a high place as works of art is absurd. The execution is not devoid of vigour, but the work is patchy and barbarous. Thus, in Ring 2, there is no sort or kind of connexion between the chariot and the horses which draw it. In all the figures the muscles are marked in an exaggerated and sketchy manner; but the figures are very slim—so slim that at the waist there is sometimes a complete break. I do not believe that anyone looking at them by themselves would have imagined them to belong to a nascent, but rather to a declining or expiring art. In merit they are about on a level with the Roman coins of Gallienus or Constantine. The three oblong flat gold beads are of similar work; the figures on them are of lions and warriors. The dress of the female figures is again to be noticed; the garment is divided into a number of horizontal flounces, not into vertical folds.

I next pass to the objects not used for personal adornment. Among these the first place is claimed by the silver ox-head with golden flower on the forehead, with golden horns and gilt muzzle, of which so much has been said, and a still more remarkable lion's head of pure gold. This latter is of a fine type, but it is hard to say whether the fineness is a relic of past excellence in art, or a promise of future excellence. The eye and eyelids and the hair of the mane are of *repoussé* work; on the snout are several small circles which mark the place of patches of bristles. The profile in particular has something about it not entirely non-Hellenic; but the step from this lion to the earliest in marble which come to us from the first Greek temples is immense. If this be the earlier, it must have been succeeded by a complete break, in which new traditions and methods quite superseded the old. Another very remarkable figure is that of a red deer in bronze, some eight inches in length. It is hollow, in form massive and somewhat clumsy, with branching horns standing out straight on either side of the head. On its back is a hole; but for what purpose the figure was used does not appear.

Of golden cups and bowls there is an immense variety. Of these some are of pure gold, some of electrum. One class consists of bowls, in shape like a porcelain sugar-basin, or a teacup. These were produced by the hammer alone out of a plate of metal. Some of them were divided by bars into vertical sections, in each of which was an olive-spray. More usually they are divided into two parts by a horizontal bar halfway up, above and below which is a *repoussé* frieze. These friezes are sometimes of a pattern only, such as the herring-bone, sometimes they are of animal forms. In them the dolphin appears making his plunge amid the waves, lions chase one another, their bodies very long and thin, and their legs stretched straight out. In another case the pattern takes exactly the form of a Roman aqueduct. Besides these bowls of one piece of metal, there are vessels composed of strips of gold-plate nailed together, a method of working which we know to have prevailed in very early times. Of these one had handles consisting of gold plates of open work, and surmounted by hawks lying with wings spread. Another large vase had two handles, a row of flowers around it, and inside a sort of shell of gold fastened to the vase itself with nails. Another had handles which ended in the heads of dogs, apparently cast in a solid piece. One gold cup was of the form of a Christian sacramental vessel. The covers of many of these vessels were fastened to them with gold wire.

In one tomb were found a quantity of huge amphorae and lebetes of bronze, without device, all made in the early Etruscan fashion—that is, of separate plates nailed together, the handles being nailed on afterwards. There were also found several rods of bronze ending in balls of crystal or glass; these may have been spindles. Also a quantity of arms: long swords with handles of gold chased with spiral patterns, daggers, and so forth. Also neat and well-chipped arrow-heads of flint, with long tapering points, and long flakes of obsidian.

Both at Mycenae and at Athens is an immense quantity of pottery, mostly in fragments, which was found partly in the graves, partly between the upper tombstones and the graves themselves. This pottery must be treated as a whole, and assigned to one date. This is proved by the facts that precisely similar specimens are found at the most varied depths, and that the pottery of the tombs cannot be distinguished from that dug out just beneath the upper tombstones many yards above. Moreover, it is, I think, certain that these tombstones (of which I shall next speak) are in character and age identical with the gold ornaments of the tombs; hence it would seem to follow necessarily that the tombstones were set up at the same time in which the tombs were made, and therefore that the whole space between the two was filled up at once. If this be the case, the very fragmentary character of the pottery will cease to surprise; it must have been heaped in with the earth merely to fill the vacant space. It is scarcely surprising that the bones of men and animals were also heaped in. The pottery consists mostly of that pale ware with patterns of red or brown which has been so largely found in Cyprus and Rhodes, and which is well represented in the first vase room of the British Museum. The patterns are mostly mere devices: spiral and wavy lines, spots and flowers, but birds occur not rarely, and sometimes we find trees. Two or three shards bear the human figure, but everything is so rude that we seem to see the first efforts of children rather than the handiwork of men. Besides the vases, there are rude hand-modelled figures of women clad in long chitons, their faces made by a pinch of the finger and thumb, their arms shaped more like wings, their legs not divided; also figures of dogs, horses, and oxen, all of the most primitive kind. One lebes was of brown ware, of the same colour as the earliest Etruscan pottery, with semicircles only for ornament.

But perhaps the most curious of all the objects found by Dr. Schliemann are the sculptured tombstones themselves. These, as the hitherto published descriptions are not correct, I will briefly describe one by one, premising that all are about five feet in height. 1. A border of spiral ornaments encloses a relief, which presents us with, in the background, a chariot galloping; in the foreground, a deer followed by a lion or a huge hound; in the midst is a doubtful figure of uncertain purport. 2. Two compartments. In the upper, a pattern of spirals and volutes; in the lower, a warrior in a chariot led by a guide through water. 3. Two compartments. In the upper, a charioteer slaying a foe from his chariot; in the lower, two circles with patterns exactly like those on the round gold plates above described. 4. Two vertical divisions; in each a snake-like ornament. Besides, there were several fragments. These figures were in low relief, the edges of the relief being square, so that one part of it was not higher than another; the internal details but slightly indicated. The work was very rude; the figures resembled nothing so much as those stamped on the necks of red Etruscan pottery of an early period. But the chariots were closely similar to the chariots of the rings, and the animals to those of the gold cups, while the spiral patterns were identical with those of the gold plates. That the tombstones were executed at the same period as the gold-work of the treasure seems, therefore, to be certain. Notes and comments I defer to next week.

Percy Gardner.

SELECTED BOOKS.

General Literature.

Asse, E. Mdlle. de Lespinasse et la marquise du Deffand. Paris: Charpentier.

Bryan Waller Procter (Barry Cornwall): an Autobiographical Fragment and Biographical Notes. George Bell & Sons. 12*s.*

Coussemaker, E. de. Scriptorum de musica medii ævi nova series a Gerbertina altera. T. 4. Fasc. 6. Paris: Durand.

Drake, C. F. Tyrwhitt, Literary Remains of. Ed. W. Besant. Bentley. 14*s.*

Erskine, Thomas, of Linlathen, 1800-1840. Ed. Dr. W. Hanna. Edinburgh: Douglas. 7*s.* 6*d.*

Poole, C. H. Customs, Superstitions, and Legends of the County of Somerset. Sampson Low & Co. 5*s.*

History.

Henfrey, H. W. Numismata Cromwelliana; or, the Medallic History of Oliver Cromwell. J. Russell Smith. 25*s.*

Meyer, E. Geschichte v. Troas. Leipzig: Engelmann. 2 M. 60 Pf.

Zeller, J. Histoire d'Allemagne. L'empire germanique et l'église au moyen-âge, etc. Paris: Didier. 7 fr. 50 c.

Physical Science.

Treub, M. Recherches sur les organes de la végétation du Selaginella Martensii, Spring. Leiden: Brill. 6 M.

Mulsant, E., et E. Verreaux. Histoire naturelle des oiseaux-mouches ou colibris, constituant la famille des trochilides. T. 3. Livr. 3. Basel: Georg. 12 M.

Philology.

Debcke, W. Der Ursprung der kyprischen Silbenschrift. Strassburg: Trübner. 1 M. 80 Pf.

Fraehnii, C. M., opusculorum postumorum pars II., Adnotationes in varia opera numismatica continens. Ed. B. Dorn. St. Petersburg.

Leo, H. Angelsächsisches Glossar. 2. Abth. Halle: Waisenhaus. 7 M. 50 Pf.

Raszmann, A. Die Niflungasaga u. das Nibelungenlied. Heilbronn: Henninger. 5 M.

CORRESPONDENCE.

THE PHOENICIANS IN SPAIN.

Queen's College, Oxford: April 16, 1877.

The untimely sailing of the steamer prevented my seeing an interesting discovery lately made by Colonel G. G. Pearse, R.A., in the famous S. Michael's Cave at Gibraltar. It was in the stalagmite of this cave that Captain Brome found flint implements, but until a few weeks ago there was no suspicion that Phoenician relics existed there. Col. Pearse, however, has discovered an image of the sun-god, similar to that on the Punic coins of Malaga, engraved upon the summit of a block of stalagmite of phallic shape. To quote his own words, the image represents—

"The face of the sun surrounded with rays, about twenty-six inches in diameter, with the cheeks coloured with vermilion. The cave is of various heights, from thirty to eighty feet high, and the stalagmite on which the image of the sun-god is cut is where the cave approaches towards depth. The block of stalagmite is about fourteen feet high, and its girth at the root about eighteen feet; it tapers up from six feet to two feet, and at the apex has the image facing the entrance of the cave and whatever light reaches it, in this case from a western aspect. About four feet up the stalagmite is a deep niche cut out of it about seven inches broad, seven inches deep, and three feet long."

There are signs of smoke observable about the block of stalagmite, and these Col. Pearse believes to be due to sacrificial fires lighted in the niche.

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It was just in this spot that the flint knives were found. It must be remembered that the site of the Phoenician Carteia, often supposed to be Tartessus, is close to the Rock of Gibraltar, and Phoenician and Roman antiquities are frequently turning up here. Col. Pearse showed me some intaglios recently exhumed from Carteia.

At Madrid I had the pleasure of meeting some of the ex-professors of the university who have founded the *Institucion libre de Enseñanza* there in consequence of the recent reactionary measures of the Government. Lectures have also been given to ladies, which have proved a great success. What need there is for education in Spain, however, may be judged from the fact mentioned by Señor de Figuerola in his inaugural address before the *Institucion libre de Enseñanza*, that, according to the census of 1860, out of a population of 15,650,000 only 3,000,000 could read or write.

A. H. Sayce.

THE VERB "TO ERN" IN SHAKSPERE.

London: April 16, 1877.

"I must do that my heart-strings *yern* to do."

Mr. Skeat, in answer to my criticism, puts into my mouth an explanation of the foregoing passage as different as possible from that which I really gave. He says:—"The explanation that, in Beaumont and Fletcher, the word *yearn* means 'to desire not to do' because the notion of 'thrilling' includes the two ideas of 'desiring' and 'not desiring' is a very lame one." My actual words were that, "in accordance with the fundamental meaning of the word [*i.e.* to shiver, tingle or thrill with emotion], it has the precise sense of *abhor*, to turn shuddering away from, in the citation from Beaumont and Fletcher"—I must do that my heart-strings quiver to do; what I shudder or abhor to do. I suppose the sense of shuddering is the fundamental meaning of the word, because, in the development of language, the inevitable course of metaphor is from the physical manifestation to the mental affection, and not *vice versa*. H. Wedgwood.

[Mr. Wedgwood is of course right in stating what is the course of metaphor; but that does not prove that the particular fundamental meaning which he happens to have selected is the correct one.—Ed.]

APPOINTMENTS FOR NEXT WEEK.

Saturday, April 21.—3 p.m. Royal Institution: "On Babylonian Literature," by the Rev. A. H. Sayce.

Monday, April 23.—2 p.m. Antiquaries: Anniversary.
4 p.m. Society of Arts: "The Connexion of Greek and Roman Art with the Teaching of the Classics," by Prof. Sidney Colvin.
8 p.m. British Architects.
8.30 p.m. Geographical: "On the Temperature of the Deep-Sea Bottom," by Dr. W. B. Carpenter.

Tuesday, April 24.—3 p.m. Royal Institution: "On the Chemistry of the Heavenly Bodies," by Dr. J. H. Gladstone.
8 p.m. Society of Arts: "The Trade and Resources of Morocco," by Dr. A. Leared.
8 p.m. Civil Engineers: "On a deep Boring for Coal at Searle, Lincolnshire," by Prof. E. Hull; "On Street Tramways," by R. Souttar.
8 p.m. Anthropological Institute: "The Migrations of the Esquimaux," by Dr. John Rae; "Earthworks in Ohio," by R. B. Holt; "Notes on Skulls from Ohio," by Prof. G. Busk; Exhibition of Photographs from Andaman and the Malaccas, by Col. A. Lane Fox and W. L. Distant; Exhibition of Objects from a supposed Kitchen Midden at Smyrna," by R. B. Martin.

Wednesday, April 25.—4.30 p.m. Literature: Anniversary.
8 p.m. Geological.
8 p.m. Telegraph Engineers: "On Batteries," by M. F. Roberts.
8 p.m. Society of Arts: "Deaf, not Dumb," by B. St. John Ackers.

Thursday, April 26.—3 p.m. Royal Institution: "Heat," by Prof. Tyndall.
8 p.m. Society of Arts: "Phosphor-Bronze and its Applications," by A. Dick.
8.30 p.m. Royal.

Friday, April 27.—8 p.m. Quekett: "A Contribution to the Life-History of Botryllus, by T. Charters White.
9 p.m. Royal Institution: "On Arctic Life," by Dr. John Rae.

SCIENCE.

A Text-Book of Physiology. By M. Foster, M.A., M.D., F.R.S. (London: Macmillan & Co., 1877.)

The little manual of Practical Physiology, by Dr. Foster, which was reviewed a short time ago in these columns, has speedily been followed by a larger and more ambitious work from the same hand. When the great difficulties in the way of putting the ever-shifting doctrines of physiology into a systematic shape are taken into account, it must be admitted that Dr. Foster has succeeded in his attempt to supply a serious and long-felt want. It is too much to say that he has written a great book; it is, perhaps, too little to say that he has written a very useful one. The only treatise we have that covers the same ground is Dr. Gamgee's translation of Hermann's *Human Physiology*; and, without disparaging its merits, one may predict that it will be found less suited to the requirements of English students than its younger rival. The two books have much in common, both as regards the choice of subjects and the way in which they are handled; moreover, they are both separated by a wide interval from those older manuals which have hitherto enjoyed the largest share of popularity among us. The causes of their resemblance to each other, and of their difference from their forerunners, are sufficiently important to deserve a moment's consideration.

So long as the study of physiology remained entirely, or all but entirely, confined to the medical profession; so long as it continued to be taught by physicians and surgeons to audiences composed of medical students; it was natural that those points which had, or seemed to have, some more immediate connexion with the problems of disease and its treatment should occupy the foremost place and throw all others into the shade. The mind, both of teachers and learners, was stored with facts drawn from bed-side observation, vexed by questions of directly human interest. This state of things was reflected in our text-books. Many of the simpler phenomena presented by the living organism, though eminently suited for experimental analysis, were neglected; others, again, so obscure and complex as to be almost beyond the reach of exact investigation, were subjected to elaborate, though often most unprofitable, discussion. Within the last generation or two, however, an important change has gradually come to pass. Physiology has ceased to be studied exclusively in its relation to medicine; the physiologist is no longer of necessity a physician: he is slowly but surely taking his place by the side of other workers in pure science—by the side of the astronomer and the chemist. And this change is very apparent in his work. He diligently pursues enquiries leading to results of the utmost interest and beauty in themselves, but standing in no appreciable relation to the art of healing. His life is spent in the laboratory, not in the hospital ward; he questions Nature instead of waiting for her revelations; he pursues an ideal of quantitative accuracy in his researches which has long been familiar in other departments of natural knowledge, but which is comparatively new in this.

It takes some time for a change of this sort to make itself felt in elementary literature. The present work is the first complete text-book on physiology in our language that has been written by a professed physiologist. It bears the mark of its origin on every page. In his preface, indeed, Dr. Foster states that a desire to contribute to the development of physiology in the medical profession has been his guiding principle in writing the book. But he has not gone out of his way to make concessions to professional necessities, unless, indeed, the comparative brevity with which he has sought to treat the central nervous system and its instruments, the senses, be taken as a concession. In this, he has done wisely. Had he tried to squeeze the grown man into the baby's swaddling-clothes, he would have marred the consistency of his work—one of its best features—without obtaining any corresponding advantage. The truth is that, although the science of physiology and the art of medicine sprang up together from the same root of human need, and were inextricably associated with each other during the earlier period of their growth, they tend to diverge from one another more and more. A treatise on astronomy is not written with a single eye to navigation, or one on physics to meet the special requirements of the engineer; why should a text-book of physiology have its normal proportions modified and distorted for the good of medicine?

Although the number of disinterested students of biology increases year by year, there is little doubt that medical students will form a majority of the readers of this work. This the author anticipates and, indeed, desires. He looks forward to the time when "a real knowledge of physiology shall be the basis of every medical man's professional education." In principle, this is fully recognised even now. But if by a "real knowledge of physiology" Dr. Foster means a thorough grasp of all the facts and doctrines marshalled in such a treatise as the one he has written, there is little chance of his hope meeting its fulfilment under existing conditions. If he reflects on the preliminary knowledge of chemistry, physics, anatomy, &c., which is absolutely essential to the mere understanding of the words he uses; if he considers the amount of laboratory work that must be done to make the dry bones of systematic exposition live; he will be obliged to admit that neither the intellectual faculties of the ordinary student nor the time at his disposal can allow of his attaining the wished-for ideal. Of two things one: the student will have to sacrifice technical skill to a "real knowledge" of physiology—the house to the foundations—or the number of years given to his professional training will have to be at least doubled. On this subject it is best to speak out, even at the risk of being thought retrograde. There is a growing tendency to forget that the business of the physician is to attend upon the sick; and that, if biological science be allowed to encroach too far upon his time and powers, he stands a fair chance of knowing something about everything except his business.

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To return to Dr. Foster's treatise. He divides it into four books. The first is taken up with an account of the blood, the contractile tissues, and the vascular mechanism; the second is devoted to the digestive and respiratory functions, together with those of the skin and kidneys; it concludes with an admirable chapter on the metabolic phenomena (a happy equivalent for *Stoffumsatz*) taking place in the organism; the third book deals with the central nervous system and its instruments; the fourth, with the tissues and mechanisms subservient to reproduction. The chief data of physiological chemistry are, with great judgment, thrown into an Appendix.

Besides the vigour and clearness of his style—qualities not often exhibited in the same degree by writers of scientific textbooks—the author deserves high praise for the skill with which he has cemented the numberless bits of information, derived from special researches, into a harmonious mosaic. The difficulty of the task may be appreciated by comparing his work with that of Hermann, which, notwithstanding its great merits, has something of the irregularity of patch-work about it. Another point that cannot fail to strike the reader is the maturity of the author's judgment, a maturity due to personal contact with the facts and the methods by which they are reached. He performs his judicial functions, not by summing up mutually destructive theories with the impartiality of ignorance, but by winnowing the grain from the chaff, and deciding between the contradictory facts and speculations in which physiology is prolific above its scientific compeers. The exclusion of drawings and descriptions of instruments and apparatus may be regretted; for though it is true that these "must be seen, not read about," the number of persons whose only acquaintance with them is derived from reading is immensely greater than that of the fortunate minority who have a well-furnished laboratory within reach. Even references to the *Handbook for the Physiological Laboratory*, or to the exquisite figures published by Cyon and Gscheidlen, would have been of great service to many. E. Buchanan Baxter.

SCIENCE NOTES.

BOTANY.

Prof. W. G. Farlow presents the Massachusetts State Board of Agriculture with an essay on Onion Smut, a state of disease which has of late years caused very extensive damage to the onion crop in certain districts of the United States, and has resisted all attempts at counteraction by the application of sulphate of copper or similar substances. The onion, it seems, is the victim of two distinct diseases, one of which is found on the plants which are going to seed, and the other on the young seedlings. The former Prof. Farlow inclines to think is the *Peronospora Schleideniana*, well-known in Europe, but he is at a loss to identify it positively, owing to his insufficient means of investigating it. The second is the smut, and, the means of investigating it having been more plentiful, Prof. Farlow determined it to be a new species of *Urocystis*, to which the name of *cepulae* was given. The structure is fully described, and the affinities of the fungus discussed. "Some of the spores were sown on moist glass slides, to ascertain the mode of germination. Those sown in June were kept about three weeks, when they became so mouldy that there was no possibility of being able to observe the germination, and they were consequently thrown away." Another similar attempt seems to have met a like fate, and on this the experiment was, as we think, prematurely abandoned. Prof. Farlow thinks it a wise precaution to destroy wild onions when growing near cultivated fields, and a similar proceeding in the case of many other fungal diseases would, we believe, be more effectual than the application of chemical mixtures to the plants.

In the *Bulletin* of the Bussey Institution (January, 1877), Prof. Farlow contributes "Remarks on some Algae found in the Water Supplies of the City of Boston." He found in one of the reservoirs supplying the city a new species of *Plectonema* (*Plectonema Wollei*) of the Order *Nostochineae*. The odour emitted by this alga is unpleasant enough, but when it is combined with that of a species of *Anabaena*, or perhaps *Nodularia litorea*, Thuret, the result is described as intensely disagreeable. The inhabitants of the district affected will probably feel much indebted to Prof. Farlow for his satisfactory explanation of a troublesome smell, the remedy for which is apparent.

Mr. Worthington Smith has, we hear, invented a mixture which he hopes will cure the potato-disease (*Phytophthora infestans*), or at least diminish its effects. Trial must, of course, be made on a large scale before a decided opinion can be formed on the merits of the cure; but Mr. Smith is sanguine of success. In the meantime, Mr. Plowright has stated that he has confirmed the experiments of Mr. Smith on the life-history of this fungus, and succeeded in finding the oospores, which he caused to germinate and again produce the *Phytophthora*. The method of preserving the oospores in *water* during their period of rest, employed by Mr. Smith and his adherents, is contrary to all true methods of working out the life-history of fungi, and for this reason those who are interested in the method as well as the result of scientific research would be justified in remaining sceptical as to the result of these experiments. It may also be mentioned that in the *Journal of the Bath and West of England Society and Southern Counties Association*, 1877, Mr. Peard, M.D., LL.B., contributes an "Enquiry into the Nature of the Potato-fungus," but the following statement in the first paragraph shows what may be expected from that quarter: "More recently, however, *a new explorer in the realms of scientific investigation* has appeared in the person of M. de Bary, Professor of the University of Strassburg," &c.

In the *Popular Science Review*, April, 1877, Dr. Wallich sets himself the difficult task of endeavouring to give a negative answer to the question, "Are the Desmids and Diatoms simple cells?" His treatment of the subject shows no ordinary experience, not only of the families of *Desmidiaceae* and *Diatomaceae*, but also of the physiological processes governing their structure and that of the vegetable cell in general. His theory, if proved, would subvert largely the existing beliefs regarding the nature of the vegetable cell; and we fear that the evidence advanced by him is not strong enough to upset them. The difficulties met by Dr. Wallich may be partly traced to a wrong way of going to work, which, if largely pursued in microscopical investigations, would lead to disastrous consequences. For instance, at page 134 we read, "no chemical reagents were employed to render the true characters more pronounced, solely in order to avoid the risk of at the same time evoking characters that are factitious." As a substitute for chemical reagents Dr. Wallich seems to have used "pressure," or, as it is called in Continental laboratories, the "lichenological" or empirical method, which consists in simply squeezing the object, however delicate it may be, until thin enough to be seen conveniently! Chemical reagents, if judiciously employed by a person experienced in their use, can evoke no "factitious characters." Dr. Wallich's paper is, however, a record of careful work, and the result of many years' experience of the families he treats of.

Many will regret to hear of the death of the celebrated botanist, Prof. Alexander Braun, of Berlin, which occurred on March 29.

A third volume of the *Flora of Tropical Africa* may be expected shortly, containing the orders from *Umbelliferae* to *Campanulaceae*. The large groups *Rubiaceae* and *Compositae* will form the bulk of the volume.

The British Museum has lately bought the large Herbarium of R. J. Shuttleworth, of Basel.

Dr. Trail has been elected Professor of Botany in the University of Aberdeen.

PHILOLOGY.

Dr. Uhle, of Dresden, has published a specimen of an edition of the Sanskrit text of the Vetâla-pankavimsati, or the Twenty-five Tales of the Vetâla, the Demon. Dr. Uhle is a pupil of the late Prof. Brockhaus, and was encouraged by him to collect and collate the various MSS. of that curious collection of popular Hindu tales. A poetical version of them was published by Prof. Brockhaus himself, as part of the great Corpus of Hindu legends, the Kathâsaritsagara (the ocean of the streams of stories), composed by Somadeva in the twelfth century. Dr. Uhle distinguishes three recensions of the prose text of the Vetâla tales—viz., one by Sivadâsa, a second without the name of an author, and a third ascribed to Gambhaladatta. The last recension has been published by Pandit Jibananda Vidyasagara at Calcutta, in 1873, while Dr. Uhle has chosen that of Sivadâsa, which is distinguished from the two others by a large number of verses interspersed in the text. Of this recension there exist numerous manuscripts varying from each other to such an extent that it would be useless to attempt to restore the original text of Sivadâsa. Dr. Uhle has therefore decided wisely to attempt no more than to give a text as complete and as readable as possible, which under the circumstances is really all that can be done. In his specimen, which is published as a Program of the Kreuzschule at Dresden, he gives us the text of one tale, the fifteenth, according to the three recensions by Sivadâsa, the anonymous writer, and Gambhaladatta, and a literal translation of each. The text has been carefully restored, and the translation is accurate. The chief difficulty in the translation is the correct rendering of the interspersed verses, which are often borrowed from other sources, so that their connexion with the text is sometimes obscure. On page ix., for instance, the verse: "Milk is better than a hundred cows, a bed is better than a palace," the meaning seems to be that to possess so much as can be enjoyed is better than to possess great riches. In that case the last line should be translated, not "*alles Uebrige ist fremder Reichthum*," but all the rest, what remains over and above what we ourselves can enjoy, is wealth for others—*i.e.*, it does not benefit ourselves, but others; it gives us trouble only, and as we cannot enjoy it, it really belongs to others, who enjoy it either now or hereafter.

Another story of the Vetâla-pankavimsati has lately been treated by an anonymous contributor to the *Bollettino Italiano* (March 10, 1877). It is the fifth of the original collection, and the translation which he gives is taken from Tamil, and from Sanskrit. The same article contains some important information on the Malay translations of the Pankatantra—one from Tamil, the other from Arabic—and on a Malay translation of the Seventy Stories of the Parrot. From the extensive learning displayed in this article it would not be difficult to guess the name of the writer, but as he seems to fear that his translation of the stories, which are somewhat

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outspoken, might injure his reputation among his Italian countrymen, we abstain.

The Rāmāyana of Tulsi Dās, by F. S. Growse, B.C.S. (Government Press, Allahabād, pp. xv. and 201), is the first book of Mr. Growse's translation of this popular Hindī epic, the introductory portion of which has already appeared in the *Journal* of the Bengal Asiatic Society. As Tulsi Dās died in 1624 A.D. the work does not claim much historical value. As it may fairly be said, however, to be the one work which the people of the North-West Provinces thoroughly know and heartily appreciate as a poem, while they reverence it as a sacred book, it is strange that it has not been translated before, and the present translation will give a very fair index to modern Indian ideas as to what is poetical beauty, and as to what is heroism and virtue. In this respect it is interesting to notice the entire absence of any licentious descriptions, though the morality in other respects stands no higher than that of other epic poems founded on mythological stories. Mr. Growse is to be congratulated on the success of his translation, except in the few stanzas which he has here and there turned into rhymes—equal, perhaps, in poetical merit or demerit to their original, but neither so exact nor so readable as his careful prose. To Hindī students the volume will be a welcome aid, and will render it easy for civilians and others to acquire a knowledge of something more than the mere Hindustani of the courts and kachchéris.

It is only through a very careful study of the different Malay dialects, and especially of those spoken in remote parts, that we can hope to understand anything of the origin and history of this interesting and widely extended group of languages, the study of which will act as a valuable check on theories drawn only from more highly developed forms of speech. In this respect a new work of Mr. F. S. de Clercq, one of the little band of Dutchmen in the East who support the Bataviaasch Genootschapp van Kunsten en Wetenschappen, will be of permanent value. It is called *Het Maleisch der Molukken* (100 pp., square 8vo, Batavia: W. Bruining), and gives a carefully varied selection of proverbs, poems, and prose-pieces in the dialects of the Eastern islands of the Malay archipelago lying between 125° and 130° E. of Greenwich. Mr. de Clercq has added a full vocabulary of foreign words and of words differing from ordinary Malay, taking occasion to compare throughout the different dialects. It is a pity that in the transliteration he should have followed most of the peculiarities of the present Dutch orthography, a plan which renders his representation of the the native sounds uncertain to those who do not speak Dutch, and not always clear even to those who do.

Major Mockler, of the Indian Diplomatic Service, has published a short *Grammar of the Baloochee Language* (125 pp., 12mo., Henry S. King and Co.) as spoken in Makrān, the district between the Lower Indus and the entrance to the Persian Gulf. The Baluchi dialects are especially interesting as being a direct descendant of ancient Persian, and nearly related to Pehlvi, on which they may be expected to throw a good deal of light. Major Mockler's work cannot lay claim either to completeness or to scientific accuracy, but it will be of use to those who wish to acquire a practical acquaintance with the language of the Baluchistan coast.

The physiologist Brücke's excellent work *Grundzüge der Physiologie und Systematik der Sprachlaute* has gone, after the lapse of twenty years, through a second edition, which contains many improvements upon the first. Thus he now divides the *tenues* into two kinds, and subdivides the guttural *tenuis k* into three species; he has modified his opinion regarding the aspirated *mediae* in Sanskrit, and the aspirated *tenues* in Greek; the important chapter on "Arabian Phonology" has been considerably enlarged, &c. As is but natural in such a new science as Phonology, there are many points in this work which are still open to debate; and we would notice especially that Sievers, in his *Elements of Phonology*, takes on nearly all controverted points a strictly opposite view to that propounded by Brücke. Brücke's work is, however, far more comprehensive than Sievers', which is only destined to serve as an introduction to the forthcoming *Indogermanische Grammatiken*, compiled by different authors.

MEETINGS OF SOCIETIES.

Royal Archæological Institute.—(*Friday, April* 6.)

Lord Talbot de Malahide, President, in the Chair. A memoir on Norham Castle, the composition of Mr. Clark, was read. The history of this border-land fortress was exhaustively treated by the writer, and the reading of the paper excited much attention.—A photograph of a sepulchral slab lately discovered in the ancient Anglo-Saxon church of Monks' Wearmouth, on the coast of Durham, not far from Newcastle-upon-Tyne, was exhibited by Mr. Matthew Bloxam, who stated that from a careful inspection of an inscription on the stone itself, it was found to be commemorative of Herebericht, a priest of the time of the Venerable Bede, thus giving the possibility that it was one of the earliest Christian memorials having a precise date.—Mr. Philip O. Papillon, of Lexden Manor, Colchester, communicated the recent discovery of two Roman pottery-kilns on a farm belonging to him. A fibula, a coin of Vespasian, and some fragments of red, black, and white ware were among the miscellaneous objects found on the spot.—Mrs. Jackson Gwilt having exhibited rubbings of the oldest brasses in the church at Stoke d'Abernon, Mr. Waller made some observations upon them, and expressed his regret that the enamel formerly seen on the small shield had disappeared.—Among many choice objects of antiquity laid before the meeting, a collection of bronze swords and other weapons, from Mr. Leyton, found in the Thames, were critically examined. A leather bottle, said to be of the time of James I., shown by Miss Matheson; a musket, with strangely constructed project, by Mr. Arthur Sawyer; a rare mazer bowl, by Prof. Church; and an incised marble slab from Rome, by Mrs. Fitzpatrick, were also on the table.

Anthropological Institute.—(*Tuesday, April* 10.)

John Evans, Esq., F.R.S., President, in the Chair. The President exhibited two stone instruments from Sandoway district, North Burmah. Some flint arrow-heads, scrapers, &c., from Ditchley, Oxon, were exhibited by Capt. Harold Dillon.—A paper on "Some Rude Stone Monuments in North Wales" was read by Mr. A. L. Lewis, the chief point of interest being the existence—hitherto, we believe, unnoticed—of single outlying stones on the north-east of the circle near Penmaenmawr, which is thus shown to conform to, and to lend further confirmation to, the rule found by him to exist generally in British circles of a special reference to the north-east by outlying stones or otherwise.—The Director read a paper, by the Rev. W. Ross, on "Some Curious Coincidences in Celtic and Maori Vocabulary." Papers were also read by the Director on "Australian Aboriginal Languages, Traditions, &c.," by Messrs. Greenway, McDonald, Rowlay, Malone, and Dr. Creed, communicated by Mr. William Ridley through the Colonial Office.

London Mathematical Society.—(*Thursday, April* 12.)

Lord Rayleigh, F.R.S., President, in the Chair. The following communications were made to the society:—"On Hesse's Ternary Operator and Applications," by Mr. J. J. Walker; "Geometrical Illustration of a Theorem relating to an Irrational Function of an Imaginary Variable, and on the general Differential Equation $\frac{dx}{\sqrt{X}} + \frac{dy}{\sqrt{Y}} = 0$, where X, Y, are the same Quartic Functions of x y respectively," by Prof. Cayley; "On some Cases of Parallel Motion," by Mr. Harry Hart; "A Method of solving Partial Differential Equations which have a general first Integral, applied to Equations of the Third Order with two independent Variables," by Prof. H. W. Lloyd Tanner.

Royal Society.—(*Thursday, April* 12.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read:—"On certain Molecular Changes which occur in Steel and Iron during the separate Acts of Heating and Cooling," by Prof. Norris; "On the Rapidity of Growth and Variability of some Madreporaria on an Atlantic Cable, with Remarks upon the Rate of Accumulation of Foraminiferal Deposits," by Prof. P. M. Duncan; "On Attraction and Repulsion of Bubbles by Heat," and "On the Constant Vibration of Minute Bubbles," by W. N. Hartley.

Society of Antiquaries.—(*Thursday, April* 12.)

F. Ouvry, Esq., President, in the Chair. Mr. Milman exhibited two Dutch tobacco-boxes, of brass, of which one contained representations of the victories of Frederic the Great at Lovositz and Prague, and the other of the same king's victory at Rossbach.—The Warden and Fellows of Winchester College exhibited a grant of land at Tinswick by Hilbertus de Lacy and Haduida his wife to the convent of the Holy Trinity at Rouen, which is signed by William the Conqueror with a cross.—The Hon. A. Dillon exhibited some Venetian commissions of the seventeenth century, bearing seals of silver and lead; and also medals struck in honour of Venetian victories over the Turks.

New Shakspere Society.—(*Friday, April* 13.)

Prof. Karl Elze, of Halle, a Vice-President, in the Chair. On taking the chair Prof. Elze gave a short address acknowledging the compliment paid to German Shakspere literature and himself by the call to him to preside that evening, and dwelling on the reverence paid to Shakspere in Germany.—Mr. Peter Bayne then read a paper on the "Character of Brutus, in the play of *Julius Caesar*." Setting out with the remark that the impartial dramatic sympathy of Shakspere, enabling him to enter the heart and speak from the mouth alike of Cordelia and of Iago, made it difficult to discern his personal sentiments, Mr. Bayne suggested one or two criteria by which his views as a man might be discovered in his works as an artist. One of these was the general impression left on the mind by a particular drama—we might generally be sure that what we felt strongly was what Shakspere intended us to feel. Another was his choice of subjects, and his mode of deciding between issues presented on the stage. When, for example, Shakspere chose for treatment "perhaps the most momentous issue ever fought out in this world, that between Caesar and Brutus," we may believe that his adhesion to the cause of popular right, as opposed to unlimited personal sovereignty, was indicated by his decision that the action of Brutus was heroic. Quoting, as applicable to the early Romans as well as to the Greeks, these words of Grote, "the hatred of Kings . . . . was a pre-eminent virtue, flowing directly from the noblest and wisest part of their nature," Mr. Bayne argued that Shakspere, though no classical scholar, evinced a more accurate conception of the moral and patriotic ideal of the ancients, in making Brutus the hero of his play, than those classical scholars who, influenced by modern ideas, affirm that "those who slew Caesar were guilty of a great crime." Even in his weaknesses, the Brutus of Shakspere was represented as noble. He expected to find others as good as himself—a fatal mistake in practical affairs—and trusted for influence upon masses of men to reason and logic rather than to rhetorical art. Antony, therefore, who, as compared with him, was a political charlatan, got the better of him. Mr. Bayne illustrated at some length the position that Shakspere always represented the multitude as foolish and childish, but at the same time recognised the soundness of their instincts and the readiness with which they responded to any appeal to their gratitude or courtesy. That Shakspere had an exceptional and superlative regard for the character of Brutus he argued from the careful elaboration of the scenes with Portia and with the boy Lucius—scenes to which there is nothing parallel in Shakspere's treatment of men—and from the estimate of Brutus put into the mouth of Antony, his enemy:—

> "His life was gentle; and the elements
> So mixed in him, that Nature might stand up,
> And say to all the world, *This was a man!*"

Mr. Furnivall then read (1) some notes by Prof. Dowden on the opening bridal song in *The Two Noble*

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Kinsmen, showing that the flowers mentioned in it were emblems of wedded life, the cradle and the grave; (2) a paper by Mr. James Spedding (the editor of Bacon) "On the Division of the Acts in *Lear*, *Much Ado*, and *Twelfth Night*." Mr. Spedding insisted that, in *Lear*, time must be given for the great battle in Act v., sc. 2, to be fought, and that therefore the end of Act iv. must be moved forward to the "*exit* Edgar" in the present v., ii., while Act v. must begin with Edgar's re-entrance. In *Much Ado* Mr. Spedding would end Act i. with its first scene; start Act ii. with the present i., 2, and end it with the present ii., 2; open Act iii. with Benedick in the garden, the present ii., 3; and begin Act iv. in Hero's dressing-room, the present iii., 4. In *Twelfth Night* Mr. Spedding proposed to end Act i. with the present i., 4; Act ii. with the present ii., 2; and Act iii. with the present iii., 1; leaving Acts iv. and v. to end as they now do. In *Richard II.* the first Act should end with its 3rd scene instead of its 4th. By these changes all incongruities would be removed.

FINE ART.

ATTAVANTE, MINIATURIST OF FLORENCE, AND HIS PRINCIPAL WORKS.

(*Third Article.*)

The manuscript which is known by the name of the "Martianus Capella" differs from those already described as being a collection of secular treatises, and therefore not limited to the peculiar features which characterise books of a purely religious nature. Greater magnificence, however, of decoration is scarcely possible. Not even the splendid Graduals of the Brera, nor the exquisitely delicate Initials of the Antiphonaries of the Duomo at Florence, nor the incredible richness of the Laurentian folios, can rob this noble volume of its pre-eminence. Possibly there is smoother finish in the Graduals, there may be more delicate stipple in the Florentine miniatures, but, taking it all in all, no one can rise from the examination of the Martianus Capella without feeling confident that, for beauty and variety of decoration, it cannot be surpassed. It consists of 267 leaves, in moderate-sized folio, of the finest vellum. The contents are distributed as follows:—

1. Fol. 1.—The Marriage of Mercury and Philology, in two books.
2. Fol. 24.—On the Seven Liberal Arts, in seven books. Both treatises by Mineus Martianus Felix Capella.
3. Fol. 169.—On Rhetoric, by Consultus (or Carius, or Chinus, or Chrius) Fortunatus, in three books. Various biographers give all these variations of the author's name.
4. Fol. 245.—On the Plaint of Nature against unnatural pleasures. By Alanus de Insulis (Alain de Lisle, the Universal Doctor).
5. Fol. 253.—On Fractions, by Albaldus.
6. Fol. 262.—On Weights and Fractions, by Victorius.
7. Fol. 263.—An elementary treatise on the Abacus.
8. Fol. 264.—A fragment on the Division of Numbers, by Beda (The Venerable).
9. Fol. 266.—The entire book on the Division of Numbers, by Beda.

Truly an incongruous list, and apparently little susceptible of ornament. A treatise on philology with sumptuous borderings to its pages, and a manual of vulgar fractions with elegant and elaborate initials, do not at first strike us as examples of the fitness of things. But a momentary afterthought presents the natural aspect of reconciliation. Philology and fractions with such glorious surroundings are no longer dry and unattractive studies.

The first leaf is occupied with a superbly-designed title-page. At top is a miniature representing an assembly of the divinities of the Greek mythology seated upon a convenient arrangement of clouds, to do honour to the nuptials discoursed of in the text. Beneath them, on the green sward and in the foreground of a lovely landscape, is a typical procession consisting of a faun, a satyr, and a centaur. A hasty observer of the scene might imagine it to be a picture of the Almighty as depicted in ordinary Italian art, surrounded by a party of richly-attired Florentine ladies and gentlemen engaged in a very formal conversation. The first figure which seems to suggest another subject is that of Venus, who sits somewhat apart, and is considerably under-dressed, to show that she, at least, is in no need of such external adornment. The picture, by the way, besides exhibiting this thoroughly mediaeval feeling for contemporary costume, suggests a note as to the frequently Raffaelle-like treatment of many of these Florentine miniatures. I have been informed more than once, when examining various treasures of Italian libraries, that not only certain miniatures but whole volumes were the work of Raffaelle himself. Of course, such statements, with very rare exceptions indeed, are utterly without authority, being founded solely on the similarity referred to, which, it must be confessed, is often very plausible, but whose real cause is the influence of Domenico Ghirlandajo. The colouring of the draperies, the pose and air of the heads throughout the Martianus Capella, continually remind us of the amiable, clever, and much-respected fresco-painter from whom, no doubt, Attavante received many important lessons, and whose style we know made no slight impression on the mind of the young and docile painter of Urbino.

The little *quadro*, referred to above as containing the wedding-party, stands in the upper part of a great conical shield, the middle portion of which is occupied by a rich ultramarine disk, on which are painted in Roman capitals in gold the names of the various treatises of which the work consists. The inscription passes without a break, line after line, across the disk until completed—something in this way:—

It is a pity that Perini, the Venetian photographer who reproduced the Grimani Breviary, has never thought of undertaking this beautiful but less extensive volume. A few such photographs from the Vatican Breviary are or were to be had of Signor Verzischi, in Rome, and one page of the Brussels Folio was obtained for me by the kindness of M. Ruelins, the Curator. I earnestly hope that before long many complete copies may be had in permanent photography of these and other manuscript treasures which at present are but too little known. The shield, which passes behind the disk, is covered with a fine scroll-work of Renaissance acanthus in brown-gold, delicately pencilled on a blue ground. At intervals among this foliage occur beautifully-posed winged children, suggestive of Ghirlandajo. Above the miniature, in the upper border, is a shield of arms, from which the bearings have been obliterated, supported by two children of the Botticelli type. Two others, seated on a curve of the scroll-work, support the *quadro*. Two other draped figures in a floating attitude support the corresponding shield (also effaced) in the lower border. This obliteration of the arms was done obviously to conceal the original ownership of the volume after the plundering of the Buda library in 1527. But it missed its aim entirely, as the "corvi," which appear so frequently in the borders, point directly to the munificent King of Hungary. With the exception of the shield, the rest of the page is occupied by a golden Renaissance scroll on a white ground, so delicate in pencilling and so elegant in form as almost to defy imitation.

Next comes the title-page to the first treatise. Running round the whole, yet leaving an ample margin of white vellum, is a broad border composed of acanthus scrolls and foliage of the same kind as in the general title, in bright gold on a duller golden ground. The outer border, which is nearly twice as wide as the inner and upper, though narrower than the lower, carries three circlets with bright gold rims: the inner, three ovals, each containing an allegorical figure, seated on a cloud, surrounded by five rays of gold on a pale blue ground. The figures, attired as Florentine ladies, are:—1. In upper left corner: Astronomy, in a pink robe. 2. In centre of top: Arithmetic, in green. 3. In upper right corner: Geometry, in crimson. 4. In middle left border: Oratory, in pink. 5. In middle right border: Music, in green. 6. In lower left corner: Grammar, in yellow. 7. In lower right corner: Dialectica, in pink: the set forming the well-known mediaeval circle of the Arts, the Trivium and Quadrivium, as recorded in the memorial lines—

"Gram. loquitur: Dia. vera docet: Rhet. verba colorat.
Mus. canit: Ar. numerat: Ge. ponderat: As. colit astra,"

and, therefore, most fitting personages to embellish the philological disquisition of Capella. In each side-border two oblong panels occupy, with one exception, the spaces between the Arts. These panels contain trophies of arms in gold, on blue grounds, and are separated from each other by golden circlets containing blue shields on scarlet ground. The one exception is the panel under Music, which is occupied by the portrait of the historic giraffe that, with its Arab keeper, was sent as a present to Lorenzo il Magnifico, from the King of Egypt. This would point to Florence as the place where the illumination was executed, and at the time when this present was a general subject of conversation. The two panels in the lower border contain pictures of deer. Two pretty naked children sit on the circlet containing Music. Two pink-robed ones support the giraffe picture. Two others sit on the scrolls beneath Astronomy, two more upon the oval of Logic, two over Grammar, and two under Arithmetic. The lower border has in its centre an oval with a frame of golden ornament on crimson, and set with an emerald at top and bottom. Its inner ground is blue arabesqued, and upon it is placed an obliterated escutcheon. The upper sides of this oval are supported by a pair of naked figures something like sea-monsters or mermen, each carrying on his back a lovely sea-nymph. The same two figures occur in the Vatican Breviary and a very similar design—it being common property among Renaissance artists as picked up from the antique—occurs in one of the initials in the Orosius of the Arsenal Library at Paris, perhaps, among other things, misleading Dr. Waagen to the idea that this MS. was an Attavante.

Two floating Cupids support the lower edges. A golden architectural frame encloses the whole. Then a narrow band of blue carrying a lovely Renaissance ornament in lighter blue and a filagree of fine gold surrounds the inner edge of the border. The initial T is nearly swallowed up in a miniature of a richly-clothed divinity or Muse, and the author kneeling before her. The picture is framed with a Cinquecento border of pale-blue scrolls on ultramarine, within a rim of burnished gold. This miniature is about 2½ inches square. The Cupids or genii, finely hatched and very tender in colour, have respectively scarlet and blue, and scarlet and green, winglets. The ordinary capital letters throughout the work are of bright gold on coloured grounds covered with fine golden tracery. As to the larger initials, the "I"

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attached to this Book I., folio 1, is surrounded by an elegant border of bluish-grey on ultramarine. The background of the letter is a bright landscape with an old man in a blue tunic, crimson mantle, and a white-and-crimson turban, kneeling before a youth who plays on a pastoral flute, as if the author learning inspiration from Apollo. We may here pause by the way to note the extreme care and diligence of the artist in the delineation of animals. This minute exactitude is the one thing for which Vasari so greatly praises Clovio and Girolamo dai Libri as excelling all others; but from what I myself have seen of the Florentine miniaturists, I cannot by any means concede either to the gifted and patient Dalmatian or even to his famous master quite unrivalled skill in this particular. Some of the anonymous work of their contemporaries is quite as marvellous as their own. The little Wedding-gift, in the Bodleian Library, of Duke Francesco Maria of Urbino to his fair and noble-minded wife, Leonora, which has been, perhaps on this very ground, attributed to Girolamo, but erroneously, is as truly wonderful as anything in existence. It is in parts like Clovio, in parts like the painters of the floral borders in the Grimani Breviary. But chronological and other evidence points to the artist who worked for Clement VII. between 1523 and 1533 as the painter of the peerless little volume. Whoever he may be, I am inclined to rank this artist with even Clovio himself. There are pages in the Wedding-gift containing birds which almost exactly repeat certain cuttings in the Rogers MS. (21,412) in the British Museum, and a page in the Missal of Clement VII. in the Chigi Library at Rome. This is not the place to discuss the authenticity of the Oxford MS., but that precious little volume is a proof that the minute diligence displayed in the delineation of animals was not confined to one or two artists alone. There is miniature painting in the Antiphonaries of the Duomo at Florence and in the Brera Graduals which, though anonymous, yet exhibits very dangerous rivalry with the deservedly-prized works for which Clovio and the Veronese are still renowned. Excessively exact portraiture of the animal and insect world was, indeed, a matter of pretty general accomplishment among the miniaturists of the fifteenth and sixteenth centuries, from Antwerp to Venice. Twenty artists might be named who appear quite able to paint beasts, birds, and insects, with the utmost beauty, accuracy, and rapidity, while the skill displayed in the Venice and Naples MSS., which must from their bulk have employed many artists, is simply magical. It seems at times too perfect for mortal hands to have accomplished.

J. W. Bradley.

THE CONTINENTAL EXHIBITION.

(*Second Notice.*)

We must be somewhat summary in finishing off with this exhibition, as others are opening in all directions.

French Pictures.—*The Probationary Sermon*, by Vibert, is a repulsively ugly specimen, clever though it undoubtedly is, of that art, now much in vogue, which sets itself to the caricaturing of the Roman Catholic clergy: from a Cardinal to a Lay-brother, every one has to be equally laughed to scorn. Here we see a Dominican rehearsing his sermon before a rosy-gilled prelate: whether the stagey attitudinising and mouthing of the one, or the full-fed chuckling of the other, be the more disagreeable, we find it difficult to decide. Chevilliard follows suit in showing up the clerics with the choicely-painted card-playing group, *Une Fiche de Consolation*, and with *C'est trop fort*, which is decidedly indecent in what it implies to the eye, though not in what it actually exhibits thereto. Of Jacquet's contributions (one of them absurdly called in the catalogue *A French Lady of the Nineteenth Century*, whereas it ought rather to be the fifteenth) the most interesting is *Une Timide Solliciteuse*: the lady is seated on an arm of a great red-silk fauteuil. *Le Premier Pas*, by Vély, a mediaeval youth helping his lady to cross the stepping-stones in a stream, is painted to be popular with *épiciers* and milliners' girls, and any of the upper classes who share their tastes; it is a fashion-book and philandering version of the age of chivalry—no doubt, dexterously concocted in its way. The *Interior of a Museum*, by Jollivet, containing a great number of objects curiously exact and nitid in the style of painting, is truly remarkable. De Neuville continues his sternly realistic treatment of the Franco-German War in *Outside Paris, December* 1870; a cheerless group of men bent on doing their duty as best they may—some dozing and all freezing over their wretched attempt at a fire—eight red-nosed and red-eared patriots in uniform. This monotony of misery is made as various in detail as the circumstances admit. Two female figures by Duez—*Ennuyée* and *The Portrait-Gallery*—have considerable charm and much executive gift. In the second, the rich tone of the room is piquantly contrasted with the silvery grey and blue of the lady's dress, although this is a little forced in key. We cannot accept Leroux's large picture, *The Burial of Themistocles*, as in any high sense a successful performance. It has a certain scenic stateliness; the blue of the sea being perhaps the best point, along with the clear white-marbled sky, and the unsunned daylight that casts no shadows. When one looks from face to face, one finds them all fatally mask-like, uniform, and unmeaning, and the figures are but little better than the faces. The whole thing is toned down to a pale husky vaporousness of surface, which may look "ideal" to some spectators, but they must be rather guileless folk. *L'Amour Vainqueur* does not show Millet in his most genuine vein; it presents five naked boys, or wingless Cupids, pulling a half-nude woman along a forest-path, and reminds us in some sort of Murillo. Though this is not the kind of thing that Millet was gifted by nature and training to do, it nevertheless comes nearer towards compassing its own aim than might have been expected. We quit this French section of the exhibition, merely mentioning Berne-Bellecour, Daubigny, Charnay, Ziem, Bouguereau, Billet, Dupré, and Corot, as contributors of mark.

Germans, Belgians, &c.—In *The Watchman and his Friends*, Laupheimer is truly skilful, but somewhat too smooth in handling, and too squalid in artistic motive. The watchman is filling a pocket-pistol with some comforting liquor; this is one of his "friends," and a submissive black dog is the other. *Good Advice*, and *At Church*, are satisfactory specimens of A. Spring: in the former, a Capuchin is liberal of speech, but not of hand, to a pauperised mother with three children; the latter picture is inartificial, yet artistically so, in arrangement. Kauffmann, whose manner partakes of Knaus diluted with Braekeleer, has a large and expressively ungainly picture, *An Auction Sale*, with others smaller, but not inferior. *Dutch Cottage Life*, by Maris, a housewife at laundry-work behind her house, is fine, but rather too obscure in tone. *An Interesting Book*, by A. Keller, comes near to being very good; a little more body in the handling would be desirable. *Shrimpers Returning Home*, by Cogen, is a large, dark, able-looking work. Gysis, a Polish painter, contributes a picture, untitled in the catalogue, not unlike Munkacsy in style, but with more feeling for comeliness. A young woman in a black dress, deadly pale and barefoot, very faint and weary, holding an unlit taper and a ring and heart chased in gold, is toiling up the naked rocks to a chapel or hospice still distant on the summit; an aged serving-woman attends her. We infer that she has lost her lover by death, or perhaps desertion, and is performing a desolate pilgrimage *ex voto*. This is a very telling work of its kind, highly emphasised in all its main constituents, but relying overmuch on breadth to the neglect of refinement in detail. Braith, Wahlberg, L. C. Müller, and Israels, are also among the exhibiting artists.

Spaniards and Italians.—Palmaroli's unsurpassed cleverness is exemplified in his painting, *Alone in the Studio*: a Spanish lady—or perhaps we are to understand her as an artist's model rather than a lady—elaborately dressed out in pink, who, at the moment before seating herself on the yellow-silk sofa, leans forward to the edge of the cheval-glass to confirm her complacent and not unjustified faith in her own charms: the bright azure-patterned wall-papering is a conspicuous feature in the unmitigated chromatic scale. *A Fête-day in Granada*, by Agrassot, is one of those pictures wherein the style of Fortuny is refurbished into excess of neatness and precision: it is densely prosaic, and gracelessly ugly, but of no small executive merit according to its aim. The *Interior of a Mosque, Constantinople*, is a saliently fine example of Pasini, bold and effective in colour. *En Excursion*, by Raffaelli, if rather comically odd at first sight, has abundance of talent. The personages are of the earlier half of the seventeenth century, and, though something may be allowed to them on the score of holiday-making, they are perversely over-dressed. One fat gallant, seated by the roadside, shows a marked disinclination to rise again. The sunlight is vigorous and intense, without crudity: the blue of the sky, with white puffs of cloud absorbing into it in the radiant heat, has a fascinating effect, not false to nature, but almost like a sky of fairyland. Compriani's *Bay of Naples*, with solid billowy clouds, and very clear and precise in touch, is another able work of the current Italian school; and, in a minor way, the *Cold Day* of Rossano, and the *Trespassers* of L. Rossi.

W. M. Rossetti.

ART SALES.

Last week Messrs. Sotheby, Wilkinson and Hodge sold the considerable and very miscellaneous collection of prints which had been formed by the late Mr. Folder, the solicitor, of Endsleigh Street, Tavistock Square. The collection included engraver's work of every kind, but was richest in engravings after, and not by, the old masters, and the highest prices fetched were for two or three of the mezzotints after Sir Joshua Reynolds, which are now so eagerly sought after. In the first day's sale a little collection of old views in London sold for 8*l.*; *Juvenile Retirement* and *Children Bathing*, after Hoppner, by James Ward, for 7*l.* 15*s.* (Noseda); *Le Jardinier Galant*, a pretty example of Baudouin, and in fine condition, for 5*l.* 7*s.* 6*d.*; and the set of Shooting Pieces, by Woollett, after Stubbs, for 5*l.* 17*s.* 6*d.* (Colnaghi). Among the foreign portraits there was Wierix's portrait, described as Henriette de Balzac d'Entragues, Marquise de Verneuil, from the Dubois collection, 7*l.* (Lauser); and *Henri II. of France*, by Béatrizet, in oval, with the figures of Fame and Minerva, 15*l.* 5*s.* (Noseda). Of a number of portraits engraved by Nanteuil none fetched considerable prices. Many English portraits were sold on the second day, the highest prices being given for *The True Effigies of the Old Lord Wharton*, by W. Pennock, 6*l.* 2*s.* 6*d.* (Noseda); and for *David Garrick*, after Liotard, by McArdell, and *Mrs. Quin*, after Hudson, by Faber, 5*l.* (Sabin). On the third day there were sold such Dürers, Rembrandts, Hollars, and Lucas van Leydens as the collector had possessed, but of these very few were remarkable. It may be noted, however, that a good impression of the *John Lutma* of Rembrandt—the state with the window and the bottle introduced in the background—sold for 20*l.* 10*s.* (Colnaghi); a second state of *Renier Ansloo*, 7*l.* 17*s.* 6*d.* (Davidson); a third state of *John Asselyn*, 5*l.* 10*s.* (Noseda); and an impression of *Abraham Sending away Hagar*, 8*l.* 5*s.* By Albert Dürer, there was a *Saint Hubert*, which sold for 11*l.* 15*s.* (Fawcett); and the *Prodigal Son*, 7*l.* (Ryman). By Wenceslaus Hollar, there was a somewhat rare impression of

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his print of the *Royal Exchange*, which sold for 7*l.* (Fawcett). Among many framed and glazed prints we note the *Strolling Musicians*, after Ostade, by the great contemporary engraver, C. Visscher, 5*l.* 2*s.* 6*d.*; the *Doctors of the Church*, after Guido, by Sharp, a proof, 8*l.* 12*s.* 6*d.* (Sabin); the *Vicomte Turenne*, by Nanteuil, 8*l.* 5*s.*; an example of Raphael Morghen's most famous engraving, that of the *Last Supper*, which he was commissioned to execute after the work of Leonardo da Vinci, 10*l.* 5*s.* (Colnaghi); and, lastly, we append the higher prices obtained by old mezzotints after Sir Joshua: *Mrs. Payne Galway*, by J. R. Smith, 12*l.* (Colnaghi); the *Schoolboys*, by J. R. Smith, a proof, 11*l.* 15*s.* (Noseda); the *Duchess of Rutland*, by Valentine Green, 40*l.* 10*s.* (Colnaghi); and the *Duchess of Devonshire*, by the same engraver, a fine proof, 88*l.* (Colnaghi). Nearly 700*l.* was realised by the sale.

On the 11th Messrs. Christie, Manson and Woods began the sale of the Shandon collection, formed by the late Mr. Robert Napier, of Glasgow. It is divided into four parts, comprising above 3,000 lots, and will occupy twenty days. It consists of an enormous accumulation of miscellaneous works of art of varied quality. The first two days included the porcelain. A Capo di Monte bottle, 6½ inches high, with silver mountings, painted on the flat with classical subjects, sold for 50 gs.; two busts, 4½ inches high, of females in Turkish costume, 21 gs.; and a cup and saucer with classical figures in relief, 14 gs. Of the Dresden, a fluted bowl and ewer, painted with battle subjects, the inside of the bowl grounded with burnished gold, 164 gs.; Marcolini cabaret, gros-bleu and gold, with medallions of pastoral subjects, 40 gs.; clock, painted with Watteau subjects, and surmounted by a statuette of Diana, 71 gs.; cup and saucer, with Watteau subjects, 53 gs. The principal objects of interest were two plates forming part of the celebrated service made at Sèvres for the Empress Catherine II., the price of which (360,000 livres) gave rise to diplomatic correspondence between the French and Russian Courts. A hundred and sixty pieces of this service found their way into England at the beginning of the present century, and were purchased of Lord Lonsdale by Mr. Webb, who resold them to the Emperor of Russia, reserving a few specimens for himself, of which these two form a part. They are of turquoise ground, with the empress's crowned cypher in the middle and cameo subjects round the borders. They sold severally for 151 gs. and 155 gs. A pair of square white-ground jardinières or "caisses d'oranger," painted with Cupids in red camaïeu by Michel, 325 gs.; Tasse à la Reine, with flowers on green-and-white ground, 60 gs.; large oval-shaped dish, with flowers and initials on white ground, 55*l.*; écuelle, with landscapes in medallions on turquoise ground, by Mutel, 58 gs.; pair of white seaux, with figures in medallions in red, 86 gs.; écuelle, with circular plateau, painted with boys in red medallions, 60 gs.; écuelle, with oval plateau gros-bleu, subjects after Vernet, 62*l.*; rembleuse cup and saucer, gros-bleu, with seaports, by Morin, 43 gs.; large cup and saucer, green ground, painted with Cupids, 100 gs. The last lots of porcelain consisted of five pieces, portions of the royal service of Louis XVI., perhaps the most magnificent ever executed at Sèvres; it was purchased by George IV., and is now in Windsor Castle. The ground blue, painted with medallion subjects by Dodin from Ovid and Homer. A tazza on foot sold for 150 gs.; a circular dish, 95 gs.; another, 56 gs.; a seau, with two large medallions, 280 gs.; and another seau the largest model, 250 gs. The two days' sale produced 5,840*l.*

At last Saturday's sale of the Shandon pictures the prices realised were not high. The highest seem to have been attained by modern works, many pictures assigned to old masters of repute having realised insignificant sums. There was a large attendance of connoisseurs and dealers. A portrait of Hogarth's wife, by Hogarth, fell for 30 gs; *Mrs. Hartley and Child*, assigned to Sir Joshua Reynolds, for 66 gs.; while a view on the coast of England, by Creswick, fetched 178*l.* 10*s.*; and, a market scene in Rotterdam with a woman selling vegetables, by Van Schendel, commonly known as "Candlelight Van Schendel," fetched 205 gs. A companion to the latter picture, a similar market-scene with a poultry seller, realised 200 gs.; *Scotch Sheep and Colley Dogs*, by E. Verboeckhoven—the view taken from the top of Ben Lomond, looking down upon the lake —375 gs.; *Peasants of Chamounix*, with cattle, by the same artist, 170 gs. The picture which among so many described as by older and more illustrious masters appears, nevertheless, to have been accounted the great picture of the collection was a large and most elaborate water-colour by Louis Haghe, painted in 1852, exhibited at Manchester in 1857, and representing the audience-chamber in the Hôtel de Ville at Bruges, with Margaret, "Governess of the Netherlands," receiving the burghers of Bruges. The work realised 740 gs. Among pictures of the older schools, we note an *Interior*, with a woman playing a spinet, a dog at her side, and a servant in the background—a work assigned to Metzu—80 gs.; a portrait of *Admiral de Ruyter*, by Van der Helst, 130 gs.; three interiors by W. Mieris, of which the most characteristically and elaborately finished realised 205 gs.; a *Winter Scene*, Van der Capella, 59 gs.; a bull and two cows in a landscape, Paul Potter, 110 gs.; a *Cock Fight*, by Jan Steen, from the collection of the Comte de Vrieze, of Stockholm, 135 gs.; a mountainous *Landscape*, by Ruysdael, with a cottage and figures and the usual waterfall, 240 gs.; the *Card-Players*, by Teniers—a group of four peasants playing cards in an alehouse—from the collection of Count Schönbrunn, 200 gs. Few of the remaining pictures attained prices that demand a record.

The sale of the curious contents of the King's Arms Inn, at Lancaster, took place on April 11. The principal objects of interest were four state bedsteads of oak of the seventeenth century, with crimson damask hangings, and head- and footboards, testers and cornices, all elaborately carved, remarkable examples of the stately grandeur of our ancestors. These fetched severally 160*l.*, 120*l.*, 100*l.* and 80*l.* A fine piece of Gobelin tapestry, eighteen and a half feet long—subject, Achilles dragging the body of Hector round the walls of Troy—152*l.* 5*s.* Of some curious small pieces of needlework, one—subject, events in the life of Abraham—sold for 11 gs. A cluster of tulips and iris in silk and silver thread, 12*l.*, and a figure of Justice, 13½ gs. The other wood carvings, oak aumbry, 30*l.*; wardrobe, 40*l.*; state chairs, 11 gs.; and all sold at proportionately good prices.

NOTES ON ART AND ARCHAEOLOGY.

Lovers of English art will be glad to hear that the absence from the National Gallery of a specimen of Morland's pencil need no longer be felt. Through the munificence of Mr. Thomas Birch Wolfe, of Brighton, the nation has just been presented with a fine and characteristic example of that master's work. This picture, an unusually large one for Morland, was exhibited at the Royal Academy in 1791, when it was bought by the Rev. Sir Henry Bate Dudley, Bart., who bequeathed it to his nephew, the present donor. It represents the interior of a stable, into which a youth leads a white waggon-horse (the chief point in the picture), accompanied by a chestnut one, and a small brown saddled pony. A man in a smock kneels on the ground in the act of gathering up fodder to fill the manger. The animals are painted with remarkable fidelity and spirit. The touch is crisp and masterly, and the tone of quiet daylight throughout the picture is pure, transparent, and free from all blackness.

The Visitors' or Ladies' Night of the Graphic Society, held on Wednesday in last week, in the Flaxman Gallery of University College, in Gower Street, was not only numerously attended, but was marked by perhaps a larger display than usual of works of interest on loan. Mr. Nettlefold contributed several works. There were important specimens of David Cox. Opportunity was afforded, among more recent works, for examining the large sketch by the late Mr. Pinwell for his most complete and considerable picture *The Elixir of Love*, which formed, it may be remembered, one of the principal attractions at the Old Water-Colour Society's Exhibition about seven years ago. A delicate and pathetic finished work by Mr. Pinwell was also exhibited—the *Old Clock*—an old man winding up the clock in the quaint parlour-corner, while his wife looks on. This is held by many to be itself among the artist's pleasantest achievements, though it is also one of his last. One or two vigorous sketches by W. J. Müller were exhibited. Mr. Henry Vaughan lent one or two very beautiful and noteworthy examples of Turner, and a large sketch by Dewint — a view looking up the valley of the Wharfe, with the river itself lying under a sky of gathered cloud. The same contributor lent two oil works by Constable: one a view on Hampstead Heath, if we mistake not, and which, with variations, is reproduced in the great volume of Lucas's mezzotints after this most "English" of painters: the other, a study for the Haywain picture, which was so exceptionally honoured in Paris in the reign of Louis Philippe, and which has more than once been exhibited to English picture-seers, it having been seen, if we remember rightly, both at the Manchester Art Treasures Exhibition and at the International Exhibition of 1862. The sketch, shown at the Graphic, has a vividness and luminousness rare even in the work of Constable. It is one of the freshest and most delightful transcripts from every-day nature that ever issued from Constable's hand.

Mr. Frederick Muller, the well-known book- and print-seller of Amsterdam, is organising for the latter half of May the large sale of drawings by old masters of the Dutch and Flemish schools, which, together with many prints, comprised the collection of the late Mr. Ed. Ter Bruggen of Antwerp. There are a few drawings attributed to the greatest masters of the school, and a larger number which are supposed to represent more completely the artists of lesser rank.

To the Grosvenor Gallery, which may be trusted, we believe, to open punctually on the 1st, Mr. Armstrong will contribute *A Woman holding an Embroidery Frame*; Mr. Walter Crane, *The Renaissance of Venus*—an oil picture, we hear —and several water-colours, which, we believe, are landscapes; Mr. Burne Jones, the works previously mentioned; Mr. Legros, *Spanish Cloisters*, *A Baptism*, *A Wandering Tinker*, and some studies of much interest; Mr. Millais, a series of portraits; Mr. Poynter, *Andromeda*, and other works; Mr. W. B. Richmond, *Electra at the Tomb of Agamemnon*; Mr. Spencer Stanhope, *Love and the Maiden*; and Mr. G. F. Watts, *Love and Death*, and other works. We hear that one or two of the most popular members of the Old Water-Colour Society will contribute water-colour drawings, though the water-colour room will not this year be all that it was meant to be.

The Exhibition of Fine Arts at Naples was opened on the 10th inst. by the King in person. It comprises every variety of art from the fourth to the nineteenth centuries, derived principally from private sources. One of the great attractions is a series of statuettes in wood from San Martino di Mósca, representing a "Presepio."

The French Government have just bought a fine retable, French work of the sixteenth century, composed of six panels of subjects with frames of carved open-work, and painted with the arms of Aragon. It will be placed in one of the new

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rooms of the Musée de Cluny to be opened for the Exhibition of 1878.

The *Chronique des Arts* states that the two Salles at Versailles known as the *Salles des résidences royales* will probably be opened to the public very shortly. These contain the original paintings of Van der Meulen, representing the twelve months of the year under the figure of twelve royal *châteaux*. The reproduction of these works in tapestry is well known.

The restoration of the Tuileries seems to be greatly desired by Frenchmen. We mentioned some time ago that a commission of architects and engineers appointed for the purpose had given it as their opinion that such a restoration was practicable, although the means would be difficult. More recently the Central Society of Architects have addressed a petition to the Senate and Chamber, begging that the work should be undertaken, not only on account of the artistic interest attached to the palace itself, but also because its demolition would greatly detract from the beauty of proportion and the fine perspective effect of this part of Paris.

The death is announced of M. Jeanron, a French painter of some note, who is also distinguished for the part he took in politics. He was a friend of Signalon and Godefroy Cavaignac, and was implicated in the days of July in 1830. Shortly after, he presided over a free society of painting and sculpture, and was appointed by the Provisional Government of 1848 to the directorship of the Louvre. But notwithstanding his public career Jeanron always managed to contribute to the annual exhibitions, and his pictures, which were usually of popular subjects, were much admired in their time. He has one in the Luxembourg—*Le Port abandonné d'Ambleteuse*—which will suffice to give an idea of his style. Jeanron obtained a second-class medal in 1833, received the cross of the Légion d'Honneur in 1855, and was raised to the rank of officer in 1863. Since then he has been correspondent of the Institute and director of the Museum at Marseilles. He leaves, besides a large number of paintings, a good many water-colour drawings and engraved works.

The distinguished Baurath Ferdinand von Quast, General Conservator of Monuments of Art in Prussia, and a man of immense learning and accurate knowledge with regard to art and archaeology in all ages, died last month at his country house near Berlin.

Mdme. Lefèvre-Deumier, a lady distinguished in French sculpture, has lately died. Several of her works have produced remark at the Salon, and a portrait of her son, and another of Mgr. Sibour, won for her a third-class medal in 1853.

Six historic portraits by Gallait have just been placed in the Belgian Senate. They represent Charlemagne, Godefroy de Bouillon, Jean II., Thierry d'Alsace, and Albert and Isabella of the Netherlands. Six more are afterwards to be added, painted by the same distinguished artist. They are set in frames of mahogany, and produce, it is said, a rich decorative effect, although as historical ideals they do not seem to satisfy critics.

THE STAGE.

The papers which have noticed the recent death of Mr. Andrew Halliday have spoken chiefly of his spectacular dramas—adaptations, for the most part, of the Waverley Novels—produced in recent years on the stage of Drury Lane. It is, however, in his short dramatic pieces, most of which were written for Miss Oliver, during her management of the Royalty Theatre, that Mr. Halliday's talents as a dramatist are most conspicuous. Nearly every one of these contained an original dramatic idea—for Mr. Halliday, we believe, never looked abroad for his themes—worked out in a fashion at once simple and ingenious. Unhappily, the promise which these pieces disclosed was not fulfilled in the comedy which the same writer produced at the Vaudeville Theatre at its first opening, under the management of Messrs. Thorne, James, and Montague; and the success of his efforts to furnish the carpenters and scene-painters with matter for the exercise of their indispensable functions on the vast stage of Drury Lane soon afterwards turned his powers in another direction. It is only just to point out that Mr. Halliday's adaptations of Scott's novels displayed a knowledge of stage effect which is not often to be found in the older versions of Terry and Pocock. His earlier farces and extravaganzas were not without a certain cleverness, and some of these pieces are still occasionally revived. Mr. Halliday's earliest contributions to magazine literature will be found in *The Train*, a monthly magazine, conducted by Mr. Edmund Yates in his early days—with little profit, we believe, to himself, though not without some practical results, for nearly all the young men of *The Train* subsequently achieved more or less reputation in various departments of literature. The funeral of Mr. Halliday—whose real name was Andrew Halliday Duff—took place at Kensal Green Cemetery, on Saturday last, and was attended by a considerable number of literary friends and admirers.

Mr. Charles Mathews has been performing at the Opéra Comique this week his old part of Wilding, in his compressed version of Foote's comedy of *The Liar*. The farce of *As Cool as a Cucumber* has also been revived there by way of afterpiece. The *Cosy Couple*, which has not been presented for more than twenty years, will be reproduced on Monday next, when Mr. Mathews will appear again as Russelton. This comedietta, it will be remembered, is founded on *Le Village* of M. Octave Feuillet—the little piece which has also furnished the substance of *The Vicarage*, in which Mrs. Bancroft, Mr. Kendal, and Mr. Cecil are now performing at the Prince of Wales's.

Massinger's *New Way to Pay Old Debts* was produced at the St. James's on Saturday evening—Mr. Hermann Vezin representing Sir Giles Overreach. A new "comedy-drama" by Mr. Hamilton Aïdé is announced as in preparation at this theatre.

Mr. Tom Taylor has taken the best means of answering certain critics who have charged him with being a mere adaptor of other men's productions—he has commenced the publication of his acting plays in the shape of a volume of historical dramas, published this week by Messrs. Chatto and Windus. Of the seven plays thus for the first time collected it appears that there are only two—namely, *The Fool's Revenge* and *'Twixt Axe and Crown*—which are indebted in any degree to foreign originals. In a third case Mr. Taylor honestly confesses, as we believe he has always done, some obligation to a published story; and in a fourth case we are told that the fundamental notion of the piece was suggested by a friend. It is a noteworthy fact that these questions of originality in dramatic authorship are altogether of recent date. The curious in literary history, for example, are aware that the *Plain Dealer* of Wycherley is a modified version of *Le Misanthrope*; that the *Non-juror* and *The Hypocrite* are founded on *Tartuffe*; and that even our thoroughly Anglicised friend *Paul Pry* was merely discovered by Mr. Poole in some form upon the French stage. Past generations of playgoers and critics, however, certainly troubled themselves little with such matters, concerning which in these times bitter controversy is so often raised. No doubt the change in this respect must be taken as a token of increased interest in dramatic work; and it does not seem to be altogether unreasonable that an author claiming credit for a play, as he necessarily does when he affixes his name to it, should frankly confess his obligations (if any) to other writers. It does not, however, follow that these obligations should detract much from his claims to originality. That there is in a certain class of critics a readiness to bring charges of plagiarism on very slight grounds is true enough. It is even common to find a dramatist's claim to his work altogether denied merely because some story is discovered to have a certain affinity with his plot, although the narrative and the dramatic methods in fiction are so widely different, and the power to relate a story so rarely found to coexist with the ability to present the same theme effectively on the stage, that questions of this kind are seldom worth much discussion. Who, for example, ever disputes Lord Lytton's claim to the authorship of *The Lady of Lyons*, on the ground that it is founded on a tale which was at least half a century old when that play was written? The dramatists have, perhaps, themselves contributed something to this exaggerated way of looking at their obligations, by the reticence of which they have occasionally been guilty in such matters, and still more by that shyness in approaching the subject, from which Mr. Taylor himself is not quite free. When, for example, he claims that his fine play, *The Fool's Revenge*, is not fairly to be considered even as "an adaptation" of Victor Hugo's *Le Roi s'amuse*, we are tempted to ask him whether he really believes that if that play were rendered into French, as it stands, and performed upon the French stage, French playgoers would have any difficulty in recognising the main features of an old acquaintance. Mr. Taylor has, indeed, introduced considerable changes, for which he has been praised by critics; but our own view is that his Bertuccio, with his long-planned scheme of vengeance, is a somewhat shallow conception as compared with the misanthropic hunchback of M. Hugo's imagination; but that is, perhaps, matter of opinion. The fact remains that the springs of interest, the powerful modes by which our sympathy and compassion are moved, and the relations of the two leading characters, are in the two pieces essentially the same. We cannot say that we find Mr. Taylor's blank-verse history plays easy reading; while *Clancarty*, though successful on the stage, seems rather overlaid with words. *Arkwright's Wife* is a bold attempt to find interest in a kind of passion which has not hitherto served the dramatist's turn—namely, the inventor's affection for his own devices. It is one of the familiar anecdotes of invention that Arkwright abandoned his wife because she destroyed one of his models; but it is hardly possible to make much of this incident on the stage. In reading the play, at least, it is difficult to forget that the value of an invention does not lie in the model, but in the invention itself, which, once embodied in a working form, could surely be put together again by the same hands; but even if it were otherwise, the incident is clearly not one to go home to the hearts and imaginations of an audience. The best play in the volume, and perhaps the one that will be best remembered, is *Plot and Passion*, which contains a fine dramatic story presented with rare skill.

MUSIC.

THE PROGRAMMES OF THE WAGNER CONCERTS.

In our Music Notes last Saturday a brief reference was made to the programmes of the approaching Wagner concerts at the Albert Hall. The performances to be given next month will be in many respects so unique, and in all so interesting, that no apology is needed for returning to the subject.

It is not so easy as might be imagined by those who have not tried the experiment to draw up a really satisfactory programme for a concert. On the one hand too great uniformity, and on the other too violent contrast in the sequence of the pieces selected are equally to be avoided, while the interest must be steadily maintained to the close, and nothing introduced in the nature of an anticlimax. It will readily be seen how much the difficulty must be increased in making, not

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one, but six selections, and all, moreover, from the works of one composer. It may be said in one word that Wagner's programmes are masterpieces of skill in their arrangement.

It was mentioned last week that an important feature of the concerts would be the large selections from the *Ring des Nibelungen* which would be introduced. In permitting the performance of these selections it cannot be denied that the composer exposes himself to a charge of inconsistency; for he has repeatedly declared that the works cannot be justly estimated in fragments, nor apart from the stage. That they will lose considerably there can be no doubt; at the same time there is much even in the latest works which, with an adequate performance, may safely be trusted to make an enormous effect even in a concert-room; and it is probable that the composer has thought, on further reflection, that, considering the rare opportunities for stage representation, it will be better that his music should be heard in a concert-room than that it should not be heard at all.

The six programmes of the concerts may be described as one long *crescendo*. Taken collectively they give a complete epitome of Wagner's works. Each is divided into two parts, the first of which is devoted to selections from one or more of his earlier operas, while the second is exclusively occupied with the *Ring des Nibelungen*. In the first parts, the chronological order of the works is generally, though not always, observed. Wagner's idea seems to have been rather to begin with such pieces as would be most readily appreciable on a first hearing, and gradually to train his audience to a comprehension of his more abstruse compositions.

The programme of the first concert (May 7) opens with the "Kaisermarsch." To this succeeds a short selection from the composer's first published opera, *Rienzi*, including Rienzi's prayer, which opens the fifth act, the March of the Messengers of Peace (commencement of act ii.), and Rienzi's address to the conspirators, from the fourth finale. The whole opera of *Rienzi* shows Wagner more or less under the influence of his predecessors and contemporaries. Weber, Spontini, and Meyerbeer would seem to have been the composers who at this time most influenced him; and the selections chosen, while among the most suitable for concert purposes that could be found, are more interesting as showing Wagner's starting-point than as illustrating the distinctive peculiarities of his style. The same may, to a less extent, be said of the excerpts from the second act of *Tannhäuser* which follow. These include the instrumental prelude, and Elizabeth's first scene, the entrance of Landgrave Hermann, and the gathering of the minstrels—the well-known march. It was probably the feeling of the difference of style which induced Wagner to place these pieces next to *Rienzi*, instead of in what would appear to be their proper place—with the larger selection from the same opera given at the third concert. The second part of the first evening is occupied with large extracts from *Das Rheingold*. In the difficult task of making suitable selections from his last and greatest work, Wagner has adopted the only course which offered the slightest chance of success. Mere short movements would be of no service whatever in giving an idea of the music. The composer will therefore give mostly entire scenes, and in one or two cases complete acts. The *Rheingold* selection commences with the whole of the first scene and the opening of the second. In this the charming music of the three Rhine-daughters, with its exquisite orchestration, will be tolerably sure of success; it may be doubted whether the part of Alberich, powerfully truthful as it is in its dramatic expression, will equally well bear separation from the stage. It is not yet announced who will sing the parts of the Rhine-daughters, though it is reported that the representatives of the characters at Bayreuth are likely to come over. The other pieces from the *Rheingold* are Loge's narrative in the second scene, and the grand final scene. No better selection could certainly have been made.

The second concert (May 9) is occupied in its first part with a selection from the *Flying Dutchman*. Our readers will probably be so familiar with this work, from its recent performances under Mr. Carl Rosa, that it will suffice to say that the pieces chosen are the overture, the introduction and first scene, the Dutchman's *aria*, and the duet between Daland and the Dutchman, from the first act; and from the second, Daland's song and the great scene between Senta and the Dutchman. The second part of the concert is to consist of the first act of *Die Walküre*. We presume, as the contrary is not stated, that the act will be given entire. If so, this will be one of the most attractive features of the whole festival; for, with possibly the single exception of the third act of *Götterdämmerung*, Wagner has written nothing which, from a purely musical point of view, and apart from the stage, is so overwhelming in its effect. Certain passages must, of course, lose somewhat—such, for instance, as the "pantomime" music (using the word in its strict, and not in its customary, sense) accompanying the recovery of Siegmund from his swoon, or the scene where he draws the sword from the stem of the ash-tree; but, on the other hand, such portions as the whole of the highly characteristic music allotted to Hunding, Siegmund's narrative of the events of his life, and (most of all) the wondrously passionate love-scene, which forms the finale of the act, will, if adequately rendered, be only less effective in the concert-room than on the stage.

For the third concert, a second selection from *Tannhäuser* is to be given, comprising the overture, in its abridged form, leading to the "Venusberg" scene as re-written for Paris, Wolfram's first song at the contest of the singers (act ii.), and a selection from the third act. These portions of the opera are, in their style, far more nearly approximated to Wagner's later works than the selections included in the first programme. As the entire series is so arranged as to enable hearers to follow the gradual developments of the composer's genius, the excerpts are here in their proper place, between the *Flying Dutchman* and *Lohengrin*. For the second part of this concert, the second and third acts of *Die Walküre* are drawn upon. The "Walkürenritt," in its orchestral arrangement, opens this part; it is followed by the pathetic scene from the second act, in which Brünnhilde announces to Siegmund his approaching death; and the concert concludes with the final scene of the third act—that between Brünnhilde and Wotan. This finale has often been given as a concert-piece in Germany with great effect; it will probably be found no less striking here.

The "Huldigungsmarsch" is the opening number of the fourth concert. To this succeeds a selection from *Lohengrin*. This work contains so much choral music that, as no chorus is apparently to be employed at the Albert Hall, the choice was somewhat restricted. The pieces to be given are, first, the great scene opening the second act, between Ortrud and Telramund, concerning which I confess to some misgiving as to its effect apart from the stage. Much, however, will depend upon the performance; if Frau Materna is the Ortrud and Herr Hill the Telramund, it is probable that it may succeed; but it requires the grandest declamation to do it justice. The scene between Elsa and Ortrud from the same act, the duet between Elsa and Lohengrin (act iii.), and the prelude to act i. complete the selection. Large excerpts from the first and second acts of *Siegfried* occupy the second part of the concert. These will include the prelude and opening scene, between Siegfried and Mime, the scene of the forging of the sword Nothung; and, from the second act, the scenes for Siegfried, Mime, Fafner, and the bird. Of all these portions the effect at Bayreuth last year was magnificent; but I cannot help thinking that of all the parts of the *Ring des Nibelungen* it is precisely *Siegfried* which most imperatively requires the stage. The result of the experiment in the Albert Hall, whether successful or not, will be both interesting and instructive.

In chronological order, *Lohengrin* is followed by *Tristan und Isolde*. Wagner, however, has wisely reserved that work for the final concert, and given at the fifth a selection from *Die Meistersinger*. Many of our readers will be aware that in this drama there is more vivacity in the action, more stage business, than in any other of its composer's works. It follows almost as a natural consequence that the often very realistic music becomes to a great degree unintelligible, except when associated with the theatre. A whole act, or even an entire scene, of the *Meistersinger* would be unsuited for presentation at a concert. This the composer has evidently felt, for, with the exception of the orchestral introduction to the first act, the pieces selected are mostly short fragments. We find the orchestral music accompanying the gathering of the Mastersingers, and Pogner's address, both from the first act; Hans Sachs's "Cobbler's Song," from act ii., and from the third act the Prelude, Walther's "Meisterlied," and the quintett. There is one piece that it is rather surprising not to see in the selection—Walther's charming song "Am stillen Herd," one of the most melodious numbers of the work. The second part of this fifth concert will consist of the entire introduction to *Götterdämmerung*, followed by the final scene of *Siegfried*—the awaking of Brünnhilde. The remarks made above with regard to this latter drama and its separation from the stage do not apply in at all the same degree to this finale. Here the action is secondary in importance to the music; and as we shall have the same artists (Frau Materna and Herr Unger) who "created" the parts at Bayreuth, there can be little doubt that the success will be complete. In the *Götterdämmerung* introduction, the weird and mysterious scene for the three Norns may probably prove less taking than some other selections; but the following dialogue between Siegfried and Brünnhilde, and still more the magnificent orchestral movement depicting Siegfried's passage up the Rhine, are safe to tell.

For those who have not educated themselves by attending the previous concerts the concluding one of the series will certainly be a hard nut to crack. It commences with the *Faust* overture, which is followed by a large selection from *Tristan und Isolde*. Of all Wagner's works, not excepting the *Ring des Nibelungen*, this is the most abstruse. Here Wagner has thrown aside completely all conventional operatic forms; and many musicians who accept and enjoy *Tannhäuser* and *Lohengrin* draw the line at *Tristan*. The work, nevertheless, when one has penetrated beneath the surface, reveals beauties of the highest order; though it is almost certain that those who go, without any previous acquaintance with it, to hear the selection will fail to appreciate it. Yet without a specimen from this work the series of Wagner concerts would certainly have been incomplete; and admirers of the composer's genius will assuredly welcome the opportunity of hearing a considerable portion of an opera which, chiefly because of its great difficulty, is very seldom given on the stage even in Germany, and which is still less likely to be produced in this country. The portions to be brought forward at this concert are the introduction and final scene (both of which have more than once been heard in London), and a large extract from the second act. This act is chiefly occupied with a love-scene, which for intensity of emotional power may pair with that in the first act of *Die Walküre*. There is comparatively so little action in this scene that it will lose less than many other pieces in the concert-room; at the same time, the style is so novel and unfamiliar that hearers must be prepared for something absolutely different from the conventional idea of a love-duet.

The festival will conclude with the entire

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third act of *Götterdämmerung*. This act is unquestionably the most colossal thing that Wagner has ever written; and although it will certainly suffer by separation from the stage, yet the lovely scene between the Rhine-daughters and Siegfried, the murder of the latter, with the funeral march which follows, and the great finale for Brünnhilde, cannot but be most impressive even in a concert-room. Frau Materna's grand declamation in this final scene last year at Bayreuth will not soon be forgotten by any who were privileged to hear it.

It will be seen that these programmes give a complete survey of Wagner's works. With regard to the *Ring des Nibelungen*, a far more favourable opportunity than could have been anticipated will be offered of making its acquaintance; for a sufficiently large portion will be performed to give a very fair idea of the whole. It will, however, be desirable that those who wish to enjoy and appreciate it should attend as many of the concerts as possible, as otherwise the intimate connexion of the various portions will not be apparent.

With regard to the performances, there seems every reason to anticipate a great success. In all no less than twenty rehearsals will be held, the larger number of which will be conducted by Mr. Dannreuther. These have already commenced, and are, I hear on the best authority, going well. With regard to the vocalists, no names beyond those already mentioned are as yet announced; but, through the kindness of Mr. Dannreuther, I am able to furnish a complete list of the composition of the enormous orchestra. It is as follows:—twenty-four first and twenty-four second violins, twenty violas, twenty violoncellos, and twenty-two double basses, making a total of 110 strings; six flutes, six oboes, two *corni inglesi*, six clarinets, one bass clarinet, six bassoons, one contrafagotto, eight horns, six trumpets, four trombones, four tubas, one contrabass-tuba, two pairs of kettle-drums, one triangle, one pair of cymbals, one side-drum, one glockenspiel, and six harps. The first violins will be led by Wilhelmj, and among the principals in the various departments will be found such men as Messrs. Deichmann, Holländer, Blagrove, Daubert, Pettit, C. and E. Ould, Svendsen, Lavigne, Horton, Tyler, Trout, Hawes, Harper, and Oberthür. With such an imposing force as this, the effect of Wagner's superb orchestration ought, even in so large an area as that of the Albert Hall, to be truly magnificent.

Ebenezer Prout.

Verdi's quartett in E minor, played by all the strings of the orchestra, was the novelty of last Saturday's Crystal Palace Concert. The directors very wisely disarmed criticism by obtaining the consent of the composer to the giving of his work in this altered form. If Verdi has no objection to it, no one else need complain; it may, nevertheless, be questioned whether the quartett gains by being played as an orchestral piece. It is an interesting, but in no respect a great, composition, bold in its modulations, and abounding in strong contrasts. The first and second movements are the best portions of the work; the third is trivial, and the finale somewhat dry. Herr Pauer played with much finish Hummel's graceful concerto in A flat, and two short solos; the other instrumental pieces were the overtures to *Jessonda* and *Leonora*, No. 2. The vocalists were Madame Lemmens-Sherrington and Mr. Bywater. This afternoon Herr Rubinstein will appear both as conductor and pianist, the programme being selected entirely from his own compositions, and including among other things one of his finest works—the "Ocean" symphony.

At the fourth Philharmonic Concert on Monday evening, M. Paul Viardot made his first appearance in England with Mendelssohn's violin concerto. The gentleman possesses a good tone and excellent execution; more than one hearing, however, is necessary before pronouncing a decided opinion as to his rank as an artist. A very good performance (considering its enormous difficulty) of Brahms's new symphony in C minor was the other principal feature of the programme, which also included Beethoven's third *Leonora* overture, Spohr's overture to *Der Alchymist*, and vocal music by Mdlle. Thekla Friedländer and Mr. Shakespeare.

The ninth trial of new compositions by the Musical Artists' Society took place at the Royal Academy of Music, Hanover Square, last Saturday evening. The instrumental works brought to a hearing were a piano trio by Mr. C. Gardner, a piano quintett by Signor E. Fiori, string quartetts by Messrs. G. F. Gear and Lea Summers, and a prelude and fugue for piano by Mr. C. E. Read; while vocal music was given from the pens of Miss O. Prescott, and Messrs. MacDermott, C. C. Gilbert, E. Faning, C. E. Stephens, and A. S. Cooper.

The Leeds Musical Festival is now definitely fixed to be held in the Leeds Town Hall on September 19, 20, 21, and 22 next. The patronage of Her Majesty the Queen has been graciously given to the event; and Sir Michael Costa has accepted the conductorship. A committee, with the Mayor of Leeds as chairman, has been in operation for some months, and already the engagement of several most eminent vocalists has been concluded. The chorus, which at the Festival in 1874 was a notable feature, will on this occasion be of great excellence—every choralist having been individually tested both for voice and reading ability, and only those singers have been selected who were able to pass a high standard. Mr. Broughton, the chorus-master, has commenced the rehearsals, and has expressed great gratification with the fine tone of his choral body. Dr. Spark has been appointed organist. The new works include an oratorio (*Joseph*) by Dr. Macfarren, and a secular cantata (*The Fire King*) by Mr. Walter Austin, a native of Leeds. The programme is not yet completed, but the committee have decided to produce, *inter alia*, Mendelssohn's *Elijah*, Handel's *Solomon*, Mozart's *Requiem*, and a work of Bach's.

The second concert of the Bach Choir takes place on Wednesday evening next at St. James's Hall, when Bach's great Church-Cantata "Ein feste Burg;" Handel's Coronation Anthem, "The King shall rejoice;" and Gade's Cantata *Comala*, will form the chief items of the programme. The Cantatas by Bach and Gade will both be produced on this occasion for the first time in London.

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LITERATURE.

Church and State; their Relations Historically Developed. By Heinrich Geffcken. Translated and Edited with the Author's Assistance by Edward Fairfax Taylor. In Two Volumes. (London: Longmans & Co., 1877.)

Though the intense interest excited by the Vatican Council and the events that followed upon the promulgation of the dogma of Papal Infallibility has almost died away, the publication of an English edition of this work—appearing, as it does, on the eve of changes which the natural course of events can hardly fail very shortly to bring about in the relations of the Roman *Curia* to the different States of Europe, and in prospect of a struggle which many hold to be not far distant in this country—cannot be looked upon as inopportune.

Prof. Geffcken's volumes are designed as a handbook of the principal cases that serve to illustrate, from the earliest times, the relations of Church and State—to quote his own language, as "a historical guide-book for the problems of the present day." In the opening chapters he enters upon a discussion of the general conditions under which any connexion between ecclesiastical and civil organisations is desirable or possible. His point of view is that of a learned, candid, and moderate member of the Evangelical party in Germany. "Morality," he holds, "always in its ultimate resort rests upon religious belief," and "the union of the religious community and the State, in whatever form it may be realised, is unquestionably a great source of national strength, provided it is based on genuine conviction;" but "to make the two identical must inevitably lead to a rigidity which conflicts more and more with the law of development." On the other hand, "the State can never dispense with religion for the moral education of its subjects, since there is no true morality without religion;" consequently, "a purely negative relation between Church and State, such as would completely isolate the latter from religion, would, if such were possible, be disastrous to the nation." He thus arrives at the conclusion that Church and State "constitute kindred, and yet divergent, spheres of action, whose functions neither entirely coincide nor divide; that in certain respects they unite, while in others they deviate; so that, in the latter case, each of the two powers has to pursue its own course independently; while, for the former, there is need of organised co-operation." This, however, he considers, cannot be attained by "any abstract formula; the mode of regulating these relations must be guided by *the peculiar circumstances of the country or the people.*" "The State, in its dealings with religious bodies, is bound to consider their internal organisation, their worship, and their discipline. . . . It makes a great difference whether she has to deal with independent societies, democratically constituted, or with the Catholic Church, which recognises a foreign potentate as her absolute head." The State which "persists in applying the compulsion of the civil law to spiritual relations paralyses that legitimate and original strength of the Church which consists in spontaneity and freedom in the execution of her task." The Church "which forgets her fundamental law of liberty, and either arrogates to herself the compulsory powers of the State, or invokes the secular arm to exercise this compulsion, must inevitably miss her true office."

Most readers, we imagine, will feel that they would gladly have exchanged these and similar well-sounding assumptions or platitudes with which Prof. Geffcken ushers in his History for some more definite conclusions, at the end of the work, to which the facts which it contains could have been made directly contributory. As it is, this portion of the task is left, for the most part, to the reader himself. Of any attempt at patient induction or application of specific experiences to the establishment of some general result there is scarcely a trace; or wherever such an endeavour is made, it is couched in terms too vague and oracular to be of any real value. Let us note, for example, how the writer meets and endeavours to repel the imputation, recently so rife in Ultramontane organs, of the democratic tendencies of Protestant thought. It is in his estimate (certainly a very complacent estimate) of the German Reformation that he turns aside for a moment to glance at this objection; "the true Christian," he there observes (meaning a Christian of the Lutheran type), "will exercise his free judgment, not merely in the province of religion, but everywhere and on all subjects alike;" at the same time, "this propensity of Protestantism," he hastens to assure us, "has nothing in common with democratic sovereignty or revolution." And why? "Because the liberty of the Gospel binds mankind to the laws of God."

The first volume, commencing with a view of the primitive worship of India, brings us down to the Concordat of Fontainebleau in the year 1813. In the statement of the historical evidence Prof. Geffcken exhibits, for the most part, a studious impartiality that is deserving of high praise, and it is rarely that his own sympathies lead him to exaggerate or to seek to impair the force of any well-ascertained data. At the same time his point of view is sufficiently discernible. The summary manner in which, for instance, he rejects the theory of St. Peter's residence at Rome, at any period or under any circumstances, will probably not commend itself to those who have studied all that may be said in favour of an opposite conclusion. When we consider again what Thuringia was in the days of St. Boniface (the translator may, perhaps, share the *onus* of the statement that "Gregory II. in 713 sent the English *friar*"), the great missionary's subserviency to Rome seems somewhat oddly described as "having interrupted the independent development of the German Church." Nor is it historically correct to depict Luther as overpowering all opposition by the sheer force of truth and of his own transcendent genius, and to leave unnoticed those other Reformers, such as John Wessel, Reuchlin, and Erasmus, who in a great measure prepared and opened up the way. The assertion that, previously to the Reformation in England, "persecution had never succeeded in extinguishing the Wicliffites," contravenes the most authoritative research on this subject.

In the second volume the writer's individual bias is still more perceptible, and his treatment of the Old Catholic question strikes us as wanting in impartiality and breadth of view. A German authority, remembering what the great meetings at Munich, at Constance, and at Cologne, really were, should, we think, have hesitated to adopt the shallow criticism of the *Times* in describing the whole movement as "a dispute in the study;" while an intelligent Lutheran might have been supposed superior to the weakness of following in the wake of the *Pall Mall Gazette*, which talked of a "microscopic spiritual movement," and of asserting that the published statistics of Old Catholicism "prove the impotence of the whole movement." The influence of the writer's prejudices is apparent when we contrast the spirit of these criticisms with the plea urged on behalf of another movement—one still less successful, but which has had the advantage of enlisting his sympathies, that of the Evangelical Church Union at Wittemberg—where he can remind us that it would be unfair "to disregard what useful results this assembly, as well as its successors, has achieved for the reawakening of religious life." As for his objection to the "arbitrary" character of the standpoint proposed by Old Catholicism—that of the Church up to the Eighth Oecumenical Council—there are not a few well-informed theologians to whom this standpoint appears quite as defensible and as little arbitrary as that of the supposed canon of the Primitive Church, of the Council of Nicaea, or even of the Augsburg Confession.

If, however, Prof. Geffcken has small sympathy for Old Catholicism, his condemnation of the *Protestanten-Verein* and the Church of Baden is still more distinctly pronounced. He censures, with vigour and with justice, that advanced section of this party who, under the guise of liberalism, find shelter for a thinly-veiled scepticism—"who conceal under a cloud of words their denial of the miracles, who argue to-day against the Divinity of Christ, and to-morrow go through acts of Church worship whose sole meaning rests on the presumption of that article of faith." His description (at page 394) of the sinister influences of this peculiar development of the relations of Church and State on the life and social morality of the laity is deserving of serious attention.

It illustrates the difficulty of subjecting

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these relations to the test of any abstract theory that, in whatever direction we turn, the course of equity or expediency seems nearly always, by Professor Geffcken's own showing, at variance with the logical conclusion. Thus, when criticising the policy of the Prussian and Bavarian Governments after the proclamation of the dogma of Papal Infallibility, he has no hesitation in asserting that "the only logical position," that of recognising the Old Catholics as representatives of the true Church, and regarding the Infallibilists as schismatics, would also be "certainly a false one." The Government, he says—

"were bound either to have said that the opponents of Infallibility constituted the Catholic Church, with which the State had contracted, and were entitled, therefore, to all the rights she had hitherto enjoyed; or else—as was the only logical alternative—that they recognised the new dogma as emanating from resolutions of the legitimate organ of the Catholic Church, but perceived in it such a change in the relations of that Church with the State that the latter was compelled to submit those relations to a revision."

On the other hand, he vehemently condemns the equal measure dealt out by the Falk Laws, regarding it as "utterly mistaken and unjust to issue such stringent laws against the Catholic and Evangelical Churches alike, whose relations towards the State are so widely different." The liberation of the Evangelical Church would, he considers, be "the first and most effectual weapon against Ultramontanism," whereas it has been saddled with a constitution which makes it "the creature of the State." Prince Bismarck, with all his merits, shows, "as did Napoleon I., how difficult it is for autocratic natures to realise the strength of purely spiritual forces." The May Laws

"are, in fact, a relapse into that false Josephinism which aimed at subduing, by State instruments, a dominion whose essential characteristic it is to withdraw itself from the compass of State power. If an enlightened absolutism shipwrecked in this attempt as utterly as did the Convention in its brutal policy of suppression, how can it be hoped that a similar experiment shall succeed in these days of universal suffrage, of liberty of the press, and freedom of association?"

The results attained under less coercive systems appear to him scarcely more satisfactory. In America, where legislation on the subject is certainly logical enough, he notes with alarm the rapid increase of Roman Catholicism, and the indefatigable and successful machinations of its clergy to gain the ascendancy in the management of the public schools, and can find an antidote only in denominational education. In regard to England, he quotes, with apparent approval, Sir William Harcourt's observations on the folly of "persuading men who are as good citizens as ourselves that their religion calls upon them to be bad subjects," and his estimate of such tactics as "all *very good logic*, and unanswerable casuistry, but very bad politics." In Belgium, where the Liberals find their own weapon of religious freedom turned against them, he holds that we have proof that "in a country so purely Catholic, the separation of Church and State, in the sense that the former is wholly emancipated from civil sovereignty, leads infallibly to the domination of the State by the Church."

In fine, these volumes, while presenting us with a valuable, and often masterly, compendium of facts, contribute but little towards the establishment of a theory of civil or ecclesiastical politics which, while securing to both Church and State a rightful independence, should render their joint action practicable and harmonious. The legislator and the Churchman, it would seem, must still be content to meet each question as it arises, and pronounce upon it on its own merits—the former relying, in the contest against bigotry and superstition, on the growing intelligence of the masses; the latter, when confronted by the cold indifferentism of Governments, on the ineradicable instincts of humanity.

J. Bass Mullinger.

The Roman Poets of the Augustan Age: Virgil. By W. Y. Sellar, Professor of Humanity in the University of Edinburgh. (Oxford: Clarendon Press, 1877.)

Prof. Sellar here continues his earlier work on the poets of the Republic, published in 1863, and now out of print. A third volume is to treat of Horace and the Elegiac poets.

As might be expected from the author's former work, the critical standpoint is *a priori* somewhat unfavourable to Virgil as compared with Lucretius. Lucretius is never absent from Prof. Sellar's thoughts, and we suspect that he considers him the really greater poet of the two. No thorough-going Virgil-lover will ever be likely to admit this, and there will be many who resent any judgment based on such a comparison as an injury. It is no doubt natural to compare the *Georgics* with the *Nature of Things*; and Prof. Sellar will be read with pleasure by those who balance poets against each other and estimate them in this way. Thus, the chapter on the Lucretian idea of Nature in the *Georgics* is suggestive and will be to many, as it was to ourselves, new; and much of the criticism in this part of the work will be useful to those to whom Lucretius is known as imperfectly as so difficult a poem always must be. But whether the *Georgics* really receive any very great illumination from such a contrast appears to us at least problematical. It has always seemed to us wonderful how *little* the two poems have in common. Even where Virgil appears to have copied Lucretius, he is not like him; nay, though he must have been familiar with his great predecessor's work, he is radically opposed to him in almost every quality of his poetry. If Prof. Sellar should object that he aims at contrast, not at comparison, we should feel inclined to reply that in that case this part of the discussion is somewhat unduly long. So much *ex parte Vergili*; on the other hand, is it not an exaggeration of the merits of the *Georgics* to call it the only readable didactic poem? True, by the side of Nicander's *Theriaca* and *Alexipharmaca* it is impossible to overstate its excellence; but even the Romans had a not unworthy rival in Gratius, the author of a most pleasing poem on hunting; and in modern times it would be at least possible to mention didactic poems which, though inferior to the *Georgics* in its finest part, the episodes, might fairly claim to equal it in general interest. Again, if Merivale's view that Virgil's aim was to glorify labour—a view accepted by Conington and expanded by Prof. Sellar—is right, must it not be allowed to be most successfully concealed? And would this have been much stimulus to agriculture in the ease-loving era of Augustus?

It is, perhaps, unfair to single out one portion of the varied contents of these essays. The chapters on the Life of Virgil and the sources of our knowledge of it are very interesting, if for no other reason than that they lay before the reader all the available details of the subject. Interesting, too, is the chapter on Virgil's place in Roman literature, giving as it does a *résumé* of the various estimates which have been formed of his genius at different times. The Eclogues are well discussed, better, we think, that they are treated with conciseness. But we cannot deny a certain feeling of disappointment in the more purely aesthetic chapters: they are laborious, and suggest, it is true, many points of view, but there is too little that can be called striking or penetrative, and some parts might with advantage be curtailed, if not omitted. It is also to be regretted that a work in many ways excellent should not be self-complete. It would be well to include in a new edition an account of the pseudo-Virgilian poems, the *Ciris*, *Culex*, *Moretum*, *Copa*, and *Catalecta*.

R. Ellis.

Essays and Reviews. By the late H. H. Lancaster. With a Prefatory Notice by the Rev. B. Jowett, Master of Balliol. (Edinburgh: Edmonston & Douglas. 1876.)

The next most pleasant thing, in proper season, to good talk about good books is the reading of criticisms which are fresh, honest, and good-tempered, like the *Essays and Reviews* of the late Mr. Lancaster. Even where one disagrees with his judgments, it is impossible not to feel compelled to set one's own ideas in order, and to give some account of the faith that is in one. Mr. Lancaster looked at things and people with very frank and clear eyes; he possessed that gift of real enjoyment of all good things which is much less common nowadays, than the philosophy of enjoyment; and he wrote with a perfect simplicity and absence of affectation. In the reviews of Mr. Burton's and of other works on Scottish history, with which this collection opens, he speaks of his country and of its past without the absurd enthusiasm of some Caledonians, and equally without the cynicism into which the eternal praise of whiskey, of the Cameronians, Sir William Wallace, Dr. Chalmers, and other northern heroes and institutions are only too apt to drive the weary Scot. Perhaps the great merit of Scotland has lain rather in a readiness to fight before giving up her own way than in any peculiar excellence of that way itself. Mr. Lancaster recognises this in some pages on the War of Independence, and he shows the same justice in his criticism of Lord Macaulay's northern critics. People have got into a way of speaking of

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Macaulay's "exaggerations" till they think it as unnecessary as any diplomatist of the moment to bring forward instances of these "exaggerations." Perhaps it was Mr. Lancaster's failing, as a writer on history—though a similar tendency is more valuable in other portions of his work—to be inclined to suspect all prehistoric researches into the affairs of Scotland of being humbug. The remarks, in his first essay, on the question of the supremacy claimed by Edward I., and on the early grounds for the claim, seem rather casual and careless to people who are used to hear the Commendation of 924 spoken of as a great event. "Nothing but raids of this sort can be got from the Saxon times," says Mr. Lancaster, writing of some theory of Lingard's, and one cannot but feel almost frightened at such an airy way of treating the great Commendation. When Mr. Lancaster agrees by implication with Hume in speaking of "the honest English of the *Winchester Chronicle*" as "the bombastic and inaccurate style of monkish historians," it is time for a reviewer who loves peace and quiet to withdraw. It may be noticed that if Wotton said, as Mr. Lancaster quotes him, that "an ambassador is a man sent abroad to lie for the benefit of his sovereign," he made a remark less witty than the usually adopted version of the saying. With the exception of the very first pages of the first essay on Mr. Burton's book, and of such an occasional misprint as that of 1661 for 1641 (p. 71), we do not know where so fair and rational an account of the great forces in Scottish history is to be found as in Mr. Lancaster's *Essays*. Episcopalian and Presbyterian, Kings, Commons, and nobility, are spoken of without prejudice, for it does not need prejudice to make an historian judge the Scottish *noblesse* rather severely.

Passing from Mr. Lancaster's historical to his more purely literary work, nothing is more noticeable than his detestation of "new moralities." He cannot away with excuses and palliations of conduct that infringes the plainest laws of right and wrong.

"There is nothing praiseworthy in that affected amiability which persists in devising excuses for what is inexcusable, which shrinks from an expression of honest indignation. It has its origin in mere cowardice, in a reluctance to look at things as they really are. In every-day life nothing is more irritating or more tiresome; and it is too bad that the same folly should be imported into history."

In his freedom from this folly Mr. Lancaster found part of the charm of Macaulay, and compares his manner with that of Mr. Carlyle. "When Frederic William deserts his allies in a peculiarly blackguard manner, he is described as 'advancing in circuits spirally, with his own reasonable private aim sun-clear to him all the time.'" Again: "We verily believe that had Mr. Carlyle written the history of India, he would have made out that for a British soldier to be guilty of the crime which deceived Omichund was merely 'to advance spirally,'" and so on. "Macaulay does not excuse the massacre of Glencoe on the ground which would certainly have been occupied by the author of the *Latter-day Pamphlets*, that the Macdonalds were a pack of unruly thieves." The whole passage, and the review of *Frederic the Great*, may make people ask themselves whether the cynical public morality of the hour might not strengthen its position, if it chose, with maxims from the philosopher of Chelsea. Public men need not be Fredericks, but they can "advance spirally" enough for all that, and claim the blessings which, as Mr. Carlyle shows, are often conferred on adepts in that branch of athletics.

Without touching on a very appreciative notice of Mr. Ruskin, which of course lags behind the later theories of that agile philosopher, it is necessary to call attention to the review of George Eliot's novels. The review was written when *Felix Holt* had just been "received with universal paeans of delight." *Felix Holt* did not deserve paeans, its faults were notable and of the essence of the work, and Mr. Lancaster had the courage to say so. His review was not all fault-finding. He gave George Eliot the praise which Scott bestowed on Richardson, that "in his survey of the heart he left neither head, bay, nor inlet behind him till he had traced all its soundings, and laid it down in his chart, with all its minute sinuosities, its depths, and shallows." He added that George Eliot pushed forward into seas unsailed by Richardson, but he did by no means approve of her moral discoveries in these "straits full of wonder and peril." He praised her "wide sympathies, her large charity," "the varied power of her style;" but he thought, as we think, that Mrs. Poyser "is hard and wanting in mobility beside Mause Headrigg or Jenny Dennison." That opinion may be the result of long acquaintance and national prejudice. Again, he did not think that her chosen subjects contained, as George Eliot seems to believe, the elements of true tragedy.

"It would be idle to say that any such height is reached in *Adam Bede*, and even less in any of the other tales. The vexations resulting from a large family and a small income; the evil habit of drinking—especially in women—the disagreeableness to a lady of birth and culture in being found out in guilty relation with the family solicitor; the sudden passion of a girl for her cousin's lover, and her subsequent death by drowning; even the blight thrown over a life by the loss of the loved, or the waking of a high-minded woman from a golden dream of love to find herself married to a traitor—none of these are necessarily themes of tragedy."

These are positions which the admirers of George Eliot may attack in their own minds, as they read Mr. Lancaster's review. There are believers who are fortified by studying the assaults of heretics, and there are devotees who are only bewildered, shaken, and irritated by criticism adverse to their creeds. Ladies of this latter class need not follow Mr. Lancaster into his reasons for thinking that the tendency of George Eliot's novels is not exactly "improving." Devotees of sturdier faith will find the disquisition full of interest. For ourselves, we eagerly welcome one protest against that unredeemed snob Mr. Stephen Guest, "a large-headed, long-limbed young man, with a diamond ring and attar of roses," that poisons the pure air about the Floss. But one might write for ever, with pleasure, on Mr. Lancaster's criticisms of George Eliot. The qualities of that great writer are inexhaustible in the points which they present for discussion, and she has sensibly added to the enjoyment of existence by giving so many grounds for a free fight in friendly conversation.

The arrangement of the *Essays and Reviews* keeps the finest thing for the last—the article on Thackeray which Dr. John Brown and Mr. Lancaster contributed to the *North British Review*. It is, we think, the very best and in every way most adequate account of Thackeray as a man and a writer that has been given to the public. It is impossible to read without emotion the closing passage of the paper, in which, as in many other parts of his work, one seems to hear the very sound of the author's speech, and to stand, in contemplation of his death, and of the death about which he wrote, on the verge of the sea that "moans round with many voices." A. Lang.

The Unknown Eros, and other Odes. Odes I.–XXXI. (London: George Bell & Sons, 1877.)

Many persons who differ essentially from the writer of these Odes in their political convictions, their religious faith, and their reading of the facts of contemporary history, will yet thank him for a sincere utterance of honourable feeling, and for a gift of fine poetry. He is of the minority, and a minority which must endure defeat. The writer is feudal and Catholic; in England of the present day he sees a great nation in her agony,

"Her ancient beauty marr'd,
And, in her cold and aimless roving sight,
Horror of light;
Sole vigour left in her last lethargy,
Save when, at bidding of some dreadful breath,
The rising death
Rolls up with force;
And then the furiously gibbering corse
Shakes, panglessly convulsed, and sightless stares."

The Reform Bill of 1832 handed over the government of our country to the "sordid trader;" that of 1867, "the year of the great crime," handed it over to the "vain mechanic;" the poet had been compelled to silence by that disastrous year; and now, when Niagara has been shot, and the bark still rides the stream, he has only to repeat the doleful prophecy, "Wait a little longer, and your destruction will come upon you." One feels the evil that is near—forgets that which is remote; and there has in every age been enough and more than enough of grossness, of folly, and of crime to exile into a chosen seclusion tender, virginal souls. Instead of acting the "acorn-munchers," and rending the singer who has cast before us these pearls of song, we gather them and cherish them as relics of a Queen discrowned. Very exquisitely the poet describes his moment and motive of inspiration; his chants are those of "a lowly thrush's throat, at latest eve:"—

"'Mid the loud concert harsh
Of this fog-folded marsh,
To me, else dumb,
Uranian Clearness, come!
Give me to breathe in peace and in surprise
The light-thrill'd ether of your rarest skies.
Till inmost absolution start
The welling in the grateful eyes
The heaving in the heart.'

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Nor must it be supposed that the spirit of the writer is merely tender and sensitive: it possesses courage also; not, indeed, the robust strength of those who can subdue to noble purpose the gross stuff of life, but the gallantry and fortitude of one who, having selected what is pure and high, will fight to retain it, or will suffer on its behalf. The strength is possessed, restrained, conscious, selected strength, and swayed as the reason directs; it is never that strength which possesses rather than is possessed, the prophetic strength which hurries its subject as in a chariot of fire, he knows not whither.

Several of the Odes are meditations on the love of man and woman. In presence of womanhood the poet becomes almost a mystic; there is with him for ever an inner shrine beyond the innermost; the *penetralia* which he explores refuse to know an ending. The veil between the sexes he lifts with tender awe, with a glad delaying, almost with a reluctant remorse; at the last he remains in presence of a cherished mystery. What is sensuous is not absent, but it has become fused in the molten treasures of the spirit, from which all dross has been removed by the refiner. It must be said that this mysticism founded upon the attraction of sex is too widely diffused a presence in the writer's feeling towards woman, so that it is not without a subtly enervating effect such as the penetrating odour of certain flowers seems to possess. There are hardy relations between man and woman into which this element enters little or not at all, and a thousand common interests our feelings concerning which become infected with self-consciousness and sentimental fatuity if the question of *he* or *she* takes precedence of the simple fact of manhood comprising equally both sexes. "The Contract," which tells of the "virgin spousals blissful beyond flight of modern thought" between the first Man and Woman,

> "Twice thirty centuries and more ago,
> All in a heavenly Abyssinian vale,"

is a poem full of infinite refinements and spiritual-sensuous subtleties. Notwithstanding its idea that the most perfect union is attained through a capacity for denial and self-restraint, it is not free from an excess of languishment. The writer seems never to have conceived that noblest union of man and woman which arises from the common pursuit of high, impersonal ends. This it is which is hardy and enduring, and over which time possesses no power; and this must more and more replace as a worthier ideal of the service of man to woman, and of woman to man, the mediaeval ideal of woman-worship, with its be-all and end-all in homage, adoration, and the bliss of attainment—an ideal which was for ever trembling and toppling on the edge of a footless and evil precipice of the Venusberg.

Two graceful poems which close the volume, and stand apart from the Odes, are written in that metre which Mr. George Brimley unfairly described in his review of *The Angel in the House* as reading like a bit of Hudibras slightly altered. The Odes are without stanza or division of parts. The style throughout is a peculiarly distilled or clarified style, tending at times towards *préciosité*. The writer, if it were possible, would bake finer bread than is made with flour. It is unfortunate that one who is less exquisite than the lap-dogs of Chaucer's Prioress cannot live entirely or chiefly on this "wastel-bread." Every syllable has been duly poised, and there is a sweet retarding movement in the lines which invites the reader to set down in his consciousness the weight of syllables to the least and lightest. A delight is manifest throughout in the perfection of verbal expression for its own sake; but the perfection attained is less large and powerful than it is exquisite and refined; one begins at last to crave for some line alive with teeming imagery like those so frequent in Shakspere's later plays, for some difficult harmony like those which Milton knew so well how to put to use, or even for some rough-edged line to break the monotony of delicate sweetness. While the stream of song ordinarily flows on with a calm lucidity, a hasty reader might call certain passages obscure; any supposed obscurity, however, will be found to arise from no vagueness or dulness of conception. The style is full of reserve, and the reader must draw out now and again subtle implications in the words, or else he cannot proceed with confidence. The following is selected as the only poem which is so short that it can be presented in its entirety:—

"MAGNA EST VERITAS.

> "Here, in this little Bay,
> Full of tumultuous life and great repose,
> Where, twice a day,
> The purposeless, glad ocean comes and goes,
> Under high cliffs and far from the huge town,
> I sit me down.
> For want of me the world's course will not fail:
> When all its work is done, the lie shall rot;
> The truth is great, and shall prevail,
> When none cares whether it prevail or not."

It is a matter of no small congratulation that a writer long silent should once more (in George Herbert's words) "smell the dew and rain and relish versing."

Edward Dowden.

Voltaire et la société française au XVIII. siècle. Voltaire, son retour et sa mort. Par Gustave Desnoiresterres. (Paris: Didier et Cie., 1876.)

The last, the eighth, volume of M. Desnoiresterres' work on "Voltaire and French Society in the Eighteenth Century" deals in chief with the incidents of Voltaire's return to Paris, and his death. M. Desnoiresterres has completed his task with unflagging spirit, zeal and care. The present part is in all respects equal to those preceding, which have already been reviewed in these pages.

Voltaire returned to Paris on February 10, 1778, and his death took place there on the following May 30. Ferney had always been to him but a place of exile to be eagerly abandoned at the first favourable opportunity. This opportunity seemed to offer itself on the accession of Louis XVI. There had, indeed, never been any formal order of exclusion; his banishment from the capital was understood, not commanded. "J'ai toujours," he himself says, "conservé ma charge, avec le droit d'en faire les fonctions. Si je demandais permission, ce serait faire croire que je ne l'ai pas." But he very well knew that any attempt to discharge the duties of his post, as Gentleman of the Chamber, or to present himself at Court, would have been visited with signal disgrace. Even a visit to Paris was, during the reign of Louis XV., a venture too big with unknown consequences to be lightly hazarded. The death of Louis XV. did not materially alter the situation. His successor viewed Voltaire with no favour; Marie Antoinette, indeed, was dazzled by the brilliant reputation of the author, and, had she been left to follow her own inclination, would have readily received him. She was, however, overruled; Voltaire looked in vain for any sign of royal encouragement or favour. When he left Ferney he did so at his own risk, trusting something perhaps to the kindly disposition of the Queen, but most of all in the immunity due to the grey hairs of an old man who had probably, as he himself puts it, but six weeks to live. His days were, indeed, numbered. Had he remained in the quiet seclusion of Ferney, free to live and work as and when he liked, his admirable constitution might have held out another ten years. But Paris, that centre of all living intelligence, that hotbed of intellectual excitement and activity, the Paris which he had for twenty-eight long years so ardently desired, was destined only to see his death. From the first, Tronchin, the celebrated Genevese doctor, had foreseen the consequences, and had protested, with his customary frankness, against the selfishness of those who, blinded by their own interests, would not see that the fevered life of the capital turned the blood of the old man to poison, and that his brilliant display of force and genius must cost him his life. "M. de Voltaire," he said, "vit depuis qu'il est à Paris sur le capital de ses forces, et tous ses vrais amis doivent souhaiter qu'il n'y vive que de sa rente." To Voltaire himself he spoke with equal freedom: "On ne transplante point un arbre de quatre-vingt quatre ans, à moins qu'on ne veuille le faire périr."

Early in February, five days after Voltaire's arrival, Tronchin, describing the passionate enthusiasm with which he had been received, and the incessant demands made upon his nervous energy, added "Si y résiste il faut que son corps soit d'acier." All Paris flocked to the Hôtel of the Marquis de Villette, on the Quai des Théatins, where Voltaire had taken up his abode; all that was most distinguished in Paris, either by birth, by position, or by personal merit, he himself received. The last three months of his life passed in the reception of an ovation and in the enjoyment of a triumph all but complete. The Court, it is true, formally withheld its countenance, but the favourite of the Queen, the Comtesse Jules de Polignac, came in person to pay her ready homage, and the Comte d'Artois openly manifested his sympathy and admiration. The attitude of the King was determined by that of the clergy by whom he was encompassed. They had regarded the arrival of Voltaire with terror and indignation. The frantic delight, the adoration with which he had been welcomed, not only by his personal friends and party, but by the very populace of the city, who hailed in him the humane avenger

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and protector of the Calas and the Sirven, carried their exasperation to its utmost heights. At first they ransacked the police registers, hoping to find some old order which might be put in force against him; failing in this, and finding the King unprepared to take any fresh or active measures, it was decided that Voltaire should be "converted."

On February 20, just ten days after his arrival, a certain Abbé Gaultier began the attack, in which he was afterwards aided by his superior, the Curé of St. Sulpice, and directed by the Archbishop himself. Voltaire in this situation showed a courage and dignity which, taking into consideration his defects of character, his great age, and his grievous bodily infirmities, could hardly have been expected of him. In the intrigues of which he was the object, and in the resistance which he offered to them, there is much which might seem at first sight futile, ignoble, or at most indifferent. Outward conformity commends itself in the main, not only to the religious, but to all those thoughtful persons whose ideal conception of the State includes the consolidation of the spiritual as well as of the material forces which go to the making of human life. But if we once realise the terrible pressure of ecclesiastical tyranny in a country where it has been permitted to make a tool of civil institutions, we see that in France then, even more than in France now, such a struggle has its heroic aspect. Then, as now, the great question had to be fought on small issues, and the tyranny of the priest, if kept at bay during life, triumphed at the edge of the grave. We have seen within the last twelvemonth the imposition at Lyons of the scandalous law, only now reversed, which divided her citizens into two classes, and, separating the families practising the forms of religion recognised by the State from the remainder, denied to that remainder equal rights of burial. We have heard this law defended by a member of the last French Cabinet. But, in 1778, religion in France was armed to the teeth; the clergy were formidable partisans; there was but one lawful creed; and the position of a Protestant was even worse than that of a freethinker. If his wife were not to be counted as his mistress, if his children were not to be reckoned bastards, if his body were not to be cast to the dogs, some measure of outward observance of the practices of a Church which he abhorred was absolutely necessary. Unjustifiable demands, backed by overwhelming force, had to be answered by subterfuge. Compliance in some shape was enforced by an imperious necessity from which there was no escape.

Voltaire regarded with a natural horror the prospect of being "jeté à la voirie," and in order to escape this fate, and to save his family from the disgrace and distress which it must bring upon them, he was ready to yield something. On February 28 he had written, for the satisfaction of his faithful secretary Wagnière, a simple confession of faith: "Je meurs en adorant Dieu, en aimant mes amis, en ne haïssant pas mes ennemis, et en détestant la superstition;" and if we recall the general tenor of his long life we cannot fail to acknowledge that this sentence probably sums up with perfect truth his constant inmost motives and convictions. He was, however, ready "par décorum" to enlarge somewhat: he was ready to write for the Abbé Gaultier, "Je meurs dans la religion Catholique où je suis né, espérant de la miséricorde divine qu'elle daignera pardonner toutes mes fautes, et que si j'avois jamais scandalisé l'église, j'en demande pardon à Dieu et à elle." Further than this he would not go. In sight of the terrors of death, weakened by sickness, dreading with morbid horror the insults which he foresaw awaiting his dead body, he still held firm. In vain reiterated attempts were made to drag from him the expression of a faith and belief in certain dogmas which he did not feel. He died entreating only, "Laissez-moi mourir en paix," and the clergy, repulsed and baffled, sought the satisfaction of their vengeance on his corpse.

The Curé of St. Sulpice refused flatly the rites of burial, and the nephews of Voltaire took counsel in despair of the Procureur-Général; but it was understood that Louis XVI. had said "qu'il fallait laisser faire les prêtres," and M. Amelot could not openly help them. It was, therefore, determined to try for a compromise, and the Curé of St. Sulpice was finally brought to consent that, if only he were not pressed for prayers or burial, he on his part would agree not to oppose the removal of the body to Ferney. At Ferney it was well known that an equally fanatical opposition would be found. One of the nephews, the Abbé Mignot, accordingly decided to convey the body with instant haste and secrecy to his Abbey of Scellières, in Champagne. There the burial was accomplished, only by the exercise of the greatest diligence and tact, for the prohibition of the Bishop of Troyes, who was hounded on by the Archbishop of Paris, arrived but just too late. When the Abbey was sold in 1790, the occasion was seized by the popular party to effect the translation of Voltaire's body to Paris, and on July 12 it was deposited with magnificent honours in the basilica of St. Geneviève. But this triumph was shortlived. The priesthood, whom the Revolution had for a moment banished and proscribed, returned intolerant as before. With the Restoration they gained the courage of their pretensions, and showed themselves ready to seize once more that temporal power of which the laws of '92 had deprived them. Ancient hates had been envenomed by persecution. The vengeance vowed against the defender of the Calas had been held in check; it was the more eager for satisfaction. With an odious secresy the tomb of the great "patriarch" was violated, his prophetic fears were fulfilled, his corpse was *jeté à la voirie*. Doubt has hitherto been expressed as to the actual perpetration of this hideous and indecent farce; but the evidence, which has been sifted and arranged by M. Desnoiresterres at the close of the present volume with admirable patience and skill, is conclusive at least on two points. The tomb was violated, and the body was not reinterred at Père Lachaise. Interrogated on this matter, the facility with which high Government officials had recourse to evasive answers, to equivocations both of deed and word, seemed to show that they were screening from the censure of public opinion men whom the law dared not pursue. The last pages of M. Desnoiresterres' book sum up the lesson of the whole work—in the last lines, as in every line which has gone before them, we read that not even Voltaire could challenge with impunity the superstition he detested.

E. F. S. Pattison.

NEW NOVELS.

Mignon. By Mrs. Forrester. In Three Volumes. (London: Hurst & Blackett, 1877.)

Camille's Tormentor. By the Author of "Rosa Noel." In Two Volumes. (London: R. Bentley & Son, 1877.)

Felicia's Dowry. By Maggie Symington. (London: James Clarke & Co., 1877.)

John Lexley's Troubles. By Charles W. Bardsley, M.A. In Three Volumes. (London: Chatto & Windus, 1877.)

The Farm on the Fjord: a Tale of Life in Norway. By Catharine Ray. (Edinburgh: W. P. Nimmo, 1877.)

Mignon is a very unequal book. The opening part of it brings to mind that tale of the Lady Flabella which Mrs. Wititterly found so soft, while the last half of the third volume is altogether better written in every sense. But, like more than one of its precursors from the same pen, the story was not worth writing at all, and, except from the purely mercantile point of view, might have been even left unwritten with advantage. It is, to begin with, mannish in tone throughout—a mannishness perfectly distinct from the peculiar savour which the sensation lady-novelists impart to their work, but not much more pleasing in effect when the writer is a woman. And, in the next place, no good purpose, artistic or ethical, is served by the delineation of a character such as the heroine—a hard, cold, selfish, shrewish girl, of great beauty, but entirely without mind, heart, or principle, and saved from abject social ruin, not by any glimmering of duty or purity, but from being too utterly egoistic to care for anyone save herself, and too much devoted to the advantages of wealth and position to risk them for any purpose. Married while a child to a man in every way her superior, but with the disadvantage of too much seniority, she is represented as repaying his tender affection and lavish generosity with a persistently brutal rudeness, ill-temper, and hardness which would disenchant the most uxorious husband in a week, and as encouraging with every circumstance of studied publicity the compromising attentions of a man whom she knows to intend her seduction, if he can compass it, though her own thorough indifference to him makes her secure of his failure. A subject like this, harped upon with persistent minuteness, is not redeemed, to our mind, by the moral reflections constantly introduced to assure us how shocking the author thinks the modern code of manners which can permit and condone demeanour of the sort. The effect is like that produced by having scandalous gossip freely spiced with lamentations over the sad story, and affected hopes that it may prove unfounded.

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Nothing but the very highest art would form the literary excuse for elaborating such a picture, and Mrs. Forrester's art is a long way from being noticeably high, though she is practised enough in putting a story together, all but the stops. There is not much in the other personages to redeem the unfavourable impression caused by the heroine. Her husband, intended as a specially fine character, is contemptibly weak and self-indulgent. The woman who is designed as a foil to Mignon, as possessing all those advantages of grace, temper, culture, and refinement which the young beauty lacks, is an Epicurean, but no more, and not a very powerfully drawn or probable one. In truth, the only part of the story that commends itself as well done is that which follows the catastrophe which disfigures Mignon's beauty. She is not represented as suddenly made good thereby, and the improvement which her accident does at last effect is moderately and conceivably worked out, so as not to shock probability. But there is nothing which rises to the art, we will not say of Hetty in *Adam Bede*, but even of another picture of a mere beautiful animal without soul, the Ruby Ruthven of Mrs. Riddell's *City and Suburb*.

Camille's Tormentor is a story of two people of furious tempers who have made a love-match, and then quarrelled so fiercely and persistently as to wreck one another's lives. At one stage in the process, the lady sues for a divorce from her husband, and owing to his non-appearance by counsel, and the false testimony of witnesses suborned by a man who desires to marry her, obtains a decree *nisi*. They meet again, in a clumsy melodramatic fashion, and come to an explanation, each finding that they had been misled; but of all the odd scruples that could suggest themselves to morbid people, certainly the oddest is that which the separated couple, especially the husband, take up, that they cannot live as man and wife after the sentence of the court, even though delivered under a misconception of the facts. This complicates matters, and in the end, despite the passionate attachment they entertain towards each other, the story is made to end, as the author thinks, unhappily; but less so than the perpetual strife in which two such unbridled tempers would engage if once reunited. One is reminded of Mrs. Naggleton's pregnant comment on Mr. Naggleton's remark as to the contrast presented to his domestic life by the peaceful slumber of the cat and dog together on the hearth: "Tie them together, my dear, and try what will come of that." The chief merit of the book is the vivid description of Lady Amy Langdon's tempestuous outbreaks. But that subject is not a happy one to have selected as the leading motive of a story, while the subordinate tale of prosperous true love is thin and uninteresting. One thing in the book, however, does excite a little curiosity. What in the world are *casa belli*?

Felicia's Dowry is a tale reprinted from the *feuilleton* of the *Christian World*, a Nonconformist weekly journal. As a rule, stories of the kind are sermons, set in a framework of incident and dialogue more or less dramatic, and bearing the same kind of resemblance to a mere worldly novel that a young lady who, being very plain, has taken to yet plainer dress and to district-visiting does to her pretty sister who robes herself for dissipation and conquest. But Miss Symington's novelette has just barely enough of the sermon to qualify it for insertion, and if all that there actually is were omitted, it would affect the bulk but little, and the flow not at all. There is scarcely even a moral discoverable, except the time-honoured one that it is best not to be in a hurry, but to think beforehand, at any rate at turning-points of life. For the heroine, with the most amiable and self-sacrificing intentions, contrives to bring the people she cares for most into considerable straits and to marry the wrong man, not getting rid of him for thirteen years, so as to be free for the right one, all through being too quick in her movements on a couple of occasions, and not leaving her address either time. The story is well-contrived and pleasant, but the author has not yet acquired command of style, and a little heaviness in movement is the result at intervals. But there is promise of better things to come with diligent practice.

John Lexley's Troubles labours under a very rare defect, that of having only too much matter in it. As a rule, novel-writers surpass goldbeaters in the art of hammering the merest atom of thought and plot into the regulation three volumes of leaves, but there is stuff enough in this story for three or four such, so that, like the first play of a clever but inexperienced writer, it drags from sheer superfluity. The canvas is too crowded, and both incidents and characters, separately well conceived, jostle one another all through the book. The scene is laid in North-West Lancashire, rarely shifting thence, and the plot is mainly new, and commendably ingenious. Several characters are sketched so well that the experienced reader must feel regret that more time and pains were not devoted to filling in and colouring two or three more elaborately, to the exclusion of the remainder. There are two shy, reserved men, father and son, the latter of whom gives his name to the story; a parish clerk turned local antiquary and genealogist; a scheming mother and daughter; a pushing, sordid rich man of the Bounderby type, the bully of the Baptist chapel where he is deacon; and some minor figures, all of which stand out in clear individual relief, denoting no little power of invention and observation, but they interfere with one another's development, and overload the novel, besides just failing to be good enough for permanent vitality. The book is therefore to be judged rather as an indication of capacity than as a finished product, and it certainly justifies high expectations of its successors to come. It breaks down chiefly, curiously enough, in matters where the author's University degree, set forth on his title-page, might have been thought a warrant for soundness. His name seems to be that of a gentleman who has lately written a book on English surnames (some of the talk of Isaac Curling, his genealogist, points in the same direction), but he makes curious blunders in English, French, and Latin, which are quite *ladylike*. In English, besides the now common barbarism "different to," he has a peculiar use of other prepositions, notably "of," which he uses when "by," "at," and "from" ought to be found; not to speak of two successive pages which show that he thinks that "prebendary" is a benefice, and "prebend" a clergyman, besides employing the word "antiquarian" as a noun instead of an adjective. In Latin, he speaks more than once of "a candelabra," and in French a boarding-house is three or four times mentioned as *Pension des Anglaise* (*sic*), while the Anglo-French word "chives," the bulbless onion, is spelt, and that with inverted commas, as "shives," evidently from a misconception as to its etymon, all which inspires a doubt as to the philological value of the work on surnames, if it be indeed his.

The Farm on the Fjord, a tale meant primarily for young people, and accordingly provided with an ornamental vignette fly-leaf for presentation, inevitably provokes by its title comparison with Harriet Martineau's *Feats on the Fiord*, to which, however, as one of the cleverest books of an exceptionally clever writer, it is by no means equal. But, judged on its own merits, it is a bright, pleasant, wholesome story, with plenty of local colour, and apparently from the pen of one who is familiar with Norway, not from books alone, but from personal knowledge and strong liking.

Richard F. Littledale.

BIBLICAL LITERATURE.

The Psalms, with Introductions and Critical Notes. By the Rev. H. C. Jennings, M.A., assisted in parts by the Rev. W. H. Lowe, M.A.; Books I. and II. Psalms i. to lxxii. (Macmillan.) Seemingly the first but really the last published part of a practical handbook by two young Cambridge students, whose academical honours are chronicled on the title-page. It was natural and right in welcoming them on the field of authorship to "be to their faults a little blind." But indulgence must have some limit. Even in the second part of this work there were traces of a personal dislike to the leading representative of modern Hebrew scholarship in Cambridge, Prof. Perowne. These have largely increased in the present volume, and can only be excused on the ground of an over-estimate of their attainments on the part of the authors, who appear, oddly enough, to think that reading the Talmud and learning Persian is a substitute for a critical study of Hebrew. In my first notice I hinted at the existence of this deficiency, and statements like those on the final *âh* of *lây'lâh* (p. 5) as perhaps representing the article, and on the supposed Greek derivation of *mâôg* (Ps. xxxv., 16), show that the same caution is still to some extent requisite (or, in the dialect of our authors, not "irrequisite"). I honestly believe that the authors are capable of much good work; they seem to be advancing towards a really critical "standpoint;" but, while they are still "hopping upon two boughs" (1 Kings xviii., 21), it is not for them to criticise a ripe but unassuming senior scholar like Prof. Perowne.

The Servant of Jehovah. A Commentary, Grammatical and Critical, upon Isaiah lii. 13—liii. 12. With Dissertations upon the Authorship, &c. By William Urwick, M.A., Tutor in Hebrew, New Coll., London. (Edinburgh: T. and T. Clark.) Mr. Urwick challenges attention on the ground of his special study of the second part of Isaiah, and he has certainly amassed much useful material. His book consists of several

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rather loosely-connected parts. The first relates to the authorship of Isa. xl.-lxvi. The theory attacked is that which maintains (1) that Isa. xl.-lxvi. constitutes a whole, and that these chapters were written in Babylonia near the close of the Exile. In opposition to this he enumerates four series of passages which, he thinks, go far towards proving that the real Isaiah was the author of these chapters. He has, it is true, endangered his argument by including a number of passages which, on the most natural interpretation, go directly against the authorship of Isaiah, and he quotes a good scholar—Mr. Driver—in support of an explanation of the perfects in II. Isaiah, which I venture to think no unbiassed Hebrew scholar could for a moment accept as grammatically possible. (*Cf.* a somewhat similar misuse of Dr. Land and Mr. Driver on p. 89.) But as against the theory or combination of theories referred to, I believe some of his quotations are conclusive. This is not the place to expound one's private hypothesis; I will therefore merely add that, in spite of his profession of completeness, Mr. Urwick ignores the most recent works relating to "Isaiah." Utter failures as they may conceivably be, Kuenen's *Religion of Israel*, and ("si parva licet") my own volume on Isaiah, had at least a claim to be consulted. From the latter, in particular, the author might have derived several corrections or additions. Instead of detailed criticism, it may be enough to refer to those pages of my work from which these corrections may be obtained—see *Book of Isaiah*, &c., pp. xxii.-xxiv., 151 (foot), 169, 192 (par. 4), 201 (especially), 208. Among earlier books Mr. Urwick seems, at first sight, not even to have read Ewald's *Die Propheten*; he at any rate omits it from his list of books, and gives a very meagre notice of the view of the "Servant" expounded in it. It is true he professes himself unable to understand this view, though it seems to some both clear and noble, and the only one which does justice to the seemingly conflicting data of passages like Isaiah xlii., 1-7; lii., 13-liii., 12. On the rest of the book I have nothing special to remark. The commentary is learned and fairly complete. The dissertation on the Servant of Yahveh lands us in the moderate orthodox view of Delitzsch and Oehler, that the phrase is used in various senses, one of which is the Lord Jesus Christ. The most objectionable part of the work is the section on the testimony of language to Isaiah's authorship of the latter chapters. There we find it gravely alleged that though "covenant of the people" (xlii., 6; xlix., 8, twice) does not occur in the acknowledged chapters of Isaiah, yet "covenant" does; and that though *mishpat* in the sense of "religion" is peculiar to the latter part, yet in its ordinary senses it occurs in the former; consequently Isaiah is the author of both parts!

Die Israelitischen Eigennamen nach ihrer Religionsgeschichtlichen Bedeutung. Ein Versuch von Dr. Eberhard Nestle. (Haarlem: Bohn.) This is a prize-essay "crowned" by a Dutch theological society with funds at its disposal for the promotion of critical theology. The author is a young theologian of Tübingen, already favourably known by his Syriac studies. There is much to be learned from his work by a well-prepared student. Facts abound; theories are propounded with due caution; but the facts are better than the theories. No one is more aware of the difficulties of the subject than the author, who himself reminds us that a deeper study of the monuments of the several allied Semitic nations must precede anything like an historical valuation of their proper names. Still a preliminary survey was desirable, and the point of view was of course to be the historical one common in the main to Ewald and Kuenen. The questions which the author keeps before him are two:—"What names of God were employed by the Israelites in the various periods of their history for the formation of their proper names?" and, "What information is given by the words indicating conception, which combine with the divine names to form proper names, as to the development of the idea of God among the Israelites?" The book does not lend itself to general criticism. Its literary merits are few; even inconsistencies are not avoided; but the frankness which allows these changes of view to stand is a more valuable quality than mere literary skill. On minute linguistic points the author's judgment is sound; not uniformly so, I think, in those requiring historical tact. There is a little too much polemic against Dr. Goldziher, in which the author appears not quite free from educational prejudice, and not to have adequately studied the principles of the young science of comparative mythology—a venial fault, no doubt. English readers will see with amusement the names of Miss Maria Wagner and the Rev. Alfred Jones used as foils to those of Gesenius and Ewald.

Mr. Fowle has published a courageous *Essay on the Right Rendering of αἰὼν and αἰώνιος regarded as exhibiting the Silence of the New Testament as to the Conditions of the Future Life.* (Simpkin and Marshall.) He would give "age" throughout for the former word (would not "dispensation" sometimes do better, as Mr. Fowle seems to suggest?); and "eternal"—*i.e.*, unchangeably enduring—for the latter; but admits that with "life" and similar words it includes the sense of spiritual. His collection of passages will be found useful by the student of the New Testament phraseology.

The Second Adam, the Seed of the Woman, &c. (Williams and Norgate), defends the well-worn thesis of Unitarianism, but without the learning and skill of the anonymous author's antagonist, Canon Liddon.

Mr. Sharpe's *Hebrew Grammar without Points* (Bagster) is one of those strange anachronisms which it is useless to criticise. If the author or publisher had only spent his money on an edition of Samuel or the Psalms without points for the use of those who had already learned the language by means of the points, how much better it would have been!

The *Theologisch Tijdschrift* for March contains another of those able and interesting discussions (this time by a country clergyman, Dr. Bruining) on the possibility of a purely ethical basis for religion, of which the Dutch theologians have lately given us so many. Goldziher's *Mythology among the Hebrews* is reviewed in part by Dr. J. C. Matthes, whose scholarly commentary on Job we have mentioned already. He agrees with the author that some of the old Hebrew names really conceal nature-myths. But peculiar difficulties arise from the loss or transmutation of the names of the old Hebrew deities. A strict criticism of the sources, and careful etymologising, are necessary to distinguish aright between the mythical and the purely national elements of the Hebrew legends. Goldziher is particularly defective under the head of criticism. Dr. Michelsen concludes his papers on Paulinism and Petrinism in the post-apostolic age.

Dr. Grätz's *Monatsschrift*, that invaluable repertory of Jewish lore, contains, in its February number, a paper on the age of the Septuagint version of Job, which is here referred, on external as well as internal grounds, to the first half of the first century A.D. The March number has a review of a work of some interest for New Testament critics—Güdemann's *Religionsgeschichtliche Studien* (Leipzig: Leiner), which seeks *inter alia* to show satirical allusions in the Talmud to the lost Logia of St. Matthew. The April number concludes an investigation of the date of the events which led to the Jewish embassy to Caligula, correcting some statements of Schürer and Hausrath.

Dr. Schürer's *Theologische Literaturzeitung*, which aims at becoming an international organ of criticism, contains *inter alia* a notice of the *Speaker's Commentary*, by Nestle (he recognises its excellence in geography and archaeology, which, however, scarcely counterbalances its weakness in criticism); of the second edition of Delitzsch on Job, by Wellhausen (an elaborate and valuable article, though the author seems unacquainted with the minor writings of Geiger); of Margoliouth's unsuccessful attempt to connect the Lord's Prayer with early Jewish prayers; and of C. Budde's very thorough investigation of the question of the unity of Job—which will retain its value even if the author's extremely conservative conclusion be rejected—by Kautzsch.

T. K. Cheyne.

NOTES AND NEWS.

A translation of M. de Laveleye's essay on *Protestantism and Catholicism* has, with gross intolerance, been confiscated in Bohemia. Our readers will recollect that Mr. Gladstone published a translation of this essay in English a year or two ago.

Mr. Edward Freeman's book on the *Ottoman Power* will be out very soon. Mr. Freeman has just left England for Corfu, and goes thence to Athens, returning home by Dalmatia.

Miss Amelia B. Edwards has in preparation a new and original work of Selections from the Poets (chiefly lyrical), compiled expressly for the Tauchnitz Series. The selections will fill two volumes—namely, one of the older and one of the modern school of English poetry, each complete in itself; and these will be followed by a volume of specimens of English prose.

A copy of Beaumont and Fletcher which formerly belonged to Charles Lamb has been bought for the British Museum. It has numerous notes by Lamb, and markings by himself and sister of passages to be extracted for his Specimens of Early English Dramatic Poets. Many notes by Coleridge are also in it; one runs:—"N.B. I shall not be long here, Charles! I gone, you will not mind my having spoiled a book in order to leave a relic. S.T.C., Octr. 1811."

The *Journal of Forestry and Estates Management* is the title of a new shilling monthly, which will appear on May 1, published by Messrs. J. and W. Rider, of Bartholomew Close, E.C. It will be devoted to the interests of Arboriculture in its scientific, practical, and economic aspects, and will devote a large portion of its space to matters appertaining to the general management of estates.

The facsimile reproduction of the *Dictes and Sayings of the Philosophers*, which Mr. Elliot Stock is preparing to issue, *à propos* of the Caxton Celebration, is to be published by subscription. 250 copies only will be issued to subscribers, and the list of names will be closed on June 1.

The translations from the Magyar that Mr. E. D. Butler is contributing to the *Osszehasonlitó irodalomtörténelmi Lapok* are finding great favour with the Hungarian press. The *Buda-Pesti Szemle* for March-April gives especial praise to the fidelity of his rendering of Charles Kisfaludy's "Vándor Dala" (Wanderer's Song) in his *Az olcsó ebéd, and other Translations from the Hungarian into English and German*, and urges him to undertake a translation of Petöfi's works, which it anticipates would be in every way more satisfactory than that by Sir John Bowring.

Mr. Isaac Taylor is at work upon a *History of the Alphabet*, which will be published by Messrs. Macmillan and Co.

The second part of Mr. Furnivall's edition of Stubbes's *Anatomie of Abuses in England in* 1583-95, for the New Shakspere Society, will contain extracts from the pretty little bordered 1610 edition of Philip Stubbes's *Perfect Pathway to Felicitie, with a Short Treatise of Praiers and Supplications*, written in 1592. The treatise is a very rare one. Mr. Henry Huth has kindly lent

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his copy of the 1610 edition for this partial reprint. It contains fifteen more prayers than did the first edition of 1592, of which Mr. Furnivall has an incomplete copy, the only one he has been able to hear of. He wishes to get access to a copy of Stubbes's *Motive to Good Works*, if any reader of the Academy can tell him of one.

A new novel is on the eve of publication by Messrs. Remington, entitled *Avondale of Avondale*, a political romance, by an author not hitherto known as a writer of fiction.

At the next meeting of the New Shakspere Society Mr. Furnivall will read a paper on "Mr. Swinburne's Mistake about the Triple Endings in the Fletcher Part of *Henry VIII.*"

Mr. T. Alfred Spalding has kindly undertaken to edit a Parallel-Text edition of the first quarto and folio of *Richard III.* for the New Shakspere Society.

Mr. J. Wood, of Mill Hill, has agreed to edit a Parallel-Text version of Early English Psalters for the Early English Text Society, to go with the Anglo-Saxon Psalters that Mr. Aldis Wright has in hand for the Society.

M. Philarète Chasles left behind him a work on Shakspere's Sonnets, which his widow has translated, and for which she hopes to find an English publisher. M. Chasles holds that the persons addressed in the Sonnets are five: 1. Henry Wriothesley, Earl of Southampton, to whom Shakspere dedicated his *Venus* and his *Lucrece*; 2. A first beauty whose splendours the poet compares to those of summer; 3. A second lady, younger than the poet, who acknowledges himself as in the autumn of his days; 4. A third lady, whose age is not mentioned, but whose eyes are black, complexion dark, and musical talent great—the "dark mistress" who alone is recognised by most critics; 5. William Herbert, Earl of Pembroke, the first begetter of the sonnets. M. Chasles's comments on the Sonnets are not minutely critical, but general in tone.

The *Sonntagsblatt* of the Bund of Bern is printing a translation of Grote's *Letters on Switzerland*, by Adolf Frey, with an Introduction by the translator, which, however, is little more than a transcript of the explanatory passages found in Mrs. Grote's Life of her husband.

Under the general title of *Schweizer Zeitfragen*, Messrs. Orell, Füssli and Co., of Zürich, have commenced a series of monographs of varying length from the pens of specialists, upon contemporary questions in Politics, Culture-History, Science, and Social Economy. The first numbers are on Patent Law and on Railways and the State.

At the sale of the Fairfax and Rupert correspondence, on Saturday last, by Messrs. Sotheby, Wilkinson and Hodge, the most interesting lot was a letter of Sir Thomas Wentworth (afterwards the great Earl of Strafford) to Sir Thomas Fairfax, 1625, which fetched 12*l.* 10*s.* Among the rest were two letters of Sir William Constable to Sir Ferd. Fairfax, 1635, which were secured by Lord Houghton for 3*l.* 4*s.* and 3*l.* 5*s.* respectively; Anne Fairfax to Sir Thomas, 2*l.* 14*s.*; various letters of the great commander, Sir Thomas Fairfax, 4*l.* 12*s.*; of Lord Fauconberg, 3*l.* 10*s.*; Selina, Countess of Huntingdon, 4*l.* 4*s.*; William Legge to Rupert, 3*l.*; Prince Maurice, signed letter, 2*l.* 9*s.*; Anne, Countess of Pembroke, to Lord Fairfax, 3*l.* 12*s.*; Sir William Waller, 1*l.* 13*s.*; a warrant signed by Charles I., 3*l.* 3*s.*; an unpublished MS. Life of Prince Rupert, drawn up about 1680, sold for 4*l.* 6*s.*

At the sale of Colonel Towneley's Library on Thursday and Friday last week by Messrs. Sotheby, Wilkinson and Hodge, the copy of *Songs and Sonets*, by the Earl of Surrey and others, black letter, R. Tottell, 1574, went for 52*l.* Among the few other noticeable lots were:—Baines' *Lancashire*, with additions, 25*l.* 10*s.*; Chetham Society's Publications, 21*l.* 10*s.*; *Scrope and Grosvenor Roll*, 6*l.* 2*s.* 6*d.*: Lysons' *Environs of London*, with additional drawings, &c., 17*l.*; Brunet's *Manuel du Libraire* and Supplement, 11*l.*; *Biographie Universelle*, 16*l.* 10*s.* A collection of unprinted deeds and manuscripts relating to Norfolk, 12*l.* 10*s.* The two days' sale realised 919*l.* 13*s.*

The Memoirs of Mdme. d'Agoult (Daniel Stern) are now printed, and will appear very shortly. Unfortunately, they only comprise the history of her childhood and early youth.

On the 20th and 21st inst. were sold series III. and IV. of the magnificent collection of autographs of the late M. Benjamin Fillon, containing letters from various statesmen and papers relating to the Revolution. They abound in valuable documents, and the catalogue, drawn up by M. E. Charavay, is in itself a most interesting historical work. The set relating to the 9th and 10th Thermidor enables the student to follow hour by hour all the phases of that revolution. The chief personages of the Commune are also represented by a great number of curious autographs.

Two volumes of Michelet's posthumous works are about to be sent to press. The first, to be entitled *Les Soldat de la Révolution*, comprises a biography of Hoche, of La Tour d'Auvergne, of the brothers Mamelli; the second, entitled *Le Banquet*, includes a descriptive and poetical portion on Italy, and a theoretical portion in which Michelet sketches socialistic and humanitarian dreams.

The Secretary of the "Octagonal Shakespeare Club" writes, with reference to a note in our issue of the 24th ult.:—

"As you will see from the accompanying Memorial, the Octagonal Shakespeare Club is composed of eight members, each of whom 'either is or has been a resident in University Hall, or a student of Manchester New College.' The Club has no connexion with the Temple, the meetings being held in the rooms of the members. Your informant was probably misled by the fact of a late member having chambers in the Temple."

Under the title of *Last Poems*, Nekrasof, the chief of living Russian poets, has just published a volume which it is feared may, indeed, prove his last, for he is said to be now dangerously ill. The privations which he underwent in his youth, during the struggle for existence which preceded his recognition by the reading public, are supposed to have produced an effect upon his constitution from which it never entirely recovered. To his early sorrows he frequently refers in the new volume of his works. It contains a number of lyrics written during the last twelve months, two parts of a tragi-comedy entitled "Contemporaries," a "Lullaby," and extracts from an as yet unpublished poem, in which the writer tells with what tenderness and devotion a mother's hand guided him along the first portion of what long proved an ill-starred career.

The *Russische Revue* contains an interesting article on "The Wolf in Russia." According to the official Reports published by the Minister of the Interior, the damage done by wolves in forty-five governments is valued at 7½ millions of roubles. But this sum is not supposed to be sufficiently large. The number of wolves in Russia is estimated at 200,000. Each of these requires for its annual maintenance about 23 cwt. of flesh. The whole army, therefore, must consume every year about 230,000 tons, 500,000 geese and 100,000 dogs being included. There were also 161 human beings destroyed. Altogether, the amount of damage done may be valued at not less than 15,000,000 of roubles, or a couple of millions of our money. A good many wolves are killed every year, but hunting has declined since the emancipation of the serfs, by which, therefore, the wolves have profited. Of late a proposal has been made to get rid of them by means of strychnine, but it remains to be seen whether the plan will succeed.

La Academia of April 15 contains a copy of the Castellon Inscription, with an Alphabet, by Prof. Sayce. The language still remains unknown, but is certainly not Basque, though apparently postpositive. Though he has not succeeded in translating, yet the suggestions of the writer are of the utmost value to all subsequent explorers, and place them at least on what may be the right path. The same number contains a sympathetic notice of Fernan Caballero, by F. M. Tubino.

The *New England Journal of Education* reproduces a Report, recently drawn up by a committee charged with the investigation of the subject, on the expediency of establishing a State Board of Examiners for the Ohio colleges. At present, each of those colleges has the power to confer degrees; and the experience of the working of this system, which is detailed in the Report with much frankness, is not without an important bearing on some of the questions awaiting solution in our own country. The Report says:—

"Where there is no standard, the tendency is downward, and in the present instance the natural tendency downward is strongly reinforced by circumstances. At the time when students enter a college, their ideal of education is low and imperfect. They care more for the honour of graduation than for solid acquirements. On the other hand the colleges want students. They depend on tuition and contingent fees for their income; besides, the number of students in attendance furnishes the popular criterion of the success of a college. These two demands—the demand of the colleges for students, and the demand of students for a diploma in the shortest time—co-operate with each other. The student goes to the college that will save time for him, and too often the college does not withhold an influence that is sure to be attractive. . . . The indolence that shrinks from strenuous exertion, the clamour of short-sighted students, the corrupting zeal for numbers, combine to thwart the efforts of earnest and enlightened educators. The existence and power of these adverse influences is chiefly owing to the fact that examinations for degrees are left exclusively, or almost exclusively, in the control of the college faculties. . . . The Professor and his pupils lack almost all the stimulus that arises from the prospect of a thorough and impartial examination. He can hardly forbear to adapt the questions to the known abilities and acquirement of his class. . . . The creation of a State Board of Examiners would introduce a system in our opinion much more just and satisfactory. . . . It would realise the conditions that are universally considered essential to an independent jury. It would also exert a beneficial influence on the colleges. They would of necessity aim at scholarship rather than numbers. Instead of debating the question 'For how little knowledge and training can we venture to bestow degrees?' they would grapple with the more inspiring problem, 'How great acquirements and culture and power can we make our degrees represent?' The new condition of things would secure increased respect for our colleges and their alumni. What our reputation is beyond the boundaries of our own State we painfully know. The sneer at Ohio colleges, as directed against them in particular, is indeed undeserved. Evil influences exist elsewhere as well as here; and, whether the sneer be deserved or undeserved, we must admit that our reputation abroad is by no means so good as we could desire. Your committee is convinced that nothing can so speedily and effectually retrieve the good name of our colleges, and secure to them the standing to which they are entitled, as the organisation of an independent Examining Board composed of competent and distinguished men. A degree conferred by such a body would mean something, and would be universally recognised as an honour. It will, perhaps, be objected that colleges which enter into this arrangement must surrender their power to confer degrees. This is true. But what would they lose by such a surrender? The power to confer degrees is, in itself, no honour to a college. Its real honour consists in its power to fit men for degrees, and the college which does that, and can prove that it does that, will not remain unknown or unhonoured."

The Report concludes by suggesting in detail the constitution, powers, and functions of the State Board of Examiners.

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The third number of *La Revue du Droit International et de Législation Comparée* for 1876–1877 has recently appeared. It contains valuable papers on Italian, English, Belgian, and Austrian Jurisprudence. M. César Norsa, of Milan, has completed his review of Italian Jurisprudence, the third division of which treats of bills of exchange, a subject of more than usual interest at the present moment, when it is proposed to establish an international community of law in the matter of bills of exchange. Mr. John Westlake, Q.C., continues his retrospect of the more important judgments of the English courts on questions of International Law down to the establishment of the High Court of Justice. M. Adolphe Dubois, of Ghent, continues his Bulletin of Belgian cases of private International Law, illustrating the growing importance of this somewhat novel branch of jurisprudence. Prof. Geyser, of Munich, supplies a notice of the chief Austrian laws enacted since 1874, of which he considers the more important to be those which bear on the relations between the Austrian State and the Austrian Church. M. G. Rolin-Jacquemyn, of Ghent, the Secretary-General of the Institute of International Law, follows opportunely with an able and comprehensive article on "The Conference of Constantinople and its Consequences," written from the high politico-religious point of view as to the duty of the Christian Powers of Europe to concert an armed intervention for the protection of the Christian subjects of the Ottoman Porte. The author concludes his article by pronouncing the charter of Ottoman liberties to be "an empty shadow," the responsible author of which, Midhat Pasha, has disappeared like "a phantom," at the critical moment of the shadow being produced on the political stage. The obituary contains an interesting sketch of a *brochure* from the pen of Prof. Marquadsen, of Erlangen, *in memoriam* of Robert von Mohl, the able Minister of Justice during the brief existence of the Frankfort Parliament of 1848, under the Federal Presidency of the Archduke John of Austria. A bibliography is appended, in which several English treatises on International Law and Comparative Legislation are carefully noticed.

Messrs. Henry S. King & Co. announce that they are about to publish four sermons by Cardinal Manning, on the Pope's recent Allocution. The Allocution itself, in the original Latin, together with an English translation, will form an Appendix to the sermons.

FERNAN CABALLERO.

Spain has just lost her greatest female novelist, Cecilia Bohl de Faber, known in the world of literature by her *nom de plume*, Fernan Caballero. Born at Cadiz in 1798, the daughter of a literary German consul, of Hamburg origin, by an Andalusian mother, and thus only half Spanish, she had not only a more intelligent, but also, if possible, an intenser, patriotism than that of most of her maternal countrymen. Though not of the same order of genius as George Sand, though inferior in native power even to Charlotte Brontë or to Eugénie de Guérin, she leaves a greater void than any of these artists in the literature of her own country. She has none second to her. Trueba, her nearest follower, is too distinctly inferior. The English authors whom she most resembles in the religious and domestic tone of her writings are Miss Yonge and Miss Sewell. Inferior to the former in mere literary skill, she excels both in her feeling for nature, and in her descriptions of it. The range of her sympathies, too, is far wider: the west-country peasants and farmers are distinguished by their absence from Miss Yonge's writings; but the Andalusian lives in the pages of F. Caballero. Her works are veritable mines of actual folk-lore, as distinguished from that of mere archaeological interest. The minutest details of local colouring, the quick keen wit, the practical wisdom of their words so opposed to the unwisdom of their acts, the graceful legends, the tender poesy which has grown round all religious festivals and beliefs in Andalusia like some brilliant parasite round a tropical forest-tree, the pretty quaint nursery-rhymes and their simple melodies — all these are to be found lavishly scattered throughout the pages of F. Caballero, and will, if we mistake not, increase rather than diminish their value when cart-loads of more passionate and artistic fiction will be buried in oblivion. She rarely ventures into the region of the unknown, but simply copies what is before her and what she knows best. Thrice married—first when almost a child—and losing her first husband on what may be termed his wedding voyage, and her last by suicide, she had her full share of the miseries of life. And this, perhaps, enabled her to paint the better such peculiar types as those of Lagrimas, Dolores, &c.—types of a subtle melancholy charm not found outside the Spanish race. From her sufferings she sought relief in unbounded, unostentatious charity, and her intense love of childhood. Almost the only point of Spanish character which she will neither defend nor extenuate is that of cruelty to animals. To Englishmen she is less lenient; she allows our intellectual superiority, but paints us as cold, arrogant, and untrustworthy. A fervent Roman Catholic, her strongest caricature is that of the English missionary, astounding an audience of Spanish country-people with a sermon preached in a jargon learnt during a fortnight in Gibraltar; but even in this she keeps within the limits of good breeding, and is never coarse or spiteful. Besides numerous Spanish editions of most of her works, at Madrid, Paris, and Leipzig, they have been translated into most European languages. An English version of *La Gaviota*, artistically her best, appeared a year or two since from the pen of the Hon. A. Bethel.

Wentworth Webster.

NOTES OF TRAVEL.

Partly from the obstructions thrown in the way of commerce by the Portuguese on the Zambesi, and partly from other causes, the best starting-point on the East Coast of Africa for a trade-route to the Lake Nyassa district is just now rather a moot question. Mr. Stevenson, as we recently remarked, recommends Kilwa, and that is at once to be put to a practical test, for a person has already been despatched from Glasgow to explore that road thoroughly. We hear that Dr. Kirk, whose opinion is entitled to great weight in such matters, thinks that, although several places on the coast possess splendid harbours, and are otherwise well suited to serve as depôts and starting-points, yet Lindi would prove to be the most suitable basis of operations, because the country beyond it is more thickly populated, and because, so far as he has been able to discover, the dreaded Tsetse fly has not been observed on that line of country. Before long, however, we shall probably have decisive information on that point, as the route referred to is being tried by Bishop Steere.

Under the title *Deutsche Geographische Blätter*, the Geographical Society of Bremen, which was recently formed from the Bremen Union for North Polar Exploration, has issued the first part of its journal. This latest addition to the rapidly increasing number of geographical records is edited by Dr. M. Lindeman, and the present sample of it—which contains among other papers a good review of the work which has recently been done in Arctic Siberia by Wiggins, Theel and Nordenskiöld, and useful general accounts of the Tonga Islands and Ascension by Prof. Studer, of the *Gazelle* Expedition—gives promise that the journal will be a valuable one.

A new evidence of the interest which has been awakened in African exploration and commercial development by the Brussels Conference is afforded in a little work by M. Bernardin entitled *L'Afrique Centrale : étude sur ses produits commerciaux* (Ghent), which is an apparently full and well-arranged list of the useful products of Africa in the animal, vegetable, and mineral kingdoms, giving for each subject the localities of production, and as far as possible the statistics of quantities and value.

MAGAZINES AND REVIEWS.

The *Edinburgh Review* leads off with an erudite sketch of the House of Fortescue, from the times of Henry the Sixth's Chief Justice, Sir John—who, after fighting for his king at Towton, shared Queen Margaret's exile, and at the age of ninety died quietly at Ebrington—till the present time, when his descendants count an earldom and a barony in the English peerage, the elder branch being represented by Earl Fortescue, of Castle Hill, Devon, and the other by Baron Clermont, the collector and arranger of the memoirs on which the article is based. A candid, and in the main appreciative, article on Jebb's *Attic Orators* follows, in which the writer takes more exception to Mr. Jebb's account of Antiphon than to those of his compeers in the culminating period of Attic eloquence, and imputes the ascendancy he acquired rather to an organised system of assassination than to the overrated power of his eloquence. He draws a good contrast between Antiphon the partisan and Lysias the law-abiding, and ascribes Andocides' claim to a place in Caecilius's decade to the interest of his subjects. Lysias is distinguished as the first example of the union of perfect elegance with plainness of speech, and Isaeus characterised as the earliest type of the professional man. A very discriminating article discusses even-handedly the dramas of Alfred Tennyson. A notice of Charles Kingsley probably hits the mark when it attributes his failure as Modern History Professor to his having no *exactness*, notwithstanding his First Class in the Classical Tripos; but it is a hard judgment to say that his *Andromeda* was a great literary mistake. The verdict of posterity will perhaps be that he was a good man and earnest teacher—not a great or permanently-popular writer. The chorus of praise with which Mr. Wallace's *Russia* has been generally received is qualified, both as to style and arrangement of materials, in the "Blue and Buff."

In a very lively number of the *Quarterly Review* we find a variety of good articles. A shrewd and sound critic does full justice to the special qualifications of Mr. Elwin to edit Pope; while he takes exception to the too severe antipathy with which he has not seldom regarded the complex character of his author, and the undervaluation at which he has assessed his good points. Passing to a survey of his poetry, and starting from the controversy between Bowles and his opponents, he agrees with Elwin in regarding the *Rape of the Lock* and the *Epistle of Eloisa to Abelard* as Pope's most perfect works, and vindicates his title to be held the poet of correctness, of nature, and of good sense, as evidenced by an enduring reputation of nearly two centuries. An article on "Political Biographies," founded on certain revelations of Mr. Evelyn Ashley in his continuation of the *Life of Lord Palmerston*, adduces two or three instances of grave departure in the biographer from the principle that the private correspondence between members of a cabinet and ambassadors at foreign Courts is sacred, and not to be divulged, except when all who could be wounded or affected by disclosure have passed away. Mr. Leslie Stephen's *History of English Thought in the Eighteenth Century* is criticised with a somewhat reserved approval; and Miss Martineau's *Autobiography* dealt with in a spirit of humour and banter, for which the relations of the *Quarterly Review* with that lady, and her eminently high opinion of herself, supply an ample field. Her imputations on Croker and Lockhart, and her exaggerated account of Lord Brougham's

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coarseness, are redressed with authority; and a graphic picture of the introductions to her in society, rendered appalling by the preliminary "laying down the pipes," turns the laugh against this strong-minded and self-complacent "lioness." Wallace's *Russia* and George Sand are also well handled; but the article of the number is one on "The Kitchen and the Cellar," a survey of British and foreign cookery after a lapse of forty years since last the oracle of the *Quarterly* spake on the subject, and at a period when the third annual Report of the Executive Committee of the National Training School for Cookery is issued. The article discusses what elements of cooking for private households in France we can import with advantage into this country, and finds the secret in a better understood herbal flavour in soups, the more perfect grilling of the French charcoal fuel, and the cleanliness with which fish, flesh and fowl are thus grilled, and served with perfectly and separately made sauces. In connexion with the cellar, the writer considers the universal introduction of red wines for dinner as important for the palate as the amelioration of soups. The only oversight in this clever article is the omission of all notice of Kettner's *Book of the Table*, published this year by Dulau, and written, as is abundantly evidenced internally, by a scholar and gastronome of mark.

The *Theological Review* opens with an admirable paper (which we are glad to see is to be continued), by Prof. James Drummond, on Justin Martyr and the Fourth Gospel. The doctrine of the Logos is taken point by point, and it is shown that on each successively the writings of Justin represent an advance upon the teaching of the Gospel.

"In place of the simple proposition of the Gospel that 'the Logos was God,' we have in Justin a series of elaborate and clearly formulated doctrines, supported by argument and comment, and accompanied by a conscious rejection of an antagonistic view. On this point, accordingly, the Justinian doctrine is not only more copious than the Johannine, but presents the appearance of a true development, an unfolding of the implicit contents of the brief and pregnant statement of the Gospel."

A similar conclusion is arrived at as to the conception of the Logos as the Son of God, as to the work of the Logos before the incarnation, and as to the nature of the incarnation itself. And this conclusion is further supported by traces of the direct influence of the Fourth Gospel. On the whole we believe this to be from its care and thoroughness the most important monograph on a theological subject that has appeared in any English periodical for some time. The work seems to us to be done once for all. In dealing with the story of Jonah, Mr. Cheyne combines together two ideas as contributing to its origin—that of the captivity and deliverance of Israel with the old myth of the storm-dragon, the darkness, devouring and giving forth again the sun. The obvious objections to this combination are very ingeniously met in a note by the parallel case of the story of Samson. It would not, we suppose, be contended that the myth, as a myth, was present to the mind of the writer. It would be simply a piece of ancient Oriental folklore worked up with a moral object. That object is explained to be to bring out (1) the equality before God of Jews and heathen, and (2) the prophetic or missionary character of Israel. Some of the critical arguments alleged in the course of the essay, we confess, do not seem to us quite convincing. Might not such crude notions as that of "fleeing from the face of Yahveh" and "resisting the prophetic impulse" be urged quite as well in favour of an early as of a late date? Is it not precarious to assume that all members of a class must have the same ideas as its highest representatives? Are the questions on page 214 really so very damaging? They would be if the writer could be put in the witness-box, and refused to answer them; but it cannot count for so much that he simply did not anticipate them. The same objection might be made to many true stories. The argument, too, on page 218 seems to involve far too large an element of hypothesis to have weight except with those already convinced. There are also articles on Titian (where the parallel between Titian and Goethe seems pushed too far), Kingsley, Strauss, and Mozley on the Old Testament.

We wish the *Christian Apologist* could be a little better revised and edited. It contains, for instance, a very excellent article on "The First Chapter of Genesis," by the Rev. G. Henslow, in the course of which we note the following misprints and obvious faults of style:—p. 206, l. 4 from bottom, singular for plural; p. 207, l. 17, misprint; l. 29, omission of word; p. 212, l. 11 from bottom, punctuation; p. 215, l. 9, "as issuing from the Creator's hands," clause without any proper construction; p. 217, l. 12, "was marine of that epoch;" p. 220, l. 7, singular for plural; l. 21, note of interrogation omitted (has the note of interrogation by any chance strayed from its place here to p. 233, l. 1, where it is inserted quite without reason?); and on p. 221, a perfect cluster of faults: l. 2, "*Similarly* the words 'Let us' seem to indicate a *similar* origin;" l. 14, "and which latter;" ll. 17, 19, "whereby . . . whereby;" l. 26, "man alone excepted;" l. 3 from bottom, "modern religion of Christianity." These are merely gleanings from a single article, which are the more to be regretted because of the really valuable work which they disfigure. There are many more in other parts of the number. It may be pardonable in Sanseverino to write Hobbs for Hobbes, but it is not pardonable in the writer of the article on "Freewill and its Defenders" to do so when he is speaking in his own person. We would suggest, by the way, that it is not worth while to set up such puppets as the arguments advanced in this paper (it is fair to add, on the writer's own side of the question) merely for the sake of knocking them down again. It is only waste of time, and various other commodities, for writer, reader, compositor, and all other persons concerned. Mr. Henslow's article may be commended even to the critical theologian, especially for its very compact summary of the scientific account of the origin of things. In a paper on the "Endlessness of Future Punishment," Mr. F. N. Oxenham criticises the essay of his namesake with some animus, but also with considerable logical acumen. We are glad to see that, as a whole, the *Christian Apologist* is so little apologetic, and that it seeks to maintain old beliefs, not in their rigidity, but by adapting them to new conditions. The present number contains several creditable attempts in this direction. Mr. Henslow, it should be said, thoroughly accepts the theory of evolution, and also recognises the real bearing of the Babylonian Tablets.

THE MYCENAE TREASURE.

Athens: April 10, 1877.

I reserved to this letter the comments which occurred to me with regard to the Mycenae treasure, a few of the principal objects of which I described last week. I have since seen many specimens of work in wood, amber, alabaster, and stone, but I will not tax your patience with any further lists. One or two specimens of work only I will mention—a pierced sard engraved with the subject of two warriors fighting, and a ladle in alabaster carved in the shape of two hands. Of these the former is specially important, as the figures closely resemble those of the gold rings, and yet the gem itself must be classed with those rude specimens of the glyptic art which come to us in such quantities from the East and the Greek islands, and whose antiquity can scarcely be called in question. Also I cannot quite omit a chest of oak, to which are fastened as ornaments four dogs well carved in low relief.

It will be remembered that one portion of the treasure was found outside the circle of slabs, close to a water-course. It comprised the rings which I numbered (1) and (4), a small lion cast in a solid mass and then chased or scratched; a cup, the handles of which were cast in the shape of dog's heads; one or two other cups, several spiral armlets or bracelets of gold, and some gold beads made of coarse grains or globules of gold soldered on to a pipe of gold. These things have, perhaps, a somewhat more recent appearance than most of the others, but it is, I think, impossible to assign them to a very different period. The treasure may, therefore, be treated as a whole.

There can be no doubt that the age and character of the treasure will excite much controversy, and at present the best judges in Athens are extremely divided in opinion. There are two reasons for this obscurity. First, the character of the find is *sui generis*; objects of this character are not as yet found in our museums. Secondly, there is a general absence of style, and it is by style alone, when the circumstances of the find itself are ambiguous, that a date and origin can be assigned to works of art. For a final decision we must wait until Dr. Schliemann's book has appeared, and until the whole find has been classified and subjected to a severe scrutiny. Still, it is possible, with caution, to take a few steps forward.

In the Mycenae treasure we find a contrast between the simple methods of handiwork employed and the great care, neatness, and accuracy with which patterns are worked into their details, and the parts balanced one against another. For instance, in the lozenge-shaped buttons of which I have spoken there is a very neat border, and the space within is skilfully disposed by the introduction of a variety of devices, crosses, leaves, and scrolls, the collocation of which really merits the name of design. On the huge breast-plate the lines of the wave pattern seem to run in inextricable confusion, yet in no part do they interfere with one another, or offend the eye. On one plate of gold I noticed four spirals so arranged as to form a sort of cross: here the northern limb, if I may so speak, corresponded exactly with the southern, and the eastern with the western; but between the northern limb and the eastern, or the southern and western, there were slight differences which only revealed themselves on a close inspection. If I may borrow an expression from music to explain my meaning, we here get from melody into harmony. The artists of Mycenae carried design as far as was possible to artists who knew but a few simple patterns and a few rude processes. Their art, such as it was, had in the use of this class of patterns reached its limit.

This great skill and excellence in the employment of spiral and scroll patterns co-exists with an equally marked unskilfulness in the representation of vegetable and animal forms. Leaves, twigs, and flowers are introduced constantly, and sometimes whole plants appear, but always in a naturalistic form. They do not present the characteristics of any school in particular. In the case of animal forms, in which the artists specially delight, there are more traces of style. These forms are constantly placed in pairs facing one another, as is so frequently the case in early Oriental art and the early Greek art founded upon it. That the animals are constantly kneeling and looking back is another indication which points in the same direction. On the other hand the forms of the animals indicate barbarism. They [illegible] and lean, and, when represented as running, [illegible] stretched out that the front and hind-legs [illegible] the same line. This is often, I believe, t[illegible] in early Celtic and Saxon art. There are [illegible] two creatures which are here represented [illegible] in developed Greek art. Among these the [illegible] and the cuttle-fish are the most striking. [illegible] griffins, ducks, and poodles only differ from [illegible] purely Greek congeners by reason of their [illegible]ness. The lion occurs in many forms, bu[t] [illegible] times he is similar to, and only rather rud[er than] the lion on the early coins of Asia Minor.

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The human form was far less understood and far less often represented at Mycenae than animal forms. On the vases and in the terra-cottas we find the very rudest likenesses of human beings, such as children draw at six years old. But in the gems and the goldsmith's work we should expect to find the human form treated with simplicity and a certain ignorance, but not without dignity. The exact opposite is the fact. The muscles of the limbs are indicated with considerable accuracy but exaggeration. The attitudes are very vigorous but somewhat strained. There is a strong attempt to reproduce details. The swords and spears of the warriors, for instance, are very carefully wrought in the rings. Yet, in spite of this attention to detail, the whole effect is poor and wanting in grace. The extreme slenderness of the figures makes them look more like wooden dolls than men, and there are frequent breaks between one part of a figure and another. The dress of the women is very remarkable. In the earliest Greek works the chitons of the women fall, as they naturally would, in vertical folds. So they do at Mycenae in the terra-cotta figures, which are all draped. But in the works of the goldsmith the folds are horizontal, not vertical; therefore we seem to have an indication that the gold-workers of Mycenae borrowed ideas from a non-Hellenic people.

The scenes represented on the rings are, unfortunately, of such a character as to give us little historical or mythological information. The subject of the scene of the stag-hunt might seem to be Assyrian, but the treatment is quite different. The scene where a figure, seated under a tree and holding three poppy-heads, receives offerings, might be supposed to be an early allusion to the worship of Demeter or Persephone; but that it is so would be a very hardy assertion. Only in two instances we seem to see clear light as to the objects of Mycenaean worship. On one of the rings is what seems to be a Palladium of very early type, a stiff figure, all spear and shield, such as we find on later Greek monuments. As the Palladium is recognised as one of the very earliest shapes worshipped in Greece, this fact is interesting. One of the dress-ornaments, again, a female figure bearing three doves, seems to be clearly intended for the Aphrodite of Cyprus. The altar, or building, surmounted by doves, represented on another dress-ornament, recalls the temple represented on late coins of Paphos, in Cyprus, and terra-cotta figures brought from that island to the British Museum. It is probable that this is the altar or shrine of the Asiatic goddess of Cyprus, called by the Greeks Aphrodite.

With regard to the processes used by the artificers of the treasure it is impossible to give an opinion without closer observation. It was obvious that the instrument chiefly used was the hammer, and that nails and wire mostly took the place of soldering. Nevertheless, soldering was apparently employed in some cases. Some objects were undoubtedly chased with a rude tool, but far more frequently the pattern on the gold leaf was produced by pressing it on a carved surface of wood or stone. There were found above the graves the best of all proofs of this—viz., stones with patterns cut in them of the exact shape and size of some of the dress ornaments. Either plates of gold were pressed into these holes, and so moulded, or else from the holes casts were made in some hard substance on which the gold leaf was pressed. In the making of the alabaster cups the lathe must certainly have been used, but those cups may have been imported.

On comparing with the treasure the earliest gold work of Etruria the widest differences appear. The latter was full of the results of Phoenician influence. Many of the silver-gilt bowls recently found at Palestrina might just as well have been found in Cyprus or Nimroud. The Etruscan animal forms and human figures tell at once of the influence of Egypt and Assyria. The gold-work of Mycenae, though it here and there shows traces of Eastern influence, has a more original as well as a more primitive appearance, and indicates a local school of art, and a people with a certain talent for artistic production. Let us suppose for a moment that these works represent the high-water mark of a local and indigenous art which flourished before 900 B.C. in the east of Greece. I do not know that there is any among the specimens which I saw which it is *impossible* to assign to so early an epoch. In that case it would be very easy to find a reason for the great break between the work of Mycenae and the early Greek work hitherto known to us. For between the two we must place the period of the commercial and industrial influence of Phoenicia. It would be no wonder if the natives of Greece, comparing their own rude productions with those splendid specimens of Oriental goldsmith's work of which so many have reached us from Cyprus and Assyria, Phoenicia and Etruria, grew dissatisfied with themselves, and took, so to speak, a new start under the tuition of the strangers.

But the question is whether it is probable that Greece can have possessed so early a school of artists who reached such elegance in the form of their vessels, and such accuracy and refinement in the details of their designs. And a second question arises how mastery of design can have co-existed with a somewhat broken down and debased mode of treating the human form. For I do not think it necessary to discuss the theory that the signets, gems, and beads where the human form appears can be of another and later period. The circumstances of the finding, as well as many points of similarity between them and the gold cups, do not leave any standing-ground for such a theory. If in the future any real resemblance shall be traced between the signets and the engraved cylinders of Babylonia, this might help to explain the mystery. For then we might regard the signets as testimonies to the influence of Babylonian imported goods, while the cups are of purely native design. But then the difficulty arises that the tombstones also are in design and execution inseparable from the signets; and it is hard to believe that a primitive artist would try to reproduce on a large scale in stone representations which he had seen only on small cylinders and gems. We have here a difficulty which is not likely to be dissipated until we know much more than we do at present of the art of Asia Minor, especially Lydia and Phrygia, during the period which preceded Croesus. Mr. Newton believes that it is from that quarter that we must expect the light which will make clear the origin of much that at present seems strange and unintelligible in the works of Mycenae.

So far on the question of style and fabric. As to the other matter of the place and circumstances of finding I shall say little. It is, however, necessary to say that we found at Mycenae no trace of the Byzantine walls of which we had heard as existing within the citadel; and the details communicated by K. Stamataki quite confirmed the general accuracy of Dr. Schliemann's account of the discovery as published in the *Times*. The sculptured tombstones were certainly not at a great distance beneath the surface, but this would be readily accounted for if Mycenae has been almost untenanted for two thousand years. It is in inhabited towns that *débris* accumulates with rapidity. Argive coins, too, of the fourth and fifth centuries B.C. were found at a very small depth, one or two mètres.

It must not be forgotten that we have at Mycenae certain objects the great antiquity of which is generally acknowledged. Such are the lions above the gate of the citadel, and such the mouldings with spiral patterns from the treasuries, some of which are now in the Elgin room at the British Museum, while others have been recently exhumed. Whether these stone lions resemble the lions of gold found in the tombs may be doubted; but certainly the patterns of the architectural mouldings reappear in the gold ornaments. The *boss* pattern, for example, a row of raised disks, occurs very commonly on the objects of gold, and it is found at the gate of one of the subterranean treasuries as well as on the pillar between the lions of the gate. The spiral is also very characteristic of both classes of objects. The simplicity of these patterns makes it unsafe to base an argument on their recurrence; but it is important to note that it is impossible to assert their non-recurrence, and to base an argument upon that.

We are sufficiently well acquainted with the kind of art which prevailed in Greece for a thousand years, B.C. 700 to A.D. 300. To that period no competent archaeologist could possibly assign the Mycenae treasure. To the semi-barbarous races who successively occupied Greece at a later period some archaeologists of great experience have assigned them. And as a matter of fact it is possible in the case of some antiquities to hesitate between a very archaic and a Byzantine origin. In the Byzantine period art passed through a second childhood. The Byzantine figures of animals looking back, and the reliefs with Byzantine ornament, are sometimes like a strange caricature and travesty of the works of early Greek art. At the Acropolis, for instance, there is a Byzantine relief of a lion seizing a deer, which bears a weird resemblance to the type of the coins of Acanthus and Asia Minor which have a similar subject. I believe that in the case of the Mycenae treasures the analogy to Byzantine work is delusive, and that they are really of an early time. And if they be early, as I before remarked, they must be very early.

It would appear in that case certain that some thousand or so years before our era Mycenae was the seat of a wealthy and powerful race of monarchs, and of a local art which, though in the main barbarous, was not without merit. Thus we owe to the energy of Dr. Schliemann valuable new data to compare with the traditions recorded by Pausanias and the legends related by Homer. But to compare the new data with the old is beyond the scope of this letter.*

Percy Gardner.

SELECTED BOOKS.

General Literature.

Burton, R. F. Sind Revisited. Bentley. 24*s*.
Smith, S. A. The Tiber and its Tributaries. Longmans. 10*s*. 6*d*.
Squier, E. G. Peru: Incidents of Travel and Exploration. Macmillan. 21*s*.

History.

Accounts of the Lord High Treasurer of Scotland. Vol. I. (A.D. 1473–98). Ed. T. Dickson. Edinburgh: A. & C. Black. 10*s*.
Symonds, J. A. Renaissance in Italy: Revival of Learning, the Fine Arts. Smith, Elder & Co. 32*s*.
Thomas, G. M. Commissionen. Dogen Andreas Dandolo f. die Insel Creta vom J. 1350. München: Franz. 2 M. 20 Pf.

Physical Science and Philosophy.

Lewes, G. H. The Physical Basis of Mind. Trübner. 16*s*.
Mihalkovics, V. v. Entwicklungsgeschichte d. Gehirns. Leipzig: Engelmann. 12 M.

Philology.

Ibn La'l's Commentar zu Zamachšari's Mufassal. Hrsg. v. G. Jahn. 2. Hft. Leipzig: Brockhaus. 12 M.
Mueller, E. Beiträge zur Grammatik d. Jainaprâkrit. Berlin: Dümmler. 2 M.

CORRESPONDENCE.

MR. TYLOR AND MR. SPENCER.

Athenaeum Club: April 23, 1877.

In a notice of the current number of *Mind*, contained in last week's Academy, there occurs, in reference to Mr. Tylor's review of the *Principles of Sociology*, the following sentence:—"Mr. Tylor admits that in several important points Mr. Spencer has enlarged and completed his own doctrine of animism." To check the misapprehension here implied, which may else be repeated in other quarters before July next, allow me to say that the July number of *Mind* will contain

* At page 347, col. (*a*), 21 lines from foot, for "a red deer *in bronze*" read "of silver mixed with lead."

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detailed proofs that the doctrine elaborated in the *Principles of Sociology* was published by me in outline more than a year before the publication of Mr. Tylor's *Primitive Culture*, and a year before the paper he names as indicating the leading ideas of his book. HERBERT SPENCER.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 28.—3 P.M. Royal Institution: "On Babylonian Literature," by the Rev. A. H. Sayce.
3 P.M. Physical.
MONDAY, April 30.—4 P.M. Society of Arts: "The Connexion of Greek and Roman Art with the Teaching of the Classics," by Prof. Sidney Colvin.
TUESDAY, May 1.—2 P.M. Royal Institution: Annual Meeting.
8 P.M. Civil Engineers: Discussion on "Street Tramways."
8.30 P.M. Zoological: "On the Axial Skeleton of the Pelicanidae," by Prof. Mivart; "On some Points in the Anatomy of *Hyaena crocuta*," by Dr. M. Watson; "On two Collections of Heterocerous Lepidoptera from New Zealand," by A. G. Butler.
8.30 P.M. British Archaeology: "On an Egyptian Stele in the Turin Museum," by F. Chabas; "On the True Sites of Capernaum, Chorazin, and Bethsaida," by Canon Ridgeway; "On the Stele of Tritisen in the Museum of the Louvre," by Prof. G. Maspero.
WEDNESDAY, May 2.—4.30 P.M. British Archaeological Association: Annual General Meeting.
7 P.M. Entomological.
8 P.M. Microscopical.
8 P.M. Society of Arts: "Continuous Brakes for Railways," by Capt. Tyler.
THURSDAY, May 3.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.
8 P.M. Linnean: "*Thlaspi perfoliatum* as a British Plant," by G. S. Boulger; "On the Structure and Affinities of the Genus *Alveolites* and allied Forms," by Prof. Nicholson and R. Etheridge; "On the sacral Plexus and sacral Vertebrae of Lizards," by Prof. Mivart and the Rev. R. Clarke.
8 P.M. Chemical.
8.30 P.M. Royal. Antiquaries.
FRIDAY, May 4.—4 P.M. Archaeological Institute.
8 P.M. Geologists' Association.
8 P.M. Society of Arts: "Thaumatodendra; or, the Wonders of Trees," by W. Tayler.
8 P.M. Philological: "On Accadian Phonology," by the Rev. A. H. Sayce; "On French Genders," by Prof. Cassal.
9 P.M. Royal Institution: "Researches on the Origin and Development of Minute and Low Forms of Life," by the Rev. W. H. Dallinger.

SCIENCE.

PHONETICS IN GERMANY.

Grundzüge der Lautphysiologie. Von Eduard Sievers. (Leipzig: Breitkopf & Härtel, 1876.)

THAT a series of scientific Grammars of the chief Aryan languages (*Bibliothek Indo-Germanischer Grammatiken*) should be headed by a treatise on Phonetics, is a welcome sign that Germany as well as England is at last beginning to outgrow the purely antiquarian conception of philology with which the science started, and which still maintains its ground among the majority of philologists. Taking Sievers's work as the latest representative of German phonetic research, it is interesting to compare German results with those obtained by the English school founded by Ellis and Bell.

The most important feature of German phonetics is that it is based on a sound and minute physiology of the vocal organs. The laryngoscopic study of the glottal sounds begun by Garcia, and carried out more fully by Czermak and Merkel, has yielded most valuable results, which could otherwise only have been guessed at in a vague way. Although these and the other original features of German phonetics are now made accessible to the general English public by Mr. Ellis in his *English Pronunciation*, they were quite unknown to Bell, whose *Visible Speech* requires, therefore, certain modifications of detail before its analysis of the glottal sounds can be considered as up to the present standard.

But, in spite of these and other errors of detail it contains, *Visible Speech* still remains a marvellous monument of acute and successful observation. It is still the only *general* analysis of speech-sounds that we possess—the only one that allows us to survey the vast field of possible sounds as a whole, and to gain a definite idea of the varied relations of the separate sounds. Much as English phoneticians have to learn from their German fellow-workers, it is certain that the Germans can learn as much from the English. The German treatment of the vowels, especially, is utterly inadequate—their phonetics break down precisely at the most important point. Even Sievers's book shows no material advance on the antiquated division of the vowels into the three classes of lingual, labio-lingual, and labial (exemplified by the German vowels *i*, *ü*, and *u* respectively), which was entirely abandoned by Bell more than twelve years ago. The truth is, that Bell's discovery of the essentially compound character of the labial class was alone enough to revolutionise the older analysis, not to mention his other discoveries. It is a curious fact that Bell's discovery of the compound character of *u*, &c., was anticipated by Merkel (although Bell's investigations were carried on in ignorance of Merkel's results); but, while in Merkel's hands the discovery remained perfectly barren, Bell extended it to a general law. Bell argued that if *i* can be labialised into *ü*, and *ü* can be delabialised into *i*, *u*, which is also a combination of a definite tongue-position with labialisation, can also be delabialised, and consequently that *every* vowel-position can be made to produce either a simple or a labial vowel.

Accordingly, by delabialising the vowels *u*, *o* (as in "no") and the broad *o* in "wall," Bell obtained the corresponding guttural vowels, and thus demonstrated that the peculiar English *u* in "but" is nothing but a delabialised *o*, or, in other words, a gutturalised form of *a* (as in "father"). Again, the peculiar relation between *u* in "but," and *a* in "father"—a relation which Mr. Bell expresses by calling the former a "primary," the latter a "wide" vowel—extends through the whole vowel-system, and anyone who has learnt to pass from the one to the other only has to repeat the process with other vowels to obtain with facility perfectly new sounds. Although Mr. Bell's explanation of the mechanism of the distinction of primary and wide is probably incorrect, there can be no question that the distinction does exist, and that without it it is impossible to have any clear idea of the relation of vowel-sounds.

Mr. Bell, again, carefully distinguishes between similarities of sound and similarities of formation. Thus, although the English vowels in "but" and "bird" are very similar in sound to the labial vowel *œ* in German, they are totally distinct from it in formation, being guttural or semi-guttural vowels without a trace of labialisation, whereas the German *œ* is a labialised palatal vowel. The German phoneticians, however, who confound likeness of sound with likeness of mechanism, consider the English vowels to be simply varieties of their own *œ*, and, consequently, nearly always mispronounce the English sounds.

This confused and defective analysis of the vowels must strike every English reader who opens Sievers's book. Thus, to quote a single instance, he gives only one vowel between close *o* (as in "no") and *a* as in "father." Under this one sound, which he writes o^2, he includes such distinct sounds as the North-German short *o* in "holz," and the English *a* in "fall," together with several other varieties of open *o*, which are kept perfectly distinct in the systems of Messrs. Bell and Ellis. For the English *u* in "but" there is no place whatever in Sievers's cross-arrangement.

Apart from the imperfect treatment of the vowels—which, however, is common to all German writers—the work deserves high praise. The admirably clear description of the organs of speech, the brief statement of the main acoustic principles, and the careful separation of analysis and synthesis, are all features that call for grateful acknowledgment. The principle of only giving examples from pronunciations with which the writer was practically familiar is a most sound one, and we can only wish that Sievers's observations had been far more extensive. Such details as those on Armenian pronunciation, on the peculiar consonants intermediate to mediae and tenues in South Germany, and many of the remarks on English pronunciation, show an extraordinary acuteness and sagacity of observation. The observations on English are especially interesting, as showing that a foreigner often notices phenomena which a native investigator passes by unheeded; for instance, Sievers's observation of the sibilant character of the *r* in *tried*, and the consequent similarity of the word to *chide* (p. 22), seems to be quite new and original.

The chapter on the laws of sound-change is full of original and suggestive thought. Sievers is strongly opposed to the ordinary view that all sound-changes are to be ascribed to the striving after economy of exertion. He very justly argues that the distinctions in difficulty of articulation are really very slight, and that the only real difficulty lies in the imitation of foreign sounds. Space will not allow us to follow Sievers in his full and clear classification of the various principles of sound-change, and we can only express a wish that English as well as German philologists may be induced to study his work carefully, as an indispensable contribution to phonological literature. HENRY SWEET.

SCIENCE NOTES.

PHYSICS.

Influence of Pressure on the Electrical Conductivity of Liquids.—Since the pressure of a gas influences so considerably the passage of an electrical discharge through it, it seems not unreasonable to suppose that there may be in liquids an analogous variation of electrical conductivity with change of pressure. Herwig (*Pogg. Ann.*, clx., p.111) has investigated this question, and his experiments lead to the conclusion that in the case of liquids, pressure and electrical conductivity are independent of each other. The liquids operated upon were copper sulphate, silver nitrate, and distilled water, and induction currents were employed in order to evade the difficulty of polarisation. No change was noticed in the resistance

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when the pressure increased from one to eighteen atmospheres. The author does not state what means were adopted to insure uniformity of temperature, nor to ascertain what the temperature of working really was. This is an unfortunate omission, since changes of temperature have a very important influence on the electrical resistance of liquids, especially when the solutions are weak.

The Radiometer.—There is an interesting notice by M. Bertin in the last number of the *Annales de Chim. et de Phys.* of recent researches on the radiometer. The writer describes also some experiments of his own, bearing on the difference of behaviour of certain radiometers under the influence of obscure heat and light. Many radiometers are not so sensitive to obscure heat as to light. On the other hand, Crookes noticed that vanes of aluminium blackened on one side are more sensitive to obscure heat than to light, and that they turn in opposite directions in the two cases. Alvergniat has only found this property with vanes of aluminium and natural mica, and not when the mica is blackened. Bertin was able to repeat these experiments, and found that only those radiometers with aluminium and natural mica rotated in the negative direction, the rotation of those with blackened mica being in the normal direction. At the same time he noticed, as Crookes had done, that the vanes of aluminium blackened on one side were more sensitive to dark heat than to light. By using a lime-light at a distance, first by itself and then with a cell of iodised bisulphide of carbon interposed between it and the radiometer, he arrived at the conclusion that radiometers with aluminium and natural mica vanes move in the positive or negative direction according as they are under the influence of a distant source of light or the heated bulb. The two effects being produced at the same time, we observe only the resultant, and this may change its sign. Thus, these radiometers (metal and mica) submitted to the action of a distant luminous source first rotate in the positive direction (metal repelled), and then if the source be approached near enough to heat the envelope, the rotation becomes negative, because the action of the envelope soon exercises an influence superior to that of the source. Kundt has made use of the radiometer (*Pogg. Ann.*, clviii., p. 660) to obtain evidence of friction in even highly-rarefied gases. A cylindrical radiometer contained two sets of vanes, both moving freely and independently of each other. When one set was exposed to the action of light, motion was set up in it, which soon produced a rotation of the second set in the same direction. As the vacuum was carried to the same point as in ordinary radiometers we must conclude that these latter contain sufficient air to transmit the rotation of one body to another by the friction of the residual gas. Finkener (*Pogg. Ann.*, clviii., p. 592) has investigated the relation between the sensibility of a radiometer and the state of exhaustion of the gas it contains, and has found as has also Mr. Crookes (*vide* Academy, Feb. 24, 1877), that for each gas there is a point in the rarefaction at which the sensibility is a maximum, and naturally drew the conclusion that in an absolute vacuum the rotation would stop altogether. Such a state of things, however, he has not succeeded in reaching. Crookes, by raising the temperature of the bulb to 300° C., has obtained a vacuum of less than 0·001 of a millimètre, and has made the instrument so sensitive as to move under the influence of the moon's light alone, but he has never yet made a radiometer insensible to the action of light, and thinks such an achievement impossible.

The Nature of Gaseous Molecules.—The molecular theory of gases, which regards gaseous molecules as consisting of hard elastic spheres without internal motions, though capable of explaining many of the physical properties of gases—such as, for instance, their change of volume consequent on changes in temperature or pressure—fails to accord with others. Thus it gives the ratio of the specific heats of gases, under constant pressure and constant volume respectively, as 1·66, the experimental ratio in the case of the more permanent gases being 1·41. In order to bring the theory into accordance with experimental facts, it became necessary to assign to the molecule a more complex constitution, and to regard it as an aggregation of attracting particles. In a recent communication to the Imperial Academy of Sciences at Vienna (given in abstract in *Pogg. Ann.*, clx., p. 175) Dr. Boltzmann shows that, by a much more simple modification of the theory, the difficulty as to the ratio of the specific heats may be overcome. On the assumption that the form of the gaseous molecule is that of a solid of revolution other than a sphere, the ratio of the specific heats is found to be 1·4, and 1·3 if the molecules be rigid bodies of any other form. Of course the molecules of a gas cannot be absolutely rigid bodies, as we know from spectrum analysis; but it may be that the vibrations which give rise to the spectrum are mere transient tremblings during the impact of the molecules, comparable with the vibrations producing sound when two billiard balls strike each other.

Electro-magnetic Theory of Light.—If the theory of Maxwell, which regards the phenomena of light as due to electro-magnetic disturbances, be considered in connexion with Fourier's theory of the propagation of heat, a relation is arrived at which establishes a proportionality between the electrical conductivity of a substance and its magnetising coefficient on the one hand, and its thermal conductivity on the other hand. Dr. Fröhlich (*Pogg. Ann.*, clx., p. 97) has taken the trouble to determine numerically how far this parallelism is borne out by the results of experiment, taking for this purpose the coefficients of thermal and electrical conductivity found by Wiedemann and Franz. The table of comparisons shows enormous divergences, and thus the application of the electro-magnetic theory of light to the case of good conductors leads to results which are in direct opposition to those of experiment. In the case of dielectric substances, however, whether solid, liquid, or gaseous, other observers have found that the results of Maxwell's theory are in sufficient agreement with experiment.

Temperature of the Sun's Surface.—In an important memoir on the mean temperature of the surface of the sun in the *Annales de Chimie et de Physique* (sér. 5, vol. x., p. 289), M. J. Violle arrives at the following conclusions:—1. The intensity of solar radiation at the limit of the atmosphere is equal in absolute measure to 2·54; that is, the quantity of heat falling in one minute on one square centimètre of surface would be capable of raising the temperature of one gramme of water by 2°·54 C. 2. The radiation is enfeebled by its passage through the atmosphere in a definite ratio, which depends upon the barometric pressure, tension of the aqueous vapour present at the time, &c. 3. The effective temperature of the sun, deduced from actinometric measures, is 1,500°. The effective temperature is defined to be the temperature which we must attribute to a disc of the same apparent diameter as the sun, in order that it should, when endowed with the unit emissive power, send to us in the same time the same quantity of heat as the sun actually sends. 4. This temperature is confirmed by direct measures effected in an enclosure at an elevated temperature. 5. In estimating the mean emissive power of the surface of the sun as equal to that of steel in a state of fusion at 1,500°, the mean true temperature of the surface would be 2,000°; and taking the most probable value of the emissive power of sources of heat consisting of incandescent vapours, we find the mean true temperature of the surface of the sun to be 2,500° C.

Diffusion of Gases through Glass.—The experiments of Prof. Quincke (*Pogg. Ann.* clx., p. 118) on the penetrability of glass by gases, which have extended over a great number of years, have led to a negative result, or rather have shown, so far as they go, that glass 1·5 mm. thick is impermeable to hydrogen or carbonic acid gas under a pressure of 120 atmospheres. The glass tubes into which were put the substances from which the gases were formed were carefully sealed up and weighed, and reweighed from time to time. In the case of hydrogen formed by the action of zinc on sulphuric acid, the pressure rose, in the course of seventeen years, from one to 126 atmospheres, but the weight remained unaltered, and a like result was met with in the case of the carbonic acid tube.

MEETINGS OF SOCIETIES.

Physical Society.—(*Saturday, April* 14.)

Prof. G. C. Foster, President, in the Chair. The Secretary described a new form of colorimeter, devised by Dr. Mills. It consists of two vertical glass-tubes about ten centimètres in length and two centimètres in diameter and contracted at their lower ends, which are graduated in millimètres and fixed in a frame. In each tube a loosely-fitting disc of white or black glass (as occasion may require) can be raised or lowered from below by means of a glass rod fitting water-tight, and the concave meniscus of the liquid is concealed by a wooden screen. The two liquids under examination are introduced into the tubes to the same level, and the discs adjusted until rendered invisible.—Mr. Christie gave an account of a new form of spectroscope, in which "half-prisms" are used to magnify the dispersion. He pointed out that the angle between two pencils is magnified by the action of a half-prism, and in consequence of this a half-prism will give great dispersion or great purity, according as the rays from the slit fall first on the perpendicular or oblique face, and it may be advantageously used in preference to the ordinary isosceles prism, and adapted to the special circumstances of an experiment. Incidentally Mr. Christie explained that the condition of minimum deviation was rendered unnecessary by the introduction of the collimator, which makes the rays parallel before falling on the prisms; and with a half-prism there is the great advantage that different parts of the spectrum can be brought into the field by simply turning the prism about its centre. The case of a compound prism was then considered, and Mr. Christie mentioned that with a direct-vision half-prism a dispersion equivalent to that of ten ordinary prisms had been obtained, without any loss of definition. Such prisms can be combined in trains, magnifying or diminishing according as great dispersion or purity is required. From the nature of the case great dispersion must always be accomplished by loss of light. Most spectroscopes would give a much brighter spectrum if they had smaller prisms, but a high magnifying power could not then be applied. In the half-prism spectroscope, though the thickness of glass is far less, yet, as it should not exceed a total of five or six inches, there would be advantage in using composite prisms exactly similar and cemented side by side. Mr. Hilger has actually made a double prism on this plan, which seems to answer perfectly. In illustration of these principles, Mr. Christie exhibited three spectroscopes, recently made by Mr. Hilger, in which a wide separation of the sodium lines was obtained by means of two half-prisms (direct-vision), and explained some details of construction. He also showed that by reversing such a train of half-prisms very great purity is obtained, so that the sodium lines are seen in the light of an ordinary unsalted candle, without the use of collimating lenses; and he mentioned that he had, in the same way, seen the Fraunhofer lines in the sun and moon. Dr. Huggins called special attention to the convenience and portability of this form of spectroscope, as well as the great advantage of only employing two or three inches of glass, and he expressed himself as very favourably impressed with the few small instruments he had had an opportunity of examining.

Royal Asiatic Society.—(*Monday, April* 16.)

Sir Edward Colebrooke, Bart., Q.C., M.P., President, in the Chair. Mr. J. W. Redhouse read a paper, in which he suggested the identity of the "Zodiacal Light" with the phenomenon called the "Wolf's Tail" and the "False Dawn" in Arabic, Persian and

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Turkish, which are described by Orientals as being seen in the Eastern sky, in the shape of a tall slender pillar of faint light, a short time before the appearance of the "true dawn" or "daybreak." The Hebrew term, he added, for the dawn is rendered by ὄρθρος in the Septuagint, which is, also, the name of the "two-headed dog of Geryon," killed by Hercules in his Tenth Labour. Can any connexion be traced between this "two-headed dog" (perhaps the Zodiacal Light of the morning and evening), that watched over Geryon's herds under the setting sun, and the "Wolf's Tail" of the Easterns? The Arabic word rendered unequivocally in Persian by "wolf" is also the "name of a certain dog" and of "two different horses." Do the Vedic hymns offer any clue to the solution of these myths?

Zoological Society.—(*Tuesday, April* 17.)

Osbert Salvin, Esq., F.R.S., in the Chair. The Secretary read a Report on the additions that had been made to the Society's menagerie during the month of March, and called particular attention to a collection of rare Himalayan Passeres, purchased March 8, embracing examples of several ornamental species new to the Society's collection, and two young male orang-outangs (*Simia satyrus*), presented March 13 by Dr. R. Sim.—The Secretary exhibited and made remarks on some young anacondas which had been produced dead by the large female anaconda purchased on February 15.—The Secretary exhibited some photographs of the young gorilla now living in the Berlin Aquarium, and made some remarks on what, it now seemed certain, was an example of this ape, which was formerly living in one of Wombwell's travelling menageries, and was, after its death, transferred to the late Mr. C. Waterton's collection.—A letter was read from Mr. W. A. Willes, in which he gave an account of the success which had attended the endeavours of the Acclimatisation Society of Christchurch to introduce salmon into New Zealand from the United States.—A communication was read from Mr. W. A. Forbes, containing a description of the peculiar organ known as the *Bursa Fabricii* in birds, and of its variations and modifications in the different genera of the class which he had had an opportunity of examining.—A communication was read from M. L. Taczanowski, in which he gave a list of the birds collected in North-Western Peru in 1876 by Messrs. Jelski and Holzmann. Among several new and interesting forms described was a new genus and species of Fringillidae proposed to be called *Gnathospiza Raimondii*.—A communication was read from the Rev. R. Boog Watson, containing some notes on the Madeiran mollusk identified by the Rev. R. T. Lowe as *Achatina folliculus*.—A communication was read from Mr. E. P. Ramsay, containing the concluding portion of his list of birds met with in North-Eastern Queensland, chiefly at Rockingham Bay.—A communication was read from Dr. Otto Finsch, containing a preliminary account of the birds collected during his recent journey in the north-eastern part of Turkestan.—A communication was read from Prof. Owen, containing the description of a new species of extinct kangaroo of the genus *Sthenurus*, which he proposed to call *Sth. minor*, together with some remarks on the relation of this genus to *Dorcopsis*.—Mr. Edgar A. Smith read a paper containing descriptions of new species of South-American *Helicidæ* in the British Museum.—The Marquis of Tweeddale gave descriptions of four new species of birds from the Indian region. These he proposed to name as follows:—*Trichostoma leucoprocta*, *Chrysococcyx Limborgi* and *Pomatorhinus Austeni* (from Tenasserim), and *Brachypteryx Buxtoni* (from Sumatra).—Mr. Osbert Salvin exhibited and pointed out the character of a new genus and species of bird of the family Ampelidae, from Costa Rica, and proposed to call it *Phainoptila melanoxantha*.

Meteorological Society.—(*Wednesday, April* 18.)

The Rev. T. A. Preston, M.A., in the Chair. The following papers were read:—"On the Meteorology of Mozufferpore, Tirhoot, for 1876," by C. N. Pearson, F.M.S. This year partook of the abnormal character of its predecessor, but in a different degree, and with widely different results. The total fall of rain was 57·69 inches, of which no less than 43·34 inches were registered in August, September, and October.—"On the Diéthéroscope," by Prof. J. Luvini, of Turin. This is a new instrument contrived by the author for observing the changes of atmospheric refraction optically.—"Improved Form of Thermometer for observing Earth Temperature," by G. J. Symons, F.M.S. This apparatus consists of an iron pipe driven in the ground to the required depth, and a small, but very strong, thermometer, the bulb of which is so protected that no change of indication occurs when the thermometer is drawn out of the tube for reading. The pipe is closed at the bottom by welding, and the point hardened so as to penetrate the soil with ease. For depths of three feet and under the thermometer is inserted in a light rod, but for all greater depths it is mounted in a short weighted stick attached to a strong chain.—"Notes on the Degree of Accordance of Mr. Glaisher's and the Kew Thermometer Standards," by William Ellis, F.R.A.S. This paper gives an account of the comparison of eight thermometers at the Royal Observatory, which had been previously compared with Mr. Glaisher's and the Kew Standard Thermometers, and the result shows that the two standards are practically identical.

Royal Society.—(*Thursday, April* 19.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read: "On Putrescent Organic Matter in Potable Water," by Prof. G. Bischof; "On a Cause for the Appearance of Bright Lines in the Spectra of Irresolvable Star Clusters," by E. J. Stone; "On some Figures exhibiting the Motion of Vibrating Bodies, and on a New Method of Determining the Speed of Machines," by Prof. H. M. McLeod and Lieut G. S. Clarke.

Chemical Society.—(*Thursday, April* 19.)

Dr. Gladstone, F.R.S., in the Chair. The following papers were read: 1. "On the Estimation of Manganese in Spiegeleisen and of Manganese and Iron in Manganiferous Iron Ores," by E. Riley. For estimating manganese in spiegeleisen the author recommends the indirect method—*i.e.*, estimating the iron, adding 5 per cent. for impurities and taking the difference as manganese, for accuracy and rapidity; for the estimation of manganese in its ores the author prefers to separate the iron as basic peracetate with carbonate and acetate of ammonia, and to precipitate the manganese with bromine and ammonia, taking care that the ignited precipitate contains no baryta, zinc or lime. For the determination of the iron a standard solution of bichromate of potash yields the best results, the iron being reduced with pure sulphite of soda. 2. "On a Method of Detecting Small Quantities of Bismuth," by M. M. Pattison Muir. The author proposes Schneider's reagent, consisting of a clear solution of 12 grm. of tartaric acid and 4 grm. stannous chloride in caustic potash; one part of bismuth in 210,000, if warmed to 60–70° C. with this reagent, gives a brownish colour. 3. "On certain Bismuth Compounds," by M. M. Pattison Muir. This paper gives an account of the properties and reactions of bismuth ferricyanide. 4. "Notes on Madder Colouring Matters," by E. Schunck and H. Roemer. Munjistin: this substance resembles purpuroxanthic acid in its physical properties. Purpurin: a pure specimen was examined and its properties are given. Alcoholic lead acetate gives, with purpurin dissolved in alcohol, a precipitate soluble in excess; with alizarin, a precipitate insoluble in excess. Triacetylpurpurin and brompurpurin were prepared and analysed by the authors. By heating pure purpurin in sealed tubes to 300° C., it was found to be partially converted into quinizarin.

Society of Antiquaries.—(*Thursday, April* 19.)

F. Ouvry, Esq., President, in the Chair. Mr. Octavius Morgan presented to the Society a collection of documents, which were explained and commented on by Mr. Milman. Among them was the charter granted to the College of Fotheringhay, in 1 Edward IV.—A valor of the priory of Dartford, in 13 Henry VIII., while Elizabeth Cressener was prioress. This house had a great reputation as a ladies' school, and the daughters of Edward IV. were educated there.—A Court Roll of the honor of Tickhill, Yorkshire, part of the duchy of Lancaster, for the year 1600. To show the history of this roll Mr. Milman quoted a letter from Sir Thomas Heneage, chancellor of the duchy, to the Earl of Shrewsbury, steward of Tickhill, by which it appeared that the records of the honor were kept at Tutbury Castle. Tickhill was afterwards part of the jointure of Queen Henrietta Maria, and the Parliamentary Survey states that some of the Court Rolls had been sent up to her court, and the others plundered during the Civil War.—Mr. C. A. Beavan exhibited a silver chalice, with the Virgin and Child, the emblems of the passion, and St. Peter, engraved round the foot, underneath which is stamped the arms of Austria, and the date 1547 is scratched on the silver.—Mr. Peake exhibited a drawing of a Roman pavement, found at Medburne, Leicestershire. This spot is the site of an important encampment, being half way between Colchester and Chester. The pavement measured forty-two feet by twenty-two feet. The pattern is very elaborate, and composed of blue, red, and white.—Mr. Franks exhibited a bronze celt and spearhead found at Kingston-on-Thames.

Philological Society.—(*Friday, April* 20.)

Henry Sweet, Esq., President, in the Chair. The two papers read were by Prof. J. B. Mayor:—1. "On the Metres of Tennyson." Prof. Mayor stated that in order to test the general scheme of metrical analysis sketched out in his former papers, he had selected a modern poet, in whose case there could be no dispute as to readings or pronunciation, and who was known to have given much attention to the subject of metre, and that he (Prof. Mayor) had applied his method to every one of Tennyson's poems, with the following results:—1. Trochaic metre.—Mr. Tennyson's poems afford instances of the 2-feet line both in the complete and truncated forms, of the 3-feet truncated, of the 4-, 5-, and 6-feet in both forms, of the 7-feet in the truncated form, of the 8-feet in both forms. The line is varied by dactylic and iambic substitution, as well as by truncation and anacrusis. Where a line falls into two or more sections, truncation and anacrusis are admissible at the beginning and end of each section. 2. Iambic metre.—Examples were given of the 2-feet line in the masculine form, of the 3-, 4-, and 5-feet in both the masculine and feminine forms, of the 6- and 7-feet in the masculine form. The line is varied by anapaestic and trochaic (rarely dactylic) substitutions, and by initial truncation (a monosyllable standing for the first foot), which was shown to prevail in some of the poems. 3. Anapaestic.—Examples containing from one to eight feet were given. The line is varied by the addition of a final superfluous syllable (feminine rhythm), by iambic substitution, and by initial truncation (the monosyllabic first foot), as in

"Slow | ly and sad | ly we laid | him down,"

which was shown to be extremely common in Tennyson. An 8-feet line containing four sections was quoted, in which each section commenced with a monosyllabic foot. 4. Dactylic.—The only pure example is "The Charge of the Light Brigade," consisting of 2-feet lines with trochaic substitution in the second foot. Examples of monosyllabic substitution were quoted from Heber and Hood. The employment of anacrusis, final and initial truncation, and feminine rhythm, as a means of varying the rhythm, was justified on the principle that one or two unaccented syllables preceding the initial accent of the line, or following the final accent, are not essential to the rhythm, and may be added or omitted without injury to the metre, if that is sufficiently marked by the general character of the passage. Mixed and classical rhythms in Tennyson were next dealt with, and it was shown how the different metres were combined to form poems.—Prof. Mayor then read a short second paper, pointing out the use of the monosyllabic foot, and other peculiarities in Marlowe's heroic line.

British Scandinavian Society.—(*Tuesday, April* 24.)

General von Bülow, President, in the Chair. The following papers were read:—1. "Old Upsala," by Dr. J. Bryce. After a brief description of New Upsala, its Cathedral, its University, and the house in which Linnaeus wrote and died, the lecturer proceeded to a minute characterisation of the antiquities of Old Upsala. This place, which lies three miles distant from New Upsala, consists at present of a farmhouse, a clump of ash-trees, and a church. On approaching over the dead plain, the visitor is aware of three small hills or *tumuli*, and on the left of them a ridge of gravel. The latter proves to be natural; the former are now known to be artificial. These mounds, which are from eighty to one hundred

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feet in height, bear the traditional names of Odin, Frey and Thor; it does not appear, however, that these names date very far back. During the present century it was determined to investigate the tumuli. Odin's Hill was accordingly penetrated by a horizontal adit, such as is commonly used in mines. There was found a rough outer ring of granite, a sort of cyclopean wall; then a flat bed of clay and sand. The cairn was then reached, and, on piercing this, a bed of ashes, cinders, and bones was discovered, all showing signs of the action of intense heat. In a little hollow in the very centre of the cairn lay a rude urn, of considerable size, which contained bones of men and a variety of domestic animals, including even, it is believed, the cat. In the clay bed were found gold ornaments, glass, bronze, beads (*perlor*) of calcined clay, and a knot of reddish-brown human hair. The Hill of Frey presented similar characteristics, but here no surrounding granite wall existed. In investigating the third tumulus, Thor's Hill, it was thought desirable to alter the mode of examination. Accordingly about one-third of the mound was cut away perpendicularly. The same characteristics, however, were found here as in Odin's Hill, except that the construction seemed less elaborate and less complete. Among the articles discovered in Thor's Hill, was a circular plaque of crystal, on which the figure of an Eros, drawing a bow, had been engraved. This appears, without question, to prove the existence of communication beween Sweden and the South of Europe before the construction of these mounds. In the opinion of the Swedish antiquaries—a body, it may be said in passing, of rare learning and acumen—these tumuli were the monument and grave of some great woman; none of the ornaments found are the insignia of a warrior. The lecturer proceeded to discuss the other attractions of Old Upsala; they are comparatively meagre, yet there is considerable interest attaching to the Thingshö, the seat of the old Pagan Parliament, and to the Church, a very remarkable building, said to be constructed on the site of the ancient Temple of Odin. Dr. Bryce closed with some appropriate allusions to the early history of Sweden, and to the dynasty of Upsal Kings. Some photographs of the places and antiquities mentioned lay upon the table.—2. "Erik Gustaf Geijer," by Pastor Fröst. The greatest of Swedish historians was born at Ransätersbruk, in Vermland, on January 12, 1783. At the age of twenty he won the first prize of the Swedish Academy for an historical memoir on Sten Sture, the elder. As a poet, he first came before the public in *Iduna*, a magazine edited and started by him, to foster the new so-called Gothic school in literature. In that journal first appeared "Manhem," "The Viking," "The Last Poet," and many of Geijer's most stirring lyrics. It was not, however, as a scald that Geijer won his greatest laurels. He takes the highest place among the Swedish historians by virtue of his two masterly works, *Svea rikes häfder* (Annals of the Kingdom of Sweden), and *Svenska folkets historia* (History of the Swedish People), notwithstanding the fact that they are both incomplete. The former contains merely a critical outline of the history, but drawn with extraordinary power and analytical genius. The latter enters more minutely into the subject as far as the flight of Queen Christina. Geijer's style is masculine and lucid, and his philosophic breadth has been justly admired. Among his other historical and political writings may be named *A Sketch of the Condition of Sweden from Carl XII. to Gustavus III.*, a profound monograph on *Feudalism and Republicanism*, and the lectures on political economy delivered in Upsala during the autumn of 1844. In the paper entitled *Literaturbladet*, which he published in 1838–39, are to be found Geijer's most important æsthetic contributions to literature. He held the Chair of History at Upsala from 1817 to 1846, and died at Stockholm in 1847. As a leader of the Gothic school against the Phosphorists, he led the way for Tegnér, and was upheld by Beskow and Nicander. He is one of the most interesting figures in the history of Swedish letters.—3. "Petter Dass," by Andrew Johnston. This was a short, but very interesting, paper, on the father of modern Norwegian poetry, Petter Dass, who was pastor of the parish of Alsterhoug, in Nordland, during the seventeenth century. He is best remembered by a very extraordinary topographical poem, *Nordlands Trompet* (The Trumpet of Nordland), describing in the most lively manner the various characteristics of his native province. After his death, Dass became a legendary hero, a sort of wizard, and his true history is mingled in the minds of the people with a strange mass of mythical fiction. Some of these grotesque stories were given by the lecturer, who finally read some passages which he had very skilfully translated from the *Nordlands Trompet*, in the metre and spirit of the original. A complete edition of the writings of Petter Dass has lately been brought out at Christiania. In a humbler form, however, his poems have never ceased to command a wide circle of readers, particularly in the Arctic provinces of Norway. It is to be noted that, like Thomas Kingo, the father of Danish poetry, Dass was Scotch by immediate extraction, the name of his father having originally been Dundas.

FINE ART.

Titian: his Life and Times. With some Account of his Family, chiefly from New and Unpublished Records. By J. A. Crowe and G. B. Cavalcaselle. (London: John Murray, 1877.)

The diligent historians of Italian art who in their five former volumes have traced with so much fullness of detail the rise and development of painting in Florence, Siena, Umbria, and the various cities of North Italy, have at last brought their work down to the period when painting reached its highest point of perfection in the sixteenth century; but instead of continuing it in the form of a history, they have now presented us with a well-nigh exhaustive biography of a single artist. In this glorious "blooming-time" of Italian art, four names—those of Leonardo da Vinci, Raphael, Michelangelo, and Titian—stand pre-eminent, and Messrs. Crowe and Cavalcaselle might fitly have chosen either one of these as a representative artist of the period upon which they have now entered. We cannot help regretting, indeed, that they did not first choose Leonardo, whose art, more, perhaps, than that of any other master of the time, expresses the restless, striving spirit of the sixteenth century, and the received history of whose life greatly needs the strict investigation and careful analysis to which these authors are accustomed to subject the vague traditions and unverified facts that they so constantly find clinging round artists' names and obscuring their real history. But we may hope that they will continue the history of Florentine art through the time of its greatness at some future period, and, meanwhile, the life of Titian aptly carries on the history of art in North Italy, from the point at which they left it at the death of Giovanni Bellini.

The method employed in the present, as in other works by these erudite authors, is more often destructive than constructive. A whole mass of material with which former historians were accustomed to fill in and adorn the life of Titian is ruthlessly swept away, without giving us much beyond dry records and business-like correspondence in its place. These, of course, are of the greatest importance, but still we cannot help feeling a little disappointed after the perusal of these two big volumes, which afford often minute details concerning the history of his time and the outward circumstances of the men with whom he came in contact, that they have not enabled us to form a more intimate acquaintance with the man Titian himself, and have given us no idea of his manner of life in Venice, or his thoughts concerning the great events that were being enacted in his time.

This is chiefly due, no doubt, to the nature of the materials with which his conscientious biographers have had to work; but it is also due in part, we cannot but think, to their rigid treatment of these materials and strict elimination of all points of merely narrative interest. Thus we find allusions sometimes to letters by Aretino and others, and gain glimpses of scenes which, not being fully revealed, we cannot help wishing to know more about. But instead of lamenting what we have *not* gained, let us see what we have gained by Messrs. Crowe and Cavalcaselle's careful and patient study of the vast amount of matter through which they have had to wade in order to arrive at the conclusions which they now present to their readers.

Tiziano Vecelli, the son of Gregorio di Conte Vecelli, a member of an old family in Cadore, and himself a man of some note in his province, was born at Pieve in Cadore not later, it seems tolerably certain, than 1477, the date usually assigned. The Vecelli family, of which some interesting particulars are given, although influential, was probably poor, and this may have been the reason that the young Titian, instead of being brought up either to the profession of law, or to that of arms, like most of his race, was sent at an early age to Venice to learn painting, but it may also be imagined that it was on account of some early disposition towards art. According to Dolce's statement, which there is no reason to doubt, he was first placed with Sebastian Zuccato, a Venetian Mosaist, of whom Messrs. Crowe and Cavalcaselle say "nothing is known," taking no count, it would seem, of the evidence (upon which George Sand founded her novel *Les Maîtres Mosaïstes*) which makes the Zuccati the defendants in an accusation brought against them by their rivals, the Bianchini. Titian, it is stated by Zanetti, was warmly in their favour, which would seem to point to some association with them. However this may be, he must have quickly passed from their workshop into that of the Bellini. Probably his first independent employment in Venice was as a house-painter, not exactly in the sense in which we now use that term, but as it was understood in Venice at a time when the great nobles were accustomed to adorn the fronts of their palaces with frescoes. One of the earliest references to Titian's name in contemporary writings connects it with a work of this kind—a fresco of Hercules mentioned by Sansovino as having been painted outside the Morosini palace, but no longer in existence. In the years 1507–1508 we know that both Titian and Giorgione were employed in the decoration of the new Fondaco de' Tedeschi, the great house, or Exchange, of the German merchants in Venice, which had just been rebuilt. The relations between Giorgione and Titian, of which we have a different account by almost every biographer, cannot be said to be satisfactorily cleared up, even if we accept Messrs. Crowe and Cavalcaselle's view, implied rather than directly expressed, that Giorgione was older than Titian, instead of being, as

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Vasari states, born in the same year; but the story of their jealousy and estrangement may perhaps yield to the pleasanter assurance, in Tizianello's *Anonimo*, that Giorgione, "far from being hurt at the superiority his scholar displayed, confessed it, and rejoiced at it." This superiority, however, could scarcely have been apparent during the lifetime of Giorgione, and we do not find that Titian received any commissions from the Venetian State until after Giorgione's death, when he finished several of the works which that master had begun.

Among Titian's earliest works his biographers reckon a small round picture of the Madonna, at Vienna, important as "throwing considerable light on his first steps in art;" a *Man of Sorrows*, at the Scuola di San Rocco at Venice; and the picture in the Borghese Palace usually known by the title of *Sacred and Profane Love*, but to which Messrs. Crowe and Cavalcaselle give the equally unsatisfactory name of "Artless and Sated Love." In this strange work, whatever it may be meant to symbolise, Titian is already seen as a master of colour, and soon after we find him a master of portrait also in the grand portrait of a Doge, in the Vatican Museum, and still more fully are his powers revealed in the well-known "Christ" of the *Tribute Money*, at Dresden. From this time forth Titian's fame was fully established, though while his master, Giovanni Bellini, lived—who, although very old, was regarded, as Dürer remarks, "as the best painter of them all"—he could only have held a secondary position in Venetian art.

The influence of Giovanni Bellini over Titian's art seems to us to have been more powerful than Messrs. Crowe and Cavalcaselle allow. Bellini, though in many respects he must be regarded as the last of the old or "Quattrocentisti" line of painters, rather than as the founder of the new school, was yet the first to perceive the true significance of colour, and we may well believe that both Giorgione and Titian were initiated by him into those rich harmonies of gold and crimson and purple which they afterwards practised with such magnificent effect. Before Bellini's death, however, which did not happen until 1516, Titian had already been appointed to the office of painter in the Great Hall of Council. The letter is still preserved, dated May 31, 1513, in which Titian asked for this appointment. "I, Titian of Cadore," it begins, "having studied painting from childhood upwards, and desirous of fame rather than profit, wish to serve the Doge and Signori rather than his Highness the Pope and other Signori, who in past days, and even now, have urgently asked to employ me." He then suggests that he should begin with the "canvas of the battle on the side towards the Piazza, which is so difficult that no one as yet has had courage to attempt it," and asks in recompense "the first broker's patent for life that shall be vacant in the Fondego di Tedeschi, on the same conditions as are conceded to Messer Juan Bellin." The granting of this patent led to so much opposition on the part of Bellini, who had been for thirty-three years in the employ of the State, that the Council had to revoke its decree, and Titian had to be content with the promise of the reversion of Bellini's patent at that master's death. This privilege, about which there were perpetual squabblings during a great part of Titian's life, seems to have been equivalent to a retaining fee given to the best artist of the time on consideration of his doing certain work, such as painting the portrait of each successive Doge, and executing various paintings in the Council Hall. This work, it seems, Titian systematically neglected, thereby calling down upon himself the displeasure of the Council, and even from time to time the revocation of his patent. It is curious that much of Titian's work seems to have been paid for in this roundabout manner—that is, by sinecures and offices of which the reversion is promised him by his patrons, instead of by solid coin, with which probably they were not too well supplied. This practice led to constant heartburnings and disappointments, as is seen by his letters, many of which have reference to his expectations, especially with regard to the benefice that he had obtained for his worthless son Pomponio, and the assignment of dues made to him by the Emperor Charles V. on the Neapolitan treasury, which although he "bombarded the treasury with letters," and Aretino in his name "moved heaven and earth" for the same purpose, he could not get paid. In his letters—most of which are here published for the first time, having been copied from originals in the archives of Mantua and Simancas—Titian is revealed to us chiefly as a sharp man of business. We behold him "kissing the hands" of many noble patrons, and presenting them with portraits and other works, but we generally find that it is in the hope of reaping some solid advantage. Often he is literally besieged by patrons, all of whom claim something from him, and are jealous of his working for anyone else. Even the great Emperor, it would seem, only obtained his services by means of sending ready money and an outfit to come to him at Augsburg, which Titian, no doubt, accepted as "a bird in the hand," although he was under an engagement with the Pope, Paul III., whereby he was to have had the seals of office which had become vacant by the death of Sebastian del Piombo.

Of Titian's domestic life we gain, as before said, no glimpse in these pages. We know that he had a wife named Cecilia, who died in 1530, after having borne him three children—his scapegrace son Pomponio, for whom he was always seeking benefices; Orazio, who followed his father's profession; and his beautiful daughter Lavinia, whom he has immortalised in many of his paintings. How pleasant it would be if some little letter to her had been preserved revealing a father's love and care, or some record of the mode of life of the painter and his three motherless children in their pleasant house and garden in the northern suburb of Venice—we could well spare for this some of these letters to gracious lords and noble dukes—but none such is known to exist, and we have only added to the well-known letter of Priscianese, which reveals to us for a moment the charms of Titian's garden and society on the day of the "Ferrare Agosto" in 1540, a letter from Aretino to the little Pomponio, already a canon *in posse*, and hereafter to grow into almost as worthless, though not as clever, a libertine as his mentor, who in this letter playfully addresses him as "Monsignorino," and characteristically advises him "to keep himself warm and in good appetite."

No slur rests in history on the moral character of Titian, but we cannot help surmising that the intimate friend of Aretino—who is well described in these volumes as being "like a fungus on a dunghill taking advantage of a general corruption to live and fatten"—is not likely to have possessed more exalted virtue than the rest of his compatriots. Titian's indomitable energy supported him, however, to the last. Vasari found him in 1566 with the brushes in his hand, and even in 1574, when he was ninety-seven years of age, he was still able to receive a royal visitor with his accustomed magnificence. It was not, indeed, until 1576, when he was only one year short of a hundred, that this Prince of Painters, who had "never received from heaven anything but favour and felicity" (so far at least as Vasari knew), succumbed at last to the terrible plague which desolated Venice at that time, and which carried off his painter-son Orazio also within the course of a few days.

Such is the bare outline of the life which Messrs. Crowe and Cavalcaselle have drawn for us in all its surroundings, adding also minute descriptions and careful criticisms of the works that it has left us as a heritage.

Of these works it is not possible to speak in the limits of a short notice, but it is pleasant to find that even these severe critics admit that the world still possesses a large number of "genuine Titians," although the number they consider "uncertified"—among which there are many to which a less dubious qualification might well be applied—is perhaps larger. We imagine, however, that the Madrid gallery will not easily give up its *Rest during the Flight into Egypt*, which in the last carefully-prepared edition of the catalogue is still cited as genuine, nor the Dresden and Munich galleries their lovely Virgins with attendant saints (Nos. in the respective catalogues, 223 and 450), even should our National Gallery, hugging itself in the possession of the glorious *Bacchus and Ariadne*, acquiesce in the decision that takes away from Titian the *Ganymede* and the picture known as *The Concert*, No. 8, which Messrs. Crowe and Cavalcaselle think "betrays rather the hand of Schiavone or Zelotti than that of a better master."

This Life of Titian fills a decided gap in art-biography. We have recently had competent Lives of Raphael, Michelangelo, Correggio, and Dürer, by Passavant, Heath Wilson, Julius Meyer, and Thausing, all of whom have brought the light of modern criticism to bear on their special subject, but hitherto there has been no adequate biography of Titian, even in Italy, although "laudable efforts have been made," we are told, to exhume various records that lay concealed in the archives of Cadore and other places. More laudable, however, are the efforts of Messrs. Crowe and Cavalcaselle in making use of these records, and thus opening to us the correspondence of Titian

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with the Marquises and Dukes of Mantua, and with his still more exalted patrons, Charles V. and Philip II., to the latter of whom, especially, he seems to have written endless epistles, almost all, however, harping on the same theme, the payment of his pension.

It is to be wished that, while so much was being done by the authors to make this book of value to the art student, a little more care had been bestowed upon its illustrations. In these days, when so many admirable new processes of reproduction are in vogue, one can scarcely help feeling aggrieved at being offered such poor outline engravings as these, which really give no idea whatever, in many instances, of the pictures they are supposed to reproduce.

Mary M. Heaton.

THE WATER-COLOUR INSTITUTE.

At the private view of this exhibition to which members of the Press were invited, on April 20, we found some critics in a very complacent mood; the display was pronounced an excellent one. We scarcely know why; for, as we paced round the room, we thought the pictures of leading merit few, and the average nothing uncommon. But the Institute shall at least have, through our columns, the benefit of the more expansive sympathy of our fellow-critics.

The three most distinguishing pictures are two figure-pieces by Mr. Linton and Mr. C. Green, and an animal-piece by Mr. Wolf. With these, therefore, we shall begin.

Among his large compositions, Mr. Linton has perhaps hardly surpassed, and he certainly has not often equalled, his present subject, *Ave Maria*. Here we see an aged vagrant who, with his childish grand-daughter, has reached in his peregrinations the guard-room of a *château* of the seventeenth century, tenanted by three soldiers and a female housekeeper. The vagrant appears to be a gentle pietistic old creature, religious in sentiment as well as professionally. His vocation is to carry about a box containing a painted wood-carving of the Madonna and Child; this he is now displaying to the soldiers. It would, we think, be more in keeping with the character of the itinerant, and with the general sentiment of the subject, if, in opening the door of his box, he had remembered to remove the shabby old fungus-shaped cap which shelters his cranium. As it is, only one of the four men is uncovered; the central seated soldier, a stern man now getting elderly, foremost perchance in many a red-handed deed of terror and rapine, who gazes fixedly on the image with a pathetic look of obdurate compunction. A second trooper, who has been smoking till now, holds the pipe out of his mouth as a last whiff exhales; it is a defect of management that we see no trace of his legs and feet where they might naturally be discernible. The third personage is a stalwart young musketeer. The housekeeper (whose face is the least approvable item of the picture) is emptying some broken meat into the distended skirt of the child—a barelegged girl of about nine, simple and true in action, and excellently painted. The general tone of colouring is of a fine golden brown; and, with the few minor exceptions we have noted, there is little save cordial and emphatic praise to be given to this very artist-like work. Mr. Green sends a picture of moderate size, crowded with figures: it could not indeed be other than crowded, for the very aim is to represent a crowd. "*Here they come!*"—*on the Derby Course*—is the title; which will at once apprise our readers that the subject is the spectators of an Epsom race straining to catch the first glimpse of the windfooted racers as they turn the corner in this direction. In front of us is the barrier, with a single policeman within it, bent double in resisting the pressure of the straining and crushing throng beyond: behind these figures come various vehicles and their occupants, the foremost being a large open drag, with its fashionable occupants standing up. We could easily fill a column or two by undertaking to describe the aspect and action of the personages individually: suffice it to say that there is abundance of well-conceived character, and minute realisation of pose, gesture, and incident. Indeed, the leading defect of the work is in the neatness and completeness, the rather over-stippled precision, with which everything is done: the ideal of crowd-painting demands something of massing, fusion, and obliteration—a thousand items lumped into one main stress of execution, and main current of impression. This Mr. Green does not give us; but he has well performed a very difficult feat, painting to the life a crowd such as it looks when one runs it over face by face, and suit after suit of clothes. Mr. Wolf quotes to his picture, in lieu of title, the lines from *Coriolanus*—

> "As is the osprey to the fish, who takes it
> By sovereignty of nature."

The scene is in a northern region of long-standing snow, lit into a genial sunny glow at present, with iced edges where the ground reaches the inlet of water. Into this stream a ruthless and splendid osprey has just darted, and torn out of it a pike of lordly size: emerged again, and flying forward with magnificent spread of wings and tail, he carries along the helpless fish with his deep-imbedded talons. Two other ospreys are settled upon the meagre remains of a stunted tree-trunk: this, though doubtless in no way untrue to nature, looks a little too much like an artificial rustic perch, and hence gives to the whole scene, at first sight, an air rather suggesting pleasure-grounds than the sub-Arctic wilds. The most vivid and arresting point in the work, more so even than the nobly designed osprey and pike, is the indication of the watery plunge and emergence. The bird's shoulders and tail drip profusely; and the lashing fan-like tail-fin of the fish jets forth a far ampler fan of spray as the arrowy flight of his captor swoops him onward to his doom.

Next to this trio of pictures we may name three subjects of fisher or peasant life, two Dutch and one Irish. *A Tale of the Sea*, by Mr. Clausen, shows the interior of a mariner's abode, with a narrator and four listeners. The narrator, who may be recounting some hair's-breadth escape of his own, uses both hands in lively gesticulation—not, indeed, excessively as respects truth, but perhaps rather more demonstratively than is quite pleasing to the eye; the silent and intent old woman, who intermits the peeling of her turnips as she listens, is particularly good, and the accessories of furniture and the like are copious and agreeable. Mr. T. W. Wilson also goes to Holland for his subject—as so many painters have been doing these two or three years. His work is named *Grandfather's Darling, a Fisher's Home on the Zuyder Zee*. There is a small girl with a doll, the centre of the domestic interest; the aged grandfather leans forward on his hands and knees, proffering her his back to ride on; the mother knits from a ball of cotton, and the grandmother watches. This last figure is again (as in Mr. Clausen's picture) the best of all; the execution, given with a crumply mottled touch, is skilful throughout. Mr. Small supplies, what he has frequently furnished before, the Irish subject, *Striking a Bargain, Connemara*. A good-looking young woman, seated on the ground among the other market-folk, her blue cloak extending backwards so as to cover her basket, is chaffering with an elderly farmer—a most respectable old fellow, who knows his business, and stands well in his savings-bank—for the price of a sheep; there are several other figures, well identified in Irish character, but exempt from that squalor which has been made to count as peculiarly Hibernian. This is a talented work, with much bright richness of hue. The picture by Mr. Staniland—*Aaron Dodd, Tinker, Knifegrinder, and Gossip*—belongs to much the same order of subject, with a more definitely humorous intention; it fully sustains the painter's credit, though some previous productions of his have been more to our liking.

The Last Purchase, by Mr. Seymour Lucas, shows us an old gentleman of Queen Anne's time, in a green coat with broad lappets (rather too perceptibly repeated from a prior work by this artist), seated, and scrutinising a picture placed upon a chair opposite—a sprightly piece of character-painting. In *The Cross Roads*, by Mr. Towneley Green, the London mail-coach is approaching a point where a young woman is waiting, accompanied by her brother or sweetheart, to take her place in the vehicle, and disappear from country eyes into the tremendous metropolitan vortex; painted with the artist's usual pure and rather demure simplicity. *'Tween Acts*, by Mr. Gregory, is a ballet-girl who, during rehearsal, rests for awhile with her right arm lying along the white marble chimney-piece; close to her left hand some of her sister-figurantes are seen reflected in a looking-glass. This little work testifies to Mr. Gregory's wonted efficiency and *aplomb*. *The Summit of Grand Son* is a somewhat important specimen of Mr. Haghe, and unusual as being a scene of outdoor grandeur. Grand Son, as the catalogue explains, is "the highest peak in the neighbourhood of the Grande Chartreuse, near Grenoble: the monks of the convent make a pilgrimage every year to this spot, where stands a large wooden cross." The principal figure to the left is an aged monk, assisted upwards by two of his younger brothers: the peasantry at the other end of the foreground have more of a Scottish than an Alpine air. In his *Sunflowers*, Mr. Edward Fahey presents us with one of those dismal damsels, half old-fashioned as of the beginning of the current century, half Japanese, who have become stock-figures among a certain artistic sub-*coterie*: the floral material, however, is here the principal thing. Mr. Cattermole, Mrs. Murray, and Miss Gow, are all seen to less advantage here than in various preceding exhibitions; the former, in his small subjects from Shakspere, is little else than Gilbert largely diluted. The *Lady Godiva* of Mr. Corbould is the most showy work that we have seen from this artist for some while past—showy, but with nothing to show that any eye guided by common sense can take kindly to.

The landscape department of this collection is not remarkable. Messrs. Hine, Bromley, Collier, and Holloway, may be held to carry off the honours. Mr. Hine's *Weald of Sussex, near Lindfield*, is a well-sized work, showing the hay-making in the large-framed grand-spaced country: it has a fine sense of repose, not unmixed with languor of method. *Houghton Bridge, Sussex, South Side*, should also be noted. *The Nearest Way to Church*, by Mr. Bromley, is a landscape with figures of a young lady and her maid who try to find a point whereat to cross the runnel of swollen water which runs irregularly amid the plashy rich-grassed fields: the tints are warm and substantial, the tone broad and well-harmonised. Mr. Collier's *Fittleworth Common* obviously derives from the later manner of David Cox. The foreground of heath and furze is not quite right in colour, but the free wide-spaced sky, with cumulus-clouds large in bulk and puissantly drifting, atones for much. *A Sussex Hillside in September*, by Mr. Holloway, with hops on their poles, or stripped therefrom, has plenty of warmth, but more drawing were desirable in the surface of the hill-slope and other leading elements of the view. Mr. Simpson's pictures of *Dr. Schliemann's Excavations in the Acropolis of Mycenae*, and of the *Acropolis* itself, have special interest. Mrs. Angell shines as usual in flowers and still-life: nor should we have omitted to praise in due detail the *Ptarmigan* of Mr. Wolf, were it not that we have already spoken at length of his more important Osprey picture.

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MESSRS. GOUPIL'S GALLERY.

No speculator is more in the way of bringing before the London public foreign pictures of an attractive kind than Messrs. Goupil, who have recently opened to view a new selection of such works. They contemplate making frequent and considerable renewals in the *matériel* of their gallery; and do not, therefore, on the present occasion issue a catalogue.

The work which we find most interesting of all is *A Court of the Alhambra*, by Fortuny; a painting of some size, planned out for minute finish, which has been supplied in parts, though other portions are left in a state far from completion. Smooth as glass, a tank of water occupies the foreground, reflecting the decorated cloister. This is a work magical in touch, most alluring in general impression, and with passages of the utmost brilliancy: it would apparently, when completed, have looked exactly like the scene itself seen through a diminishing glass. The greens of the vegetation to the right are crudely and cuttingly bright; a fault characteristic of Fortuny and his school, but which he seemingly did not regard as faulty. Other works of special mark are the *Job* of Decamps, with environments of domestic architecture; *Fighting from the Housetops*, by De Neuville, an incident of the late war in a central district of France, full of spirit and acuteness; *A Lady of the Time of Robespierre*, by Goupil, a half-figure of much executive accomplishment, and of fair pretensions in an intellectual sense; Gérôme's *Santon at the Door of a Mosque, Constantinople*, a well-combined and very characteristic example; and *The Judgment of Paris*, by Cortazzo, unpleasantly bright and hard, and offensive enough in subject—the *rôles* of the shepherd-prince and the three goddesses being here inverted as to sex, the men posing in their elaborate costumes of last century to be looked at, and the woman, a fashionable demirep, holding forth the apple of approval. Works by Duez, Israels, Sorbi, De Nittis, Courtois, Valles, Jimenez, Lefebvre, and Corot, may also be particularised—not to speak of numerous others, ingenious, skilful, picturesque, or passable.

W. M. Rossetti.

ART SALES.

The sale of the first portion of the Shandon collection was concluded on Tuesday last. Its sensational feature was the decorative furniture. A lyre-shaped clock of bleu-de-roi Sèvres and ormoulu, the dial surrounded with large pastes, or "diamants d'Alençon," sold for the enormous price of 2,000 guineas; a pair of Louis XV. candelabra, formed of draped female figures supporting vases, 630*l.*; a Florentine casket, with fruit and flowers, in pietra dura, 95*l.*; an upright cabinet of red boule inlaid with subjects from Roman history, 145 guineas; two glasses in finely carved and gilt Chippendale frames, surmounted by birds, 78*l.* and 82*l.*; an old oak hall-bench, Flemish carving, of the seventeenth century, 155 gs.; a pair of French brackets, chased ormoulu and ebony, 150*l.*; a French four-leaved screen, filled with panels of Gobelin tapestry, 245 gs.; a French marqueterie commode, inlaid with a view of a *château* and garden, 100*l.* Of the sculpture, Venus and Cupid, by Girardon, 1668, 110*l.*; Thorwaldsen, bust of a young girl, 120 gs.; Raffaelle Monti, veiled bust of a vestal, 50 gs.; Fillans, group of Mother and Child, 190 gs.; terra-cotta bust of the sculptor Lemoine, by himself, 140 gs. The Italian bronzes did not fetch high prices, the door-knockers ranging from 16*l.* to 17*l.* A Wedgwood plateau, white on sage-green ground, 50 gs.; a set of three oviform vases of Adam's ware, with classical figures in white, 160 gs.; a Wedgwood wine-cooler, the handles formed of trees and rustic figures, 34*l.*; a scent bottle, 8 gs.; cups and saucers, 3 to 4 gs.; pair of ewers with Tritons, 84 gs.; old Chelsea beaker and cover of rococo design, with flowers on gold ground, 107*l.*; an oviform vase, crimson and white, with peacocks and foliage on gold ground, 130 gs.; a pair of oviform vases, maroon and white, upon three terminal figures, 130 gs.; large vase with perforated cover, painted with subjects representing the Seasons, on maroon and white ground, 200*l.* Among the Oriental, a turquoise crackle lantern, formed as a cat, 52*l.*; a pair of hexagonal egg-shell vases, with landscapes and figures on gold ground, 100*l.*; a pair of flat-shaped vases, surmounted by kylins, 125*l.*; a jade incense-burner, 44*l.*; an octagonal vase and cover, 61*l.* The amount realised by the nine days' sale is 34,343*l.* 19*s.*

The four paintings of the Alba collection were sold at the Hôtel Drouot on the 9th inst. Murillo's full-length portrait of his son, *Dom Gaspar Esteban*, sold for 29,000 fr.; Rubens' *Departure for Market*, 23,000 fr.; Velasquez' portrait of the *Infanta Margarita Maria*, daughter of Philip IV., 45,000 fr.; and portrait of *Doña Antonia de Haro*, daughter of the Minister of Philip IV., represented with a gun in her hand and in a splendid costume, her dress covered with silver lace, 7,200 fr.

On the 10th and 11th were sold the tapestries of the Duke of Alba. The Entombment, a Ferrara tapestry in gold and silver thread, sold for 15,000 fr.; allegorical scenes in the Life of Christ, also of Ferrara, 16,800 fr.; the Passion, a Florentine tapestry, 19,600 fr. Of the Flemish tapestries, the Baptism of Christ, a composition of forty-one figures, 34,900 fr.; the Garden of Gethsemane, 18,000 fr.; the Road to the Cross, 25,100 fr.; Calvary, 25,000 fr. The three tapestries commemorative of the victories of the Duke of Alba sold: the Attack, 9,000 fr.; Passage of the River, 5,000 fr.; and the Victory, 8,000 fr. Five Brussels tapestries, allegorical subjects of the Seasons sold: the Tribute of Pomona, 1,800 fr.; Spring, 1,700 fr.; Summer, 2,100 fr.; Autumn, 1,700 fr.; Winter, 2,400 fr. The sum realised by these fifteen tapestries was 186,000 fr. (7,440*l.*); after which the sale of the remainder was countermanded to an indefinite period, in consequence, it was stated, of the political crisis.

On the 13th and 14th inst. Messrs. Sotheby, Wilkinson and Hodge sold Mr. Powell's collection of Anglo-Saxon and English coins, &c. Among the Anglo-Saxon pennies the following were of the greatest rarity:—Anlaf, King of Northumberland, 8*l.* 17*s.* 6*d.*; Cuthred, King of Kent, 2*l.* 14*s.*; Plegmund, Abp. of Canterbury, 3*l.* 7*s.*; Ecgbeorht, 2*l.* 12*s.*; Alfred, 2*l.* 1*s.*; Aethelstan, 4*l.* 4*s.*; Harold, 2*l.* 1*s.* Among the English coins were:—An angel of Henry VI., 2*l.*; a sovereign of third year of Edward VI., 5*l.* 5*s.*; a half-sovereign of ditto, 2*l.* 10*s.*; a sovereign of Mary, 3*l.* 14*s.*; a thirty-shilling piece of James I., 4*l.* 10*s.*; a sovereign of ditto, 3*l.* 10*s.*; Charles I., Oxford treble sovereign, 1642, 4*l.* 10*s.*; Briot's unit for Scotland, 2*l.* 9*s.*; a splendid large medal of Cromwell, September 3, 1658, 13*l.* 5*s.*; Charles II., pattern farthing, 2*l.* 17*s.*; George III., pattern five-guinea piece, 1773, by Tanner, 20*l.* 10*s.*; William IV., pattern crown, 1831, 7*l.* Among the medals were:—A coronation one of William and Mary, 2*l.* 17*s.*; the Peace of Utrecht, 1713, "Europa closing the Temple of Janus," 9*l.*; Admiral Van Tromp, on his death in action, 1653, 2*l.* 5*s.*; Admiral de Ruyter, 1666, 2*l.* 4*s.*

The late Mr. Robert Vernon—well known to the world of art through the public collections having received many valuable gifts associated with his name—left behind him an interesting gallery of historical portraits, which were sold at Christie's last Saturday. There were about a hundred portraits, most of them life-size, and there were many miniatures of historical personages. For only 17*l.* 17*s.* was sold a portrait, by himself, of John Riley, a contemporary of Lely and Kneller, as to whose success in painting Charles II. in a very faithful way a funny story is told. A crayon study, presumably by Vandyck, for that artist's famous picture of the Duke of Richmond, sold for about 15*l.* *Gaston de Foix*, by Janet—in black cap with feathers, crimson vest, and green cloak—sold for 236*l.* A portrait of *Sarah, Duchess of Marlborough*, by Sir Godfrey Kneller, sold for 50*l.*; a portrait of *Catherine of Braganza*, wife of Charles II., by Sir Peter Lely, fetched 70*l.*; and one of *Lord Grandison*, by the same Court painter, realised 105*l.* Of the often-painted Sir Kenelm Digby there was a portrait assigned to Vandyck, by whom, it will be remembered, is the famous picture at Knole; it went for 98*l.* Among works of many schools, which followed the portraits at the sale, it will be enough to mention, by Metzu, an *Interior*, with a lady near a table, and in act to open a window—a fine example—404*l.*; by Watteau, or attributed to that painter, a considerable composition of figures in a *fête champêtre*, 105*l.*; by Jordaens, an unusually important portrait of a Burgomaster in black dress and ruff, 199*l.*; by Patrick Nasmyth, *Carisbrooke Castle*—a pleasant work, dated 1826—556*l.*; and by Clarkson Stanfield, *The Mouth of the Tees*, 609*l.*

That part of the Firmin Didot collection consisting of portraits, English and foreign, and of French eighteenth-century prints, was sold in Paris last week, and we have received notes of some of the prices, which we append. Most of the great original works of the engravers and etchers remain till the later days of the sale. Last week, however, there were sold Claude's *Danse au Bord de l'Eau* for 4*l.*, and his rare *Bouvier* for 10*l.* After Greuze, Massard's engraving of *La Cruche Cassée* fetched 6*l.* 12*s.* After Lancret, the *Quatre Saisons*, by Audran, Scotin, Tardieu, and J. Ph. Le Bas, 5*l.* 5*s.* In the fine collection of portraits illustrative of the history of England a rare print of *Anne of Cleves*, by Hollar, after Holbein, fell for 5*l.* 12*s.* (Noseda); *Marie Tudor*, 9*l.* 10*s.*; *Queen Elizabeth*, by J. Woutnelius, A.D. 1596, 16*l.* (Noseda); the same queen, with the inscription "printed and are to be sold by P. Stent without Newgate," 8*l.* (Colnaghi); *Marie Stuart*, "dans la manière de Th. de Leu," 36*l.*—a very magnificent print; *Charles I.*, by Strange, after Vandyck, 36*l.*, a magnificent impression from the Marshall collection; *Oliver Cromwell*, by W. Van de Welde, 32*l.* (Clément); a set of seven prints by Dirk Stoop, illustrating the journey of Catherine of Braganza to marry Charles II., 40*l.*; the *Earl of Shaftesbury*, by Blooteling, after Greenhill, 18*l.* (Colnaghi); the *Trial* and *Execution of Strafford*, engraved by Hollar, 4*l.* (Thibeaudeau). Of Faithorne's works—portraits also specially illustrative of English history—we note *Henrietta Maria*, after Vandyck, 7*l.* (Colnaghi); *Fairfax*, 10*l.* (Colnaghi); *Catherine of Braganza*, in Portuguese costume, 11*l.* (Noseda); and the rare *Cromwell*, in armour, 1658, 62*l.* (Noseda). M. Firmin Didot's portraits were among the most celebrated parts of his collection.

NOTES ON ART AND ARCHAEOLOGY.

Some specimens of a new process named Xylography are now on view at the office of Messrs. Whitburn and Young, 4 Ludgate Circus Buildings. Mr. Whitburn is an artist known by woodcut arabesques and similar work: he delivered a discourse on his xylographic process at the Society of Arts towards 1874, and again brought forward his invention at the Royal Institution in March, 1876. Xylography consists of the printing off on wood of a woodcut design: the mode of printing naturally differs in detail from that of printing on paper, and the design is correspondingly simple in character. The design may be embossed or depressed, as well as merely printed: the colours used in printing are various, and there is nothing to prevent the printing of one colour over another as in chromolithography. The general aspect of the specimens which we examined is decidedly agreeable—the more so in proportion to the simplicity of patterning in the design: they present an appearance resembling an

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inlay of divers-coloured woods, although the difference between the two things is apparent with a very moderate amount of scrutiny. Thus the process is more especially adapted to the decoration of furniture with medallions, &c., or that of chimney-pieces or doors, or the panelling of rooms. Cheapness is naturally one recommendation of the scheme: we cannot quote at any length from the price-list, but we may observe that a square panel, "size of pattern three inches on panel five inches," would be one shilling to one and sixpence. In fact, we fear that this very cheapness is a pitfall for the artistic deservings of the process. Greater and greater cheapness will be demanded; and worse and worse designs will be printed off with progressively poorer material and flimsier workmanship. When proper care is taken, the patterns, varnished or polished, are said to be as durable as the wood itself whereon they are printed. We wish Mr. Whitburn a fair field, with favour as much as due to his sightly and ingenious process, but not more than due.

Mrs. Bodichon has, as in some previous instances, collected together, at her house, No. 5 Blandford Square, a goodly number of her recent paintings—water-colours with very few exceptions. We have often praised the vigour, freedom, fine sense of natural beauty and dignity, and well-sustained unfrittered style, constantly present in Mrs. Bodichon's work; and we can again heartily praise these gifts on the present occasion. The views are principally from Algeria, Hastings and other parts of Sussex, Zennor and the Cornish coast; two or three are from America, as the *Louisiana Swamp* and the *Rapids of Niagara*.

Mr. Mortlock, of Oxford Street, has now on view a collection of the works in *pâte-sur-pâte* designed and modelled by M. Solon. Originally from Sèvres, where this style of decoration was introduced, M. Solon has for many years been established in Minton's potteries, whence these magnificent specimens have been sent forth. No other artist has surpassed him in "slip" painting, and in the delicacy with which he lays on the liquid porcelain, so that the colours of the ground appear through the transparent drapery of his figures. The *pâte-sur-pâte* painting is applied to vases, plaques, plates, &c. The tasteful grouping of his Amorini is remarkable, and is exemplified in a pair of vases—subjects, "Building Cupid's Castle," and "Cupid's Castle Collapsed." The animation and variety of expression given to the little urchins—on one vase, busied in the work of construction; in the other, their pitiful faces at the catastrophe—are admirable. The subjects come out better on the deep-green ground now adopted than on the pale sea-green celadon formerly used. A *garniture de cheminée*, consisting of a clock and a pair of vases, has been purchased for 1,000 gs. The whole of the collection now exhibited is sold.

It is remarkable as regards the well-known class of Panathenaic prize vases, that though a considerable series of them has been found in the Cyrenaica and in Italy, whither they had been conveyed doubtless by the winners of prizes at the Athenian games, only two specimens have been found in Greece itself—the one in Aegina, and the other, the celebrated Burgon vase, at Athens, where it was discovered in 1813. Fragments of two more have, however, been lately found on the Acropolis of Athens. On one fragment is the figure of Athena usual on these vases, wearing the aegis, and in the act of hurling a spear. Two other fragments, belonging to a different vase, according to the *Bulletin de Corresp. Hellén.* (iii. p. 175), supply parts of the inscription usual on these vases, in which, though the vase may be considerably later than the Archonship of Euclid, the old forms of E for H and O for Ω are frequently retained:—*τον 'Αθενε]θεν ἀθλ[ον.*

We hear that Mr. Frank Dillon has returned from Japan with a number of sketches and other works in water-colour, of new and rare interest. Mr. Dillon, who has always been a good deal given to distant travel, and who, among English artists, may be said to have been almost the first to discover the resources of Egypt for artistic treatment, has now, it appears, been not less fortunate in his further explorations. We hear that it is proposed to exhibit this collection of the landscape views of Japan from Mr. Dillon's pencil in the rooms of an eminent West-end picture-dealer, where both subject and treatment will, even in the midst of a busy season, secure interest.

We hear that M. Du Maurier has lately been engaged in preparing the illustrations for a work of Mr. Cholmondeley Pennell, and that the illustrations are for the most part landscapes. No one who has noticed the pleasant little bits of country or suburban scenery which are wont to serve as background to the out-door figure-subjects of M. Du Maurier in the magazines, and notably in *Punch*, will be surprised at any new and fuller exhibition of the artist's capacity to appreciate and to render the charm of homely landscape. For these landscape-backgrounds have, of late years especially, been among the pleasantest features of his work.

During this week the galleries of Messrs. Christie, Manson and Woods have been filled by a crowd eager to see the remarkable, if not altogether satisfactory, assemblage of pictures gathered together during the last few years by Mr. Albert Grant, and destined, in his intention, for the decoration of Kensington House. Some of them were to be sold yesterday, and the remainder will pass under the hammer this afternoon, in King Street. What have been popularly accounted the chief ornaments of several exhibitions of the Royal Academy are to be found in the collection, and though it may strike a few of us, in reading over the names of the contributing artists, that some of them are names of men whose popularity could hardly have been what it is had public appreciation been invariably guided by the finest taste, yet it must be remembered, with regard to some of these artists, that we have lately been accustomed to see only the works on which they have contrived to maintain their fame, and not the works by which they contrived to secure it. It has been interesting while examining the contents of Mr. Grant's gallery to correct and adjust our appreciation of much contemporary work—to give here and there fresh admiration to men whose latest efforts had been anything but admirable; or, again, to put new limits on praise which so long as it came chiefly from old memories had been pretty much unlimited. We purposely avoid referring here in any detail to the exhibited works, as next week in recording the proceeds of the sale there will be opportunity to say on this point the little that may be desirable; but with respect to these proceeds of the sale we may add to-day that an unusual curiosity is felt as to whether it is easy or even possible to maintain the prices which have been given during the last few years for the most generally admired of contemporary work. If it be true, as has been stated, that the Kensington House Gallery was only preserved from sale and dispersion last year through the conviction that the moment was, commercially speaking, unfavourable, it will be especially interesting, from a practical point of view, to observe whether matters have improved by delay. Had the pictures been sold last year, they would have clashed against other important collections of modern art, the immediate dispersion of which was unavoidable. This year the field is clearer, and, though times may not be actually better, there may be less of panic and discouragement tending to unduly depreciate for the moment the commercial value of art. We have, however, before now expressed an opinion that much contemporary art has during several years been paid for on a scale which in the face of an enlightened judgment—not to speak of changed conditions of the national prosperity—it will be difficult to maintain. But a sale of admitted *chefs d'œuvre*, such as those of the Kensington House Gallery, may, of course, be quite unaffected by either consideration.

A committee has been formed at Wittenberg to establish a museum in memory of Luther, in the house in the university buildings—formed out of the Augustine convent—where he lived after his marriage. It still remains unaltered, and in it his table, chair, and jug are preserved. The walls are covered with names, among which, covered over with glass, is the autograph of Peter the Great. The new museum will contain other memorials—among them, the best portraits of Luther and a Lutheran library.

The National Exhibition of Fine Arts at Naples, which we mentioned in our last number as having been opened by the King of Italy on the 10th inst., seems to be a great success, and so far from modern Italian art appearing, as was feared, to great disadvantage, the chief attraction of the picture-galleries is a painting by a Neapolitan artist of the present day, named Francesco Michetti. This painting represents the procession of the Corpus Domini coming out of the church at Chieti. The principal feature in this strange ceremony is a number of naked little children—naked, that is to say, with the exception of a mass of gold ornaments with which they have been decked in honour of the festival. The novelty of the subject of this picture, the scope which it affords for striking and picturesque effects, its remarkable execution, and lastly, but not least perhaps, the curious iron frame in which it is set, have combined to render it a noteworthy success. It was promptly purchased, according to the correspondent of the *Daily News*, by M. Goupil for 30,000 fr., so that we may hope soon to have reproductions of it, and also, perhaps, to have it exhibited in England.

The sum of 3,000 marks has lately been devoted by a German amateur to the encouragement of fresco-painting in the Munich Academy. He desires to promote this mode of decoration in ordinary dwelling-houses, and opens a competition with a view not only of inspiring young artists to work in this particular style, but also in order that various means of adapting fresco to use in northern climates may be tried.

A splendid bronze fountain has lately been inaugurated at Berlin. Round the base are four allegorical figures of the four principal rivers of Prussia, the Rhine, the Elbe, the Oder, and the Weichsel, each with its appropriate attribute; while in the middle of the basin are four smaller figures, representing Agriculture, Trade, Defensive Warfare, and Art. The fountain was designed by the Berlin sculptor Herr Hagen, and has been executed in the foundry of Hermann Gladenbeck.

The Commission of Historic Monuments in France have decided upon the acquisition of the five principal tombs of the Grand Masters of the Order of the Knights of Malta in the island of Rhodes. The *Chronique des Arts* promises some interesting and hitherto unpublished particulars concerning these monuments, many of which have unfortunately been destroyed.

One of the presents received by the Emperor William on his eightieth birthday was an immense historical picture by Anton von Werner, representing the imposing ceremonial of his proclamation as German Emperor at Versailles. The picture was presented by the Princes of Germany, and undoubtedly forms an important monument of a great historical event; but, so far as regards its artistic merit, it is said to be scarcely more satisfactory than most works of this kind, in which the artist is generally obliged by the necessities of the subject to depict commonplace fact rather than picturesque effect. Herr Werner has spent three years over this picture, a short time enough considering the vast number of portraits that are introduced into it, and the thorough execution of the whole.

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The celebrated triptych in the cathedral at Aix, asserted by popular tradition to have been painted by the amiable King René, but assigned by Dr. Waagen to Van Eyck, and by other critics to various other early Flemish masters, is probably well known to many of our readers. The centre panel represents Moses viewing the burning bush, in which the Virgin is calmly seated bearing the Child in her arms, and the two side panels show us King René kneeling on one side, and his queen on the other side, with their attendant saints. Much interest has always attached to this fine early work, but its history has hitherto remained traditional, and its painter unknown. In 1870, however, the well-known art-historian, M. Alfred Michiels, discovered among the archives of the guild of Master Painters at Ghent a letter written by King René to a certain "Maistre Jehanot le Flament," begging him to send him two good painters, as those he had sent him before did not know how to set about the picture he wanted. M. Michiels surmises that this Master Jehanot may have been Jan van der Meire, and that this excellent pupil of Van Eyck's, instead of sending anyone else, went himself to the king; but this is hardly likely for many reasons which we cannot here enter upon. Further research, moreover, has brought two documents to light, one of which seems to point decisively to the name of the painter of King René's altar-piece being Nicolas. In the archives of Marseilles, among some papers entitled *Comptes des menus plaisirs de la maison du Roy*, there is a statement "*à Maitre Nicolas le paintre qui a faict Rubrum* (sic) *quem viderat Moyses, la somme de XXX escus pour reste qui luy est deu ducdict ouvraige pour ce LXX florins.*" The words "Rubum quem viderat Moyses incombustum, conservatam agnovimus tuam laudabilem virginitatem, sancta Dei genitrix," are written underneath the Aix triptych, so that there is no room left for doubt that this is the picture for which payment was made. Another entry also records a payment made to "Master Nicolas, painter of Avignon," for a banner, so that it only remains to find out who Master Nicolas was. All these facts are published by M. P. Trabaud in the current number of the *Gazette des Beaux-Arts*, but they will also, as we stated before, be shortly published by the Société des Archives de l'Art Français. They will no doubt give rise to much speculation as to the identity of the master whose disputed name has at length been discovered, but of whom we unfortunately know nothing more. The *Gazette* writer surmises that he may be the same as a certain Jean Nicolas, goldsmith, who is mentioned in some other documents relative to King René.

THE STAGE.

RECENT PLAYS.

Mr. Charles Reade's romantic drama at the Olympic Theatre, and the comedy entitled *Fame*, which has enjoyed—if that term is not too inappropriate—a few nights' existence at the Haymarket Theatre, are the only pieces with a fair claim to be considered original that have been produced in London during the last few weeks. Mr. Reade's play, which bears the name of *The Scuttled Ship*, is a dramatised version of the story entitled *Foul Play*, of which Mr. Reade and Mr. Boucicault are joint authors, and it is to be observed that this, though substantially a new piece, is the second dramatisation of the same story with which Mr. Reade's name has been associated, at least in the playbills. The earlier drama, however, is understood to have been the work of Mr. Boucicault without any aid from his literary yokefellow, except such as was supplied by those parts of the story which are attributable to Mr. Reade's invention; whereas this new version is, with a like qualification, the work of Mr. Reade alone. Compared with the former play, *The Scuttled Ship* strikes the spectator as somewhat prolix, both in the introduction of incidents not strictly requiring to be represented in action and in the mode in which those incidents are elaborated. Our old dramatists, like the novelists of later days, had a tendency to represent the action of the fable to be unfolded as proceeding in almost unbroken continuity; and their frequent change of scene was due in great degree to this conscientious desire to trace effects through their causes and to leave little to be supplied by the imagination which could be subjected to the "faithful eyes" of the spectator. Hence it is, no doubt, that, when a "Third Murderer" is to be introduced in an old play, surprise is felt that this person has not already been seen in the act of taking instructions for his share in the dark business; and no less astonishment that he does not make even a third appearance when a narrative of the scene, with the details of which the audience is already fully acquainted, has to be delivered in the Banqueting Hall. Whether Mr. Reade has in this respect allowed himself to be influenced by the example of our great forefathers of the dramatic art, or whether he is proceeding on some theory of construction which he has deliberately adopted, I know not; but his method of setting forth the whole story on which this play is founded is decidedly out of harmony with principles of construction which are coming to be more and more observed on our stage. A shrewd notion that the popularity of Mr. Plimsoll's noble efforts to secure protection for the lives of our seamen against fraudulent or careless shipowners might be turned to account to promote the success of the play is traceable in the new title given to the story, as well as in the management of the scenes and the introduction of a song denouncing unscrupulous shipowners, which is sung at some sacrifice of probability on the deck of the doomed vessel. But Mr. Reade is not content with communicating to his audience a full knowledge of the wicked scheme going on; he insists on taking them back to England for a time that they may hear the nefarious shipowner and his wicked son in their counting-house discussing the chances of success. There is some skill shown, it is true, in leaving Helen Rolleston and her gallant deliverer on the island for a scene or two, in order that distrust may meanwhile be succeeded by a tenderer feeling, for love-matters on the stage are apt to ripen at a pace which taxes somewhat heavily the spectator's faith; but nearly all those subtle gradations and fine shades of sentiment which are developed with so skilful a hand in the narrative of the voyage, the wreck, and the sojourn on the island, seem lost in this stage version. The subsequent proceedings of Helen Rolleston in England, and her investigation into the history of the charge on which her deliverer had been unjustly convicted and sentenced to transportation, also suffer greatly from the prevailing minuteness of treatment. Mr. Reade has here adopted the essentially undramatic method of Mr. Wilkie Collins, which consists of efforts to produce effect by numberless minute touches instead of by those bold strokes which alone are effective in a play. What, indeed, has the stage to do with the laborious researches of "Undercliff," the great expert in handwriting? How curiously Mr. Reade can forget at times that he is writing not a novel but a play is exemplified by the odd incident of the handful of bank-notes thrust through the wall. Readers of the original story will remember how Wylie, the mate, thinking to place his ill-gotten gains in a mere hole at the back of his chamber, really deposits them in the adjoining room of his sweetheart, and with important results to the progress of the tale. In the story this incident as described strikes us as ingenious and not outrageously improbable. On the stage it is almost as unintelligible as the famous stage-direction in the German comedy, "Enter Fritz, who searches in the drawer for letter from his wife: but not finding it, exit left upper entrance." Mr. Reade is fortunate in having an interesting representative of his clerical hero in Mr. Neville. This actor's style has no subtlety, it is true, and he is apt to overflow with joyous emotion, and to indulge in a sort of gabble of chivalrous sentiment until the surfeited listener is in some danger of taking too kindly even to the scuttling captain; but there is, after all, a picturesque gallantry in his bearing and a generous fervour in his mode of uttering these fine things—all which is appropriate in parts of this kind, and even highly effective up to a point. Miss Pateman, on the other hand, reduces the heroine to a rather formal and affected personage, whose petulance has little to redeem it but the actress's pleasing face, and who, whether in anger or in a mood of melting tenderness, distresses the ears of the audience by that uniformly undulating style of delivery unhappily so common on our stage. The striking scenery provided for the play is a perfectly legitimate aid to a piece of this kind. If the acts were reduced a little in length there seems no reason why it should not be popular with the class of playgoers who like a play with a romantic story in it; but Mr. Neville, after the fashion of "starring" managers, has been unduly neglectful of the minor parts. He would do well in this matter to study the system of Mr. Hare at the Court Theatre.

Of Mr. Rae's unfortunate comedy at the Haymarket little need be said. Mr. Rae is a young writer who has shown skill as an adapter; and hence some hopes were entertained of a success which would assuredly have been welcomed, as genuine power always is welcomed when exhibited in a new play. He has, perhaps, been tempted to believe that a comedy can be made out of mere dialogue between persons who may be very familiar outside the play-house doors, but are certainly very commonplace and uninteresting. If *Fame* had been produced at the Prince of Wales's Theatre, liberally endowed in the way of *bric-à-brac* and satin, and aided by the delightful smiles of Miss Marie Wilton, the pathetic tones of Mr. Bancroft, the youth and airy graces of Mr. Kendal, and the well-studied glances and movements of Miss Robertson, it would perhaps have only created an impression that there was some falling off in the quality of the entertainments provided at that popular house. Without these advantages it necessarily produced a stronger feeling of disappointment; but if Mr. Rae has been successful in impressing upon the minds of young dramatists the vital principle that, while they are holding the mirror up to nature, they should take care that the nature is of a sort worth reflecting, his labour, as the writers of apologetic prefaces say, will not have been altogether in vain.

What may be done in the way of saving a dull and even absurd piece from the complete condemnation which it could otherwise hardly escape is strikingly shown at this time in the case of the little piece called *The Vicarage*, in which Miss Marie Wilton, Mr. Kendal, and Mr. Arthur Cecil are now performing nightly at the Prince of Wales's Theatre. This is a new version of one of M. Octave Feuillet's charming little scenes of provincial life known to readers of his dramatic works, and to visitors to the Théâtre Français, under the title of *Le Village*. *The Vicarage* follows pretty closely the leading incidents of the French piece; the relations of the characters are substantially the same; and the dialogue hardly departs from the dialogue of the original, except in substituting for certain idioms, allusions and illustrations, equivalents more consonant to the English soil and English life with which the adapter has thought fit to associate M. Feuillet's inventions. Yet the story, which in the French piece is perfectly harmonious and strikingly truthful in all but the incident of the supposed sentimental conversion of a roving man of the world into a domesticated person, becomes in the adaptation curiously insincere and unreal. There is, perhaps, in dramatic art no absolutely unpardonable sin except glaring incongruity; but this is just the quality which Mr. Saville Rowe has with

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singular perversity contrived to keep almost constantly present to the minds of his audience. M. Feuillet's notion is simple in the extreme. An attorney in a country town has retired upon what is known as a modest competence, and, blessed with the society of his wife, now, like himself, somewhat on the wrong side of middle age, is perfectly content to vegetate rather than to live for the remainder of his days. They are a worthy, though essentially a commonplace, pair. Their apartment, with its time-piece "*du plus mauvais style troubadour Impérial*," side by side with a "*belle pendule*" of the time of Louis XV., with its vases of artificial flowers, and its old tapestry, with its dignified portraits of *personnages poudrés* and its *curiosités d'un goût douteux* bespeaks both the means of commanding tasteful objects and the unconscious vulgarity of the possessors. It is to this pair that there comes one day a certain visitor—one Rouvières—an old man of the world, with a loud voice, a spruce appearance, and a boastful manner. Thirty odd years before then Rouvières and his friend Dupuis had been bachelor companions; but what a change does the visitor find. While he has been leading a roving life, his friend has been rusting "in a vile repose." While he has been surveying the world and exhausting the catalogue of strange dishes of the earth, his old comrade has been a prey to dull retirement and old-fashioned and monotonous meals. Rouvières' boastful stories and airs of superior wisdom naturally impress greatly the simple-minded old attorney, and the descriptions which his visitor gives of strange lands awaken in him past dreams of travelling and seeking adventures; seeing which, Rouvières persuades Dupuis to start away with him and spend a year or two in Spain, Italy, and the chief cities of Germany. As to Mdme. Dupuis, her visitor scarcely gives her a thought, or, if he does, rather takes pleasure in the notion of rescuing his old companion for a while from the influences of *cette matrone ridicule*, with her foolish babble about her house, her garden, her cat, and her neighbours' vehicles. It is here that M. Feuillet evolves without effort the perfectly unaffected pathos of his story, revealing suddenly a world of tenderness and good feeling in the vulgar, commonplace lady, and giving her in the end a complete, though gentle, triumph over the disturber of their quiet household. But in dealing with this touching little story it has pleased the adapter to change altogether the key of the situation. The vulgar country attorney becomes a gentle country vicar, who quotes Pope, and delights in the writings of "old White of Selborne," while his wife, an equally refined and cultivated person, is engaged in all good works in the parish, and is necessarily a lady accustomed to be treated with respect. In keeping with these changes we find the vicar and his wife in a home furnished and decorated according to the latest fancies in art decoration. Can anything be clearer than the fact that M. Feuillet's travelled braggart, whose mere presence so overawed and excited the vulgar country attorney and his wife, would, at the vicar's table, however simple-minded and peaceful the host and hostess, have been quietly and effectually suppressed? This question becomes even more pertinent when we find the gay, imposing man of the world of the original converted into a rather didactic person, whose criticisms on the refreshments offered have lost the dash of humorous exaggeration that takes nearly all the offence out of Rouvières' talk, and have hence become simply a series of grave and unprovoked attacks upon an unoffending lady and gentleman at their own table. From so perverse a distortion of M. Feuillet's graceful notion little good result could be expected; but the adapter has gone further than this. Obviously the truth and pathos of the relations of the parties is greatly enhanced by the inability of the intruder even to conceive the tender nature of the woman till the fact is slowly brought home to him. It is because the separation of the old pair, now that their children, as Rouvières remarks, are settled and all in order at home, seems to the old wandering beau, and the husband whom he has inspired with his views, so light a thing that the overwhelming sorrow, yet tender acquiescence, of the wife, which might otherwise be in danger of appearing strained, comes out with such touching truth and unaffected force. But all this is, in *The Vicarage*, rudely brushed away. The disturber of the vicar's household, so far from regarding the taking away of the old gentleman as a light thing, treats it with almost tragic solemnity, and though proposing to be absent, not for two or three years, as in the French piece, but only for a holiday of two or three weeks, actually explains, in an interpolated soliloquy, that he regards this trip as a fitting consummation of a life-long cherished scheme of vengeance for having been jilted by the delightful, yet grey-haired old lady some thirty years previously. I have devoted more space to this piece than its importance perhaps warrants; but it seems not altogether an unprofitable task to examine what is after all a not unfair example of the mode in which foreign pieces are adapted for our stage.

The revival of *London Assurance* at the Prince of Wales's, and of Massinger's *New Way to Pay Old Debts* at the St. James's, demands a passing mention. Massinger has not been found attractive, partly by reason of Mr. Vezin's lack of the commanding presence, the power to convey the impression of fiery, resistless energy, and the broadly picturesque style necessary to the due effect of the part of Sir Giles Overreach; but, also, it must be confessed, from the inability of most of his supporters to raise the performance above the prosaic level of a modern comedy of every-day life. Mr. Boucicault's comedy, since Thackeray's contemptuous skit upon it, has been rather hardly treated. *London Assurance* has held the stage long after most of the great actors and actresses who originally represented its leading personages have passed away, and the reason is to be found in the simple fact that it possesses dramatic qualities of a sterling kind. It is certainly easy to cite from it examples of false rhetoric, or to point to incidents not at all likely to have occurred in a country gentleman's drawing-room, or perhaps anywhere else. There is a well-known jest-book story of somebody who being rudely told that he was "no gentleman," promptly disarmed his censor by demanding to know "who had ever said that he was." In like manner when the critics tell Mr. Boucicault that in this instance he is not natural, he might no doubt reply that it never entered his head to claim any such quality. It would argue, indeed, some great change in the capacity of playgoers for being amused, if the conception of an ideal world, in which characters are somewhat irrational, and incidents tend to extravagance, were generally felt to be fatal objections to a comedy. Mr. Boucicault's characters are, at all events, very amusing personages, who never suffer the action to flag, or the dialogue to grow dull; and if they have an occasional habit of indulging in observations bearing too close a resemblance to what used to be known as "toasts and sentiments," this peculiarity may be said to be perfectly consonant to the ideal world in which they move. Apart from this, there is a great deal of admirable dialogue in the piece: the very spirit of Congreve and Farquhar reigns throughout the play, without the grossness which renders the revival of the works of those writers so difficult an undertaking.

This protest on behalf of the claims of Mr. Boucicault's comedy to respectful consideration is the more necessary to be made because of the increasing tendency of contemporary criticism to narrow and restrict the dramatist's province. It is not restriction, but wider range, that our drama stands most in need of. Even the vulgarities of Mr. Albery's *Pink Dominos*, at the Criterion, ought not to be too sternly rebuked; for Mr. Wyndham's noisy loquacity and manifestly fictitious overflow of high spirits are no fault of the adapter, whose offences moreover are rather against good taste than against public morality. The moral tone of our stage has, happily, greatly improved in recent times; but it is unwise to expect dramatists to observe such a standard of propriety as would satisfy the Lady Superior of a Clapham boarding-school when conducting the young ladies under her charge to a morning performance. Neither tragedy, nor comedy, nor history, nor even "tragical-comical-historical-pastoral," can long flourish without suggestions of human folly, or human wickedness. As regards the revival of *London Assurance*, those who have not seen this comedy, and even those who have, may pay a visit to the Prince of Wales's with a certainty of being entertained. It has been acted much better, but also much worse. Mr. Cecil's performance of Sir Harcourt Courtly departs boldly from tradition, and hence perhaps will disappoint playgoers with a vivid recollection of past representations of the piece; but it is, nevertheless, an assumption full of admirable touches of character and humour. How excellent, for example, is the stare of offended dignity which can hardly find expression for the stronger feeling of astonishment at the presumption of Dazzle when by way of enforcing an observation he pokes the old beau in the ribs with his forefinger. Mr. Bancroft's vivacious impudence in the part of Dazzle seems, it is true, rather watchful to sustain itself than springing from the ever-present and consequently ever-ready fund of that quality which Mr. Charles Mathews' inimitable method so easily suggests. In the little part of the lady's-maid Mrs. Bancroft brings to bear all the charms of her manner and her excellent art; and it would be difficult to conceive a more finished and evenly-sustained performance than that of Mr. Kendal as Charles. The care and pains bestowed upon the mounting of new plays and revivals at the Prince of Wales's have not been wanting in this instance: but qualities of this kind are only deserving of praise when the decorations and accessories afford real aid to the spectator's imagination. The introduction of six giant trees upon the narrow strip of lawn in front of Sir Harcourt's dining-room window serves to limit the already scanty space upon the stage without any corresponding advantage. Green turf would certainly disappear under such obstructions to light and air; besides which, it is a well-understood principle that rugged nature should not approach closely to the dwelling, but should rather give way to smooth sward and trim gardens, in less abrupt contrast with the civilisation of a well-ordered home.

Moy Thomas.

The author of a little volume just published by Mr. French in the Strand, with the title of *How to Make Up*, undertakes to instruct young actors in this important department of the player's art. The book, however, wears too much the appearance of a trade catalogue. Its formidable advertised lists of expensive articles needed by amateurs are, we observe, all supplied by one dealer, at whose shop the author is careful to inform us in his introductory chapter that everything required "according to the directions given in this work" may be obtained. Hence, the prices of the wigs, and the fact that they cannot be borrowed, but must be bought outright, seem to have more to do with the practical and literary features of the work than is anywhere directly stated. Some useful hints may, no doubt, be gathered from this manual; though the author is apt to indulge in rather obvious remarks, as when he observes that "it is seldom that one sees a man who has arrived at maturity with that clear and transparent complexion so noticeable in youth and early manhood; though there are, of course, exceptions, as in cases of sorrow, illness, &c." The three faces depicted in the ghastly coloured plate headed "Death" seem to represent not merely "death," but the very last stage of decomposition. We can only hope

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that nothing so dreadful will be attempted by the young amateurs for whose use this book has been compiled.

Mr. Gilbert's *Palace of Truth*, the first and the cleverest of his fairy comedies, has been revived at the Haymarket, with Miss Marion Terry in the part of Leolide, and Mr. Buckstone and Miss Caroline Hill in their original characters of King Phanor and Mirza.

The revival of Massinger's *New Way to Pay Old Debts* at the St. James's has not apparently proved attractive. Its place will be taken this evening by Mr. Charles Reade's *Wandering Heir*, in which Mrs. John Wood will sustain her original part of Philippa.

Mr. W. Jerrold Dixon has made a new translation of Molière's *Médecin malgré lui*, which seems to be hardly necessary, as we have already several versions—one of which, by Mr. Charles Reade, was produced at the Adelphi a few years ago. Mr. Dixon's version, however, is to be brought out at a morning performance at the Haymarket.

A new three-act play, entitled *Percy*, is to be produced at the Globe Theatre on Monday next. The name of the author is withheld; but, as he is stated to be about to play a part in his own piece, his identity will probably be speedily revealed.

MUSIC.

THE RUBINSTEIN CONCERT AT THE CRYSTAL PALACE.

The announcement that Herr Rubinstein would both play and conduct at the Crystal Palace concert last Saturday brought together such an audience as has not been seen there during the present season. It is doing no injustice either to the great pianist or to his audience to assume that it was the player rather than the composer that was the special attraction; for while the programme was selected exclusively from Rubinstein's works, only one of the pieces chosen had previously been heard at the Crystal Palace; and, whatever may be the case hereafter, there is certainly not at present the same amount of public curiosity as to the compositions of the great Russian artist that exists in the case of Brahms or Wagner.

To select an entire afternoon's programme of six numbers from the works of any one composer is to put his creative powers to a severe test—a test which but few are able successfully to undergo. Unless the author be endowed, not only with a distinct individuality of style, but with considerable versatility, it will be impossible for him to sustain the attention of his hearers during a long concert. From this point of view Rubinstein may honestly be said to have been successful on Saturday last. The programme was certainly neither monotonous nor tedious. It comprised the following pieces:—

1. Symphony in C major, "Ocean," Op. 42.
2. Arioso and Duet (Finale to second act of *Die Maccabäer*).
3. Second Concerto for Piano and Orchestra, Op. 35.
4. Song, "Tragödie."
5. Solos for Pianoforte—
   Nocturne;
   Scherzo from Sonata, No. 3;
   Caprice.
6. Overture to *Dimitri Donskoi*.

The final overture, to its composer's first opera, was written in 1849, and had been previously performed at the Crystal Palace; all the other pieces were given there for the first time. It is a noteworthy point in the above programme that the three most important works contained in it (the symphony, the concerto, and the overture) all date from Rubinstein's earlier period. This was, I think, most judicious; for the pieces performed were, to myself at least, far more enjoyable than some of his more recent works, in which, side by side with much that is truly poetical and beautiful, may be found much diffuseness, and at times positive ugliness.

The most important of the compositions presented last Saturday was, unquestionably, the "Ocean" symphony. I have not yet had the good fortune to hear any other work of Rubinstein's which in sustained musical interest at all approaches this—which, by the way, is the second of his *four* symphonies, not *five*, as inadvertently stated in the Crystal Palace programme. It originally consisted of the customary four movements, to which the composer, for some not very apparent reason, subsequently added two more—a second slow movement and Scherzo. From its title the symphony would appear to be programme music; but it is evidently (like Beethoven's "Pastoral") a record of impressions rather than an attempt to depict the ocean itself. The prevailing and most appropriate characteristic of the symphony is its breadth. All is clear, well defined, and noble in style; and, although the work occupies nearly an hour in performance, there is not—unless, perhaps, in the finale—a trace of diffuseness throughout. So far as can be judged from one hearing, the best movements must be pronounced to be the opening Allegro, which is remarkably fine, the *Adagio non tanto*, in E minor—a veritable "Song without Words" for the orchestra—and the Beethovenish Scherzo in F. The entire symphony, however, is a work of sustained interest; that it was heartily appreciated by the audience was manifest from the reception of each movement, and the enthusiastic applause which greeted the composer at the close of the work. Of the performance, it need only be said that it was in all respects worthy of the reputation of the Crystal Palace orchestra. It was conducted by Herr Rubinstein, who showed himself hardly less great in this capacity than as a pianist. Besides a very firm and distinct beat, he possesses the rarer and most valuable qualification of a conductor—that of enlisting the sympathies of his band, and bringing them thoroughly *en rapport* with his feeling of the interpretation of the music performed.

Rubinstein's second concerto (in F major) must as a composition rank decidedly below his second symphony. It is interesting and pleasing to listen to, but rather as a vehicle for the display of the composer's truly astounding execution than for the intrinsic value of the musical ideas. Of its three movements, the second is, perhaps, the most original, and the third the most taking. How the solo part was played by the composer it is as needless to describe to those who have heard him as it would be useless to those who have not. The same may be said of the shorter piano solos given later in the concert. The accompaniments to the concerto, which was conducted by Mr. Manns, left nothing to desire either in correctness or refinement.

The solo music, in which Mdlle. Thekla Friedländer and Miss Helena Arnim took part, was less interesting as a whole than other portions of the concert. The finale from the second act of the opera *Die Maccabäer* would, in all probability, be very effective on the stage; but the dramatic element in the music is so prominent that it was evident in listening to it that it was heard to a great disadvantage in a concert-room; while the "Tragödie" is hardly equal to some of the composer's less ambitious efforts. As a whole, nevertheless, the concert of last Saturday showed the ability of the composer in a most favourable light, and proved that he is a man of great inventive power. It is only to be regretted that in his later works he should have shown a tendency to stray from the paths he had previously followed. A few more works equal to the "Ocean" will do more for his reputation than any number of "Dramatic" symphonies.

Ebenezer Prout.

Herr Rubinstein will give six pianoforte recitals at St. James's Hall, the first of which takes place on Monday afternoon next, at three o'clock. The programme is, it need hardly be said, most interesting, including, among other things, Schumann's "Etudes Symphoniques," and several of his smaller pieces; Liszt's transcriptions of Schubert's "Erl-König" and "Barcarolle;" and pieces by Beethoven, Mozart, Handel, Field, Chopin, and Rubinstein. It may be as well to mention that the dates of the remaining recitals are May 9, 14, 16, and 28, and June 2.

The publication of the final and complete programme of the Wagner Festival enables us to supplement the information given last week as to the vocalists who will appear. In addition to the names already mentioned, those of Frau Materna and Herrn Unger and Hill, Frau von Sadler-Grün, Fräulein Babette Waibel, Fräulein Elizabeth Exter, Herr Chandon, Herr Schlosser, "and others," are now announced. Frau von Sadler-Grün and Herr Schlosser took part in the Bayreuth performances last summer; the other names are new to us. The assistance of Herr Schlosser as Mime in the *Siegfried* selection will be simply invaluable; while Frau Sadler-Grün, a most genuine artist, will doubtless render most important assistance. Herr Richter, from Vienna, whose magnificent conducting so largely contributed to the success at Bayreuth, has arrived in London, and is assisting Mr. Dannreuther in directing the rehearsals, which are now in full progress.

The principal items of Herr Franke's second concert, given last Tuesday evening at the Royal Academy of Music, were Brahms's sonata in E minor (Op. 38), for piano and violoncello; Chopin's variations in B flat (Op. 12), for piano solo; an Adagio by Bach, for two violins; two violin solos by Ph. Scharwenka; and Clara Schumann's piano trio in G minor.

The Sunderland Philharmonic Society gave its third concert of this season last Monday week, when Handel's *Joshua* was performed in the Victoria Hall before an audience numbering over two thousand persons. The principal vocalists were Mdme. Nouver, Mdme. Patey, Mr. Hollins, and Mr. Patey. The chorus and orchestra numbered 180 performers; the latter, led by Mr. Henry Nuttall, included many of the principal members of Mr. Charles Hallé's band. The conductor was Mr. Angelo Forrest. The Society must be congratulated on its enterprise in bringing forward one of the finest of Handel's seldom-heard oratorios.

The programme of the approaching Handel Festival has been issued. The dates fixed are June 22, 25, 27, and 29. As usual, the first day will be devoted to the general rehearsal; on Monday, June 25, the *Messiah* will be given; on Wednesday, June 27, a selection; and on Friday, June 29, *Israel in Egypt*. As before, the only novelties will be in the selection, which is to include pieces from the oratorios of *Athalia*, *Belshazzar*, *Hercules* and *Joshua*, from *Acis and Galatea*, and from Dryden's *Ode for St. Cecilia's Day*. At the same concert Mr. Best will also play one of the organ concertos.

The 139th Anniversary Festival of the Royal Society of Musicians was held at the Freemasons' Hall on Wednesday week, the President being the Right Hon. Lord Skelmersdale. Among the speakers were the Earl of Dudley, Lord Hampton, Sir T. T. Bernard, Sir Julius Benedict, Prof. Macfarren, and Mr. H. S. Marks, A.R.A. The list of contributions to the charity announced by the treasurer in the course of the evening amounted to nearly 1,500*l*.

A new three-act opera, *Le Bravo*, by M. Gervais Salvayre, was produced at the Opéra National Lyrique, Paris, on Wednesday, the 18th inst. The work is rather unfavourably criticised in the *Revue et Gazette Musicale* by M. Adolphe Jullien, who speaks of it as a mixture of styles, and full of reminiscences.

The catalogue has just been printed of the magnificent library of the late M. Fétis, which

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after his death was acquired by the Belgian Government. It is a volume of over 1,000 pages, giving a description of more than 7,300 works, some of them of priceless value.

The second concert, for this season, of the Bach Choir was given at St. James's Hall on Wednesday evening. The first part of the programme comprised Handel's Coronation Anthem, "The King shall rejoice," an eight-part motett by Sterndale Bennett, the "Sanctus" from Palestrina's *Missa Papae Marcelli*, and Bach's Cantata "A stronghold sure," in which the solos were given by Mdme. Lemmens-Sherrington, Mr. W. H. Cummings, and Herr Henschel. The second part consisted of Gade's cantata *Comala*. It was interesting to hear the fine choir which Mr. Otto Goldschmidt conducts in some other music than the B minor Mass of Bach; and while it can hardly be said that the precision of attack in the cantatas of Bach and Gade was such as the previous very remarkable performance had led us to expect, this may doubtless be accounted for by the fact that the music was less familiar to the singers. With this single reservation, the performance may be praised as admirable throughout. Writing at the moment of going to press, it is impossible to enter as fully as could be wished into a criticism of the two cantatas presented at this concert for the first time to a London audience. That by Bach is one of those astounding combinations of scholarship and genius in which the old master has never been approached, much less equalled. Gade's *Comala*, the subject of which is taken from Ossian, is considered in Germany the composer's masterpiece. It certainly seems to us, after one hearing, superior to, inasmuch as it is more decidedly original than, any other of the composer's works which we have yet met with. The performance—in which the solo parts were sustained by Mdme. Lemmens-Sherrington, Mdlle. Diego, Mdlle. Gowa, and Herr Henschel—was, with the exception of an occasional want of power in the chorus, perfect. The magnificent singing of Herr Henschel, one of the finest and most artistic baritone singers now before the public, deserves a word of special praise.

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FIRE PREMIUMS FOR THE YEAR	£742,553	0	0
LOSSES	355,161	12	8
NET PROFIT FOR THE PERIOD, including Interest	251,390	10	10

LIFE DEPARTMENT.

INCOME FROM PREMIUMS, after deducting re-assurances	£240,963	14	0

BONUSES DECLARED for the Last Two Quinquennium:—£1 10*s.* per cent. per annum on sum Assured, upon all Policies entitled to participate.

FUNDS.
After providing for payment of the Dividend and Bonus, the Funds of the Company will stand as follows:—

CAPITAL PAID-UP	£269,545	0	0
FIRE FUND	400,000	0	0
RESERVE FUND	500,000	0	0
BALANCE OF PROFIT AND LOSS	92,745	19	0
LIFE FUNDS	1,926,146	11	9
	£3,188,437	10	9

GROWTH OF FUNDS.

1872	£2,261,812
1873	2,645,503
1874	2,967,174
1875	3,188,437

Extract from Auditors' Report.
"We have examined and counted every Security, and have found all correct and in perfect order, and that the present aggregate market value thereof is in excess of the amounts in the said Balance-Sheets."
JOHN H. McLAREN, Manager.

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SATURDAY, MAY 5, 1877.

No. 261, New Series.

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It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Short Studies on Great Subjects. By James Anthony Froude, M.A. Third Series. (London: Longmans, 1877.)

MR. FROUDE'S essays are always interesting and agreeable reading, and if we express an opinion that this volume is not equal to the two which have gone before it, the reason is that the subjects with which it deals are, on the whole, slighter than those of the preceding volumes. Of the nine papers which the book contains, four deal with ancient history and literature. They are vigorously and forcibly written, but they seem to us hardly to merit reproduction. They contain no new ideas, and throw no new knowledge on the subjects of which they treat. The first of them, "Sea Studies," is avowedly the jottings of Mr. Froude made during a voyage on which he took Euripides as a literary companion. He tells us that he had never read him since his college days, and he gives us the impressions which his reading left on his mind. They were no doubt worth writing down in the form of a slight magazine article; but in these days, when there is a series of "Ancient Classics for English Readers" provided for the unlearned, there is no reason for re-publishing them in a volume which is meant for serious reading. Moreover, a remark that "the name Iphigenia is probably Jepthagenia, a Grecised version of 'Jephthah's daughter,' and reveals the origin of the story," would need further corroboration in the present condition of philological study.

The other classical articles are similarly slight. "Society in Italy in the Last Days of the Roman Republic" promises much by its title; but we are disappointed to find that it simply expands into a connected narrative the facts given in Cicero's speech in defence of Cluentius. "Divus Caesar" is, again, a promising subject; but Mr. Froude does not go far enough. He puts down the deification of the Emperor to men's desire to find a moral government of the universe, which was not to be found in the operation of the natural forces which Paganism had allotted as the dominion of the gods. Men's consciences struggled to find a reality, and built temples to Divus Caesar. This may be so: but doubts about the moral government of the universe have frequently occurred without producing the same results. The religions of antiquity were all of them State religions, intimately connected with national life. When national life came to an end under the thrall of Rome, national religions came to an end likewise. The attempt to weave them together into a Pantheon was an instance of Rome's incapacity to see any difference between things spiritual and things temporal. The nations under her rule made a better attempt to satisfy themselves by forming a new religion on the old lines. They worshipped the genius of Rome, and when the power of Rome was at last gathered into the hands of one man, it was natural to find in him a symbol of the new universal cultus. The Emperor's private life or personal character did not affect his validity as a symbol of Rome and of her gifts to those whom she ruled. Men's practical energies were crushed under the iron rule of Rome. They had no higher national aspirations than order and quietness. As individuals they might seek for themselves such beliefs or opinions as satisfied them best. The most interesting of Mr. Froude's classical essays, because the subject is less familiar than in the others, is that on "Lucian," though there he does little more than translate, in a bold and spirited way, one of Lucian's dialogues illustrating the decay of Paganism.

The remaining essays in the volume, in which Mr. Froude has dealt with subjects with which he is more familiar, are of greater importance. "Annals of an English Abbey" is a delightful sketch of the history of St. Albans Abbey, founded on the copious materials provided by Mr. Riley in his edition of the *Chronica Monasterii S. Albani* in the Rolls Series. Mr. Froude has known how to bring into prominence the piquant stories in Walsingham, and to use them to illustrate the process of the decline and fall of the monastic system. We are naturally led to think of Mr. Carlyle's *Past and Present* from the resemblance of the subject, as well as of the leading ideas which are enforced. In his description of Wat Tyler's rebellion, and the popular rising at St. Albans to which it led, Mr. Froude is admirably graphic. An undercurrent of grim humour, which just stops short of bitterness, runs through his pages. We wish that Mr. Froude had written more of his essays on such subjects.

In a footnote, Mr. Froude raises a point which is new. He is disposed to defend Alice Perrers from the charge of being Edward III.'s mistress. He points out that the story of her presence at the King's death, when she is said to have robbed the dying man of his rings, rests on the authority of Walsingham, who was a prejudiced party. The family of Alice Perrers had long been engaged in a lawsuit against the Abbey of St. Albans, and she herself carried on the suit with vigour. Walsingham was likely to speak ill of her. The Speaker of the Good Parliament, which ordered her to abstain from interfering in the law-courts, was Peter de la Mare, brother or cousin of the Abbot of St. Albans. There is something in these facts; but it is hardly likely that the Speaker of the House could have impressed his own family grievances upon the representatives of the Commons. The influence which Alice Perrers exercised is in itself of a very suspicious character, and Mr. Froude's reasons against accepting the current story are hardly sufficient to justify its rejection. He pleads that "Edward III. is one of our great English sovereigns. He was sixty-five at the time when this *liaison* is supposed to have taken place." Edward III.'s claims to greatness are not very overpowering, and a *liaison* at sixty-five could unfortunately be paralleled from the history of many Courts.

If we turn from the historical essays in this volume we find Mr. Froude's bitterness prevailing over his humour. Especially is this the case in a powerful analysis of the causes of the "Revival of Romanism." Mr. Froude's Puritanism rises in angry yet contemptuous protest against the progress which Romanism has made in late days. He speaks with the indignation of a man who has traced for himself in the records of a past age the rottenness of a system which he now sees many around him seeking to restore. He puts down the causes to be: (1) the attraction of the idea of the Roman Church to perplexed and uneasy Protestants: (2) the political strength which Romanism is allowed to gather in free countries. He looks forward to a time when in England and America alike the intelligence of the people will awake to its advances. "The minds of a whole people are less easily penetrated than the mind of a Minister like Prince Bismarck, but when the conviction reaches them they will assert themselves with the same emphasis and effect." Till that happy time arrives Mr. Froude impartially distributes the blame of the existing state of things. The Protestant clergy have lost their moral energy. Protestantism itself went astray by making too much of its Reformation dogmas, and paying a superstitious reverence to the letter of the Bible. In England especially the natural course of the Reformation was checked by the establishment of the Anglican Church, which is now infecting the country with Romanist notions, and which has corrupted even the Dissenters into setting up sacerdotal pretensions. Germany is the one country in which Protestantism has had its way, and has led to religious sincerity and a sense of duty. Hence German theology alone is vital, and Germany puts down Romanism by law. There are also social causes for the spread of Romanism. Money is unequally divided. Many people have more money than wits. Their dulness leads them to find an occupation in Romanism, and they give their money to help it on. Literature has gone off into sciolism, and education has followed in its wake. Scientific and industrial materialism are the necessary results. We feel that if all these evils are to be remedied before Romanism is got rid of, it has a good chance of existence for a long time to come. Under cover of explaining the advance of Romanism, Mr. Froude has attacked society, politics and literature, and has satirised them all.

An essay on "Party Politics" is a reassertion of the ideas with which Mr. Carlyle has made us familiar; and the address "On the Uses of a Landed Gentry," which is admirable in its sobriety and breadth of view, has been recently before readers of the newspapers. Finally, Mr. Froude prints extracts from his journal kept during his first visit to South Africa, in 1874. We wish that Mr. Froude would expand his

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South-African experiences into a volume. He gives us his journal just as it was written; but it is full of picturesque sketches, and of interesting details of South-African life. Here, too, Mr. Froude's personality is amusingly displayed. He is surprised at finding in Bloemfonteine a High Church mission, though he acknowledges that "the Bishop is an accomplished and even superior person." The perils of the passage of the Modder river are rendered terribly graphic by the fact that "the Bishop's archdeacon was upset a week ago, and lost his cope and chasuble."

Mr. Froude's pages bristle with such apophthegms as the following description of the present state of things:—"The fool clamours that he is as wise as the sage, and the sage shrinks from saying that it is not so." "In countries governed by authority, intelligence rules. In free countries, numbers rule." The following passage is at once a summary of much of Mr. Froude's teaching and an admirable specimen of his style:—

"The steamship and the railway, the electric telegraph and the infinite multitude of kindred machineries, may easily enough be evolutions of qualities of which we perceive the germs in many creatures beside the apes. If these are indeed our last and sublimest triumphs; if it is in the direction of these that the progress of the race is to continue, then, indeed, I can be content to look back with proper tenderness on my hairy ancestry. Instead of 'a little lower than the angels,' I can bear to look on myself as 'a little higher than the apes;' and *Pickwick* shall be to me as beautiful as the *Tempest*, and Herbert Spencer more profound than Aristotle, and the electric cable of greater value to mankind than the prophecies of Isaiah or the *Republic* of Plato."

M. Creighton.

Sind Revisited. With Notices of the Anglo-Indian Army, Railroads, Past, Present, and Future, &c. By Richard F. Burton. In Two Volumes. (London: R. Bentley & Son, 1877.)

It is interesting to find Captain Burton returning to his old field of Sind, where he first won his spurs as an Orientalist, an author, and a traveller in Eastern disguise. Many years after he left that country I found that a tradition of him remained, even among people who scarcely knew his name, as the young English officer who indulged in all kinds of *diablerie*, but who knew Sind better than the Sindhis themselves did, and the light in whose bungalow or tent used to be seen burning after midnight as he pored over the "Tohfat el Kiram" or conversed with learned Easterns in any language. Captain Burton himself says that he prefers low society—"in these countries the only social pleasure man really enjoys is in 'low society'"—but it was rather as the student and the scholar that he was remembered in Sind, and this side of his character (for it has many sides) was fully borne out by his publications on Sind about 1850, when he was still a young man. These were his *History of Sindh*; *Sindh, or the Unhappy Valley*; *Falconry in the Valley of the Indus*; and grammars of the Balúchí language and Multaní dialect, with other linguistic papers. The first of these works was a very elaborate volume, chiefly composed of an account of the different races inhabiting the valley of the Indus, and laboriously drawn from pre-eminently original sources, the subject being an entirely new one. The second work mentioned was of a more brilliant and popular kind, manifesting the peculiar genius of Richard Burton, and the presence of a new power in English literature.

The volumes before us are not exactly a new work, but a reproduction of the more lasting portion of *The Unhappy Valley*, with passages relating to Sind of the present day prefixed, intercalated, and appended, the result of a visit to Sind by Captain Burton in the spring of last year. We should have been glad to see a few more of these passages; they are not sufficient to constitute a new book, and they do little more than allude to the enormous change which has taken place since the Mutiny in the relative positions of the English in India and its natives. We should have been glad to hear a good deal on that point from so acute and profound an observer; but perhaps Captain Burton is reserving this subject for an entirely new volume, or for a resuscitation of his *Goa, and the Blue Mountains*.

There is rather too pessimist a tone in the new matter now presented. In the early period of modern Sindhi history, Captain Burton was deeply involved in the violent controversies of Sir Charles Napier and Sir William Napier with Outram, John Jacob, the Press of Bombay, and Indian civilianism; his pen was too trenchant to be easily forgiven, and he never seems to have got quite clear of the anger thus excited, which followed him into the centre of Africa, led to the severance of his connexion with the Indian army, and has done neither him nor his opponents any good. Hence, it cannot be expected that Captain Burton should be very complimentary to Indian officialdom; but we regret to notice the tone of his remarks on Sir Bartle Frere, and still more of certain remarks in which no name is mentioned, but which are evidently aimed at Sir Bartle. The critical spirit also runs away with our author occasionally in regard to inanimate objects which can be connected with the period of the Frere commissionership, as when he abuses the tower of Trinity Church, Kurrachee, and speaks of it as "taken from some Italian horror." The church itself may be no great thing, but the tower is beautiful, and is an excellent copy, in stone, of Giotto's famous *campanile* in Florence. Towards the close of the book, after exposing not a few blunders in the railway and its management, Captain Burton, in summing up, acknowledges that "the mass of the population has on the whole benefited by our rule. We have not imitated the Teutons, who, instead of developing the finer qualities of various races—Slavs and Italians, Roumanians and Magyars—mainly attempt a silly Germanisation." He thinks that the "abominable Jacobabad" should be abolished, and Khelat provided as a sanitarium for Sind, which stands miserably in need of one; but Khelat is a long way off from Lower Sind, and the only feasible way of getting to it from there would be through the *jehanum*, in the hot weather—when a sanitarium is most required—of Upper Sind. So I may mention having found some small plateaus, from 2,000 to 3,000 feet high, in Balúchistan, only about eighty miles from Kuráchi, on the Pubb or Hala mountains, not far from Shah Belaul, but on the side overlooking the province of Las. A sanitarium there would be colder than Matheran or Khandalla on the Western Ghauts, near Bombay, in the hot weather; and it is probable that further along the range considerably higher plateaus may be found. As to Khelat, I am glad to see that Captain Burton expresses a strong opinion in favour of annexation as opposed to the modern plan of subsidising and supporting native princes. "If you assist the rulers," he says, "you always make one ingrate, and enemies by the thousand; if you support the Sardárs, you sow rebellion present and future." Moreover, British and, it may be added, Russian annexation is a great blessing to the people annexed, while the bolstering up of rotten Oriental Governments, and attempting to shirk the consequent responsibility of their acts, is too often a crime—and one of those weak and mean crimes which Nature is readier to punish than even more active wickedness.

In regard to the present state of the Anglo-Indian army, Captain Burton's remarks are equally plain and concise. He supports Sir Henry Havelock's opinion that it is "rotten from head to foot," condemns the contrary view as resting on "Picwickian and official declarations," and even asserts that "the idea of opposing regiments, so officered and so manned, to the Russians, or even to the Afghans, is simply insane." This is an extreme way of putting views which command the support of some of the best soldiers in India, and of those best acquainted with their regiments. It is much to be feared that the general lowering of the English position in India, the bureaucratic tendencies of officialdom, the paucity of English officers with native regiments, and the frequent transfer of them, have told seriously upon the Anglo-Indian army; but, if we allow these facts, they do not settle the whole question. As regards the more general question, Captain Burton still holds by the idea that India should be ruled (*à la Russe*) by military government in combination with native Panchayats.

We wonder that a writer who keeps so sharp a look-out in every direction is unaware that the famous gates of Somnath are now, and have been for long, in the Fort of Agra. I notice, also, a rather questionable discovery in etymology—that of *Afím*, "opium," and *Afimi*, an "eater of opium," being derived from the Greek ὄπιον and the Romaic ἀφιόνι. I should deem it much more likely that *Afím* comes from the Chinese (Púnti dialect) *Ap-ín*, which, according to this view, has been carried over bodily into other Eastern languages, as *ch'a*, the word for tea, has; and it is at least quite as likely that ὄπιον has come from *Ap-ín* as *Ap-ín* from ὄπιον, though possibly they had nothing to do with each other.

Modern Sind has been fortunate in such writers as Sir Alexander Burnes, Sir William Napier, Mr. Eastwick (in the *Dry*

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Leaves from Young Egypt), and Captain Burton; and of the last it was said by Lord Derby, at the Burton dinner in 1865, that "no man has described it with a more graphic pen." The following passage will illustrate that as regards the natural scenery:—

"But how lovely are these Oriental nights! How especially lovely, contrasted with the most unlovely Oriental day! This south-western fag end of the Unhappy Valley is a desert-plain of sand and dust, of silt and mud, with pins and dots of rocky barren hill, cut by rare torrents after rain, and scarcely affording enough of thorns, salsolae, and fire-plants, as they call the varieties of euphorbia, to feed a dozen goats and camels. Yet the hour somehow or other invests this grisly prospect with a portion of its own peculiar charms. The heavy dew floats up from the sun-parched soil in semi-transparent mists, at once mellowing, graduating, and diversifying a landscape which the painful transparency of the diurnal atmosphere lays out all in one plain, like a Chinese picture. The upper heights of the firmament vault are of the deepest, most transparent, and most pellucid purple-blue, melting away around its walls into the lightest silvery azure; the moonbeams lie like snow upon the nether world; there is harmony in the night gale, and an absence of every harsher sound that would dispel the spell which the majestic repose of Nature casts upon our spirits."

Captain Burton is still more remarkable for his insight into Eastern (as also African) character, and his power of reproducing it in an intelligible and interesting manner. In truth, he is a great dramatic poet, with an entirely new range of characters to deal with. From the more than thirty works which he has published there might easily be culled a series of character-sketches which might almost justify us in saying that he has done for the East what Shakspere and Molière have done for the West, were it not that he is all too cynical in his view of human nature, or, as perhaps he would prefer to call it, of human matter. In sardonic tone he approaches Swift and Voltaire, especially the latter, and has too little sympathy with human infirmities, and especially with those which necessarily beset the poor, the savage, and the half-civilised. Notwithstanding that fault, however, these volumes form a very remarkable and most interesting book, reproducing Sind and its people in a way which has very rarely been done before for any other Oriental country. It is the result of immense scholarship and a profound familiar personal knowledge of the Sindhís, united with a poetic imagination and high artistic skill. ANDREW WILSON.

An Anglo-Saxon Reader, in Prose and Verse, with Grammatical Introduction, Notes, and Glossary. By Henry Sweet, M.A. (Oxford: Clarendon Press, 1876.)

We cordially recommend this excellent work, which adds considerably to the facilities for studying the main part of our language in its oldest known form. The title of *Anglo-Saxon Reader* is rather a modest one, as it does not tell the uninitiated what is really the fact, that the Glossary consists of nearly a hundred pages, and is, in itself, a small and accurate dictionary; while the Grammatical Introduction contains a valuable account of our early pronunciation, such as is not to be obtained elsewhere in an easily accessible form.

Not to mention the various Anglo-Saxon Readers edited in Germany, the one best known in England, and the handiest one for the use of English people, is certainly Thorpe's *Analecta Anglo-Saxonica*, now in a second edition. Mr. Sweet has done well in avoiding rather than otherwise the passages selected by Thorpe, so that the student who acquires both books has little to complain of in the way of finding that he has some of the extracts twice over. The principal passages that occur in both Readers are the very characteristic ones from Alfred's translation of Orosius, containing the Voyages of Ohthere and Wulfstan, with the account of the death of Cyrus, the story of Orpheus from Alfred's translation of Boethius, the account of the poet Cædmon from Alfred's translation of Beda, the famous battle of Maldon, and the fine fragment of Judith. The chief defect in Thorpe's book is in the Glossary. He had not learnt the lesson which even now editors are too slow in learning—viz., that a glossary *without references* is the clumsiest contrivance ever invented by man for the purpose of retarding and defeating the efforts of the scholar, and vexing him by the refusal to supply him with the opportunity of testing the editor's correctness. Mr. Thorpe's Glossary consists of over 100 pages, and, while he was about it, it would have been no particular trouble to indicate the pages on which, to say the least, some of the more uncommon words occur; but he carelessly omitted all such references, leaving the word-hunter to find up words as he best may. Mr. Sweet, to his praise, has added his references, indicating not only the page, but the very line; the only improvement that we can suggest is that he might have saved a good many figures by referring to the number of each extract, instead of to the page. For instance, the word *cnapa*, a boy, occurs on page 102, l. 230; the reference to 14, 230—*i.e.*, Extract 14, l. 230—would have done quite as well, and, we venture to think, even better. It would be possible to remember that "Extract 14" means a piece from Ælfric without even consulting the passage, but we cannot be expected to remember what particular author is cited on p. 102. This, however, is a very small matter of mechanical detail; the main point is that the value of Mr. Sweet's Glossary (as far as it goes, for it is necessarily incomplete) is considerably greater than that of Dr. Bosworth's smaller Anglo-Saxon Dictionary, in which no references are given. By way of example, we will explain a word in Chaucer which has not been well explained before.

In the Canon's Yeoman's Tale, Group G, line 1319, we read:—

"He slyly took it out, this cursed *heyne*,"

where *heyne* rhymes with *teyne*, meaning a thin plate of metal, Lat. *taenia*, Gk. ταινία. Dr. Morris explains it by "*heyne*, *hyne*, a fellow, knave;" evidently taking it to be another form of *hyne*, a hind, a peasant, a poor labourer or farm-servant. The diphthong *ey*, whatever it might have been, must surely have differed from long *i*; nor is the explanation *hind* satisfactory. Just as *eight* stands for A.S. *eáhta*, so does *heyne* stand for A.S. *heána*, the definite form of *heán*, explained by Bosworth as "poor, needy, humble, mean, worthless, despised;" without any authority except what is to be obtained by consulting the larger and expensive edition. In cases like this, Mr. Sweet's Glossary is very handy. He gives "*heán*, mean, abject, poor," with *four references*, one of them being to a famous passage in *Beowulf*, where Grendel, after his defeat, departs "heán"—*i.e.* humiliated, a subject of scorn; in German, *verhöhnt*. The word is familiar to everyone in the phrase "Honi soit qui mal y pense," generally translated by "evil be to him who evil thinks," a rather loose phrase; exactly it means—"Let him who thinks ill of it be an object of scorn." And so in Chaucer, "a cursed heyne" is an accursed wretch, one who should be contemned; a meaning which exactly suits the context. We give this chiefly by way of illustration, for of course the word *heán* occurs rather often in our early poetry, and is amply accounted for by Grein. What we wish to say is, that the usefulness of a book with such hundreds of references is very great indeed.

Many of the passages selected are of much literary interest, and every one of them is highly valuable philologically. The excellent old spelling to be found in such passages as that by Alfred, "On the State of Learning in England," in the extracts from Orosius, &c., will perhaps very much astonish such as have only been accustomed to peruse pieces printed from MSS. written at a later period, and who are unaware that the spelling of an earlier time has its special merits. The whole of Alfred's translation of Gregory's *Cura Pastoralis* has been edited by Mr. Sweet from the two existing MSS. for the Early English Text Society; and the value of the Hatton MS., too long neglected, is at last sufficiently recognised. Perhaps no work could have better prepared Mr. Sweet for his present task than the labour of editing that MS., as it has enabled him to discern clearly the differences between the spelling of an earlier and of a later period, and to know how to value the former duly. The extracts from Orosius show the same matter in a still clearer light. We have said that the narrative of the Voyages of Ohthere and Orosius is one of the few passages which occur both in Mr. Thorpe's Reader and in Mr. Sweet's; yet the MSS. followed exhibit a considerable difference, or rather, a great number of small changes in the spelling. In Mr. Sweet's text, we have such spelling as *cyninge*, *sie* (may be), *ðrie*, *giet*, *meahte*, *gesiglan*, *seó*, *nysse*, *wisse*, &c.; where Mr. Thorpe's text has *kyningc*, *sy*, *þry*, *gyt*, *mihte*, *geseglian*, *sio*, *nyste*, *wiste*. The reason for these differences is not a little remarkable. There are two MSS., the Lauderdale and the Cotton. "There is clear internal evidence (Bosworth's edition, p. xix.) that the Cotton MS. is a direct copy of the Lauderdale." Yet it is the later MS. that has always hitherto been printed. Mr. Thorpe printed it, but he does not seem to have had access to the better one. Dr. Bosworth also printed it, though it is singular that he should have wittingly chosen the

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later MS., knowing it to be a copy, when the original was itself before him, and was used by him for collation. It is to be suspected that some of the unusual spellings, having an uncouth *look*, suggested that the scribe wrote in a peculiar dialect. But the differences are now known to be due, not so much to a difference of dialect, as to the superior antiquity of the MS.; which puts the whole question in a very different light. The wonder is that this was not earlier perceived, by the help of comparative philology. Such a form as *wisse*, "he knew," in place of *wiste*, can hardly fail to excite attention; and when we know that *wissa* occurs in the Moeso-Gothic of Ulfilas, while *wiste* occurs in Chaucer, it cannot be difficult to tell which is the older. So again, the spelling *meahte* (for *might*) approaches the Gothic *mahta* much more closely than *mihte* does. Yet these crucial differences of spelling have been obtained by merely taking sixteen lines of the first passage that came to hand. As a fact, the excellent Lauderdale MS. remains unprinted to this day, and we are much indebted to Mr. Sweet for printing a sufficiently long specimen to show us what it is like. The result of his examination is that "the forms of the Lauderdale MS. are slightly less archaic than those of the [Hatton MS. of the] Pastoral, although, on the whole, the two texts agree very closely."

It is difficult, within a limited space, to point out the many excellences of this work. We have read all the extracts with much interest, though several were old friends, some of them in a new dress. The passages from the *Anglo-Saxon Chronicle* are particularly to be commended; and the more so as Mr. Thorpe did not give a single extract from that celebrated national record, though he himself edited the whole of it. Among the many excuses made by such as wish to stave off the (apparently) dreaded day when a knowledge of the older forms of his mother tongue shall be considered as not unsuited to be accounted among the accomplishments of an English gentleman, one of the most favourite ones is that the literature is dull, an excuse which has been urged to the utmost, and to a great extent unfairly. Some of the passages are of high poetical merit, and, of the prose pieces, many are exquisite models of pure writing. What is called dulness is really a peculiar tinge of sombreness, due to the peculiar character of our ancestors, who evidently considered themselves as bound to speak the truth at all costs, and who frequently relate the most marvellous incidents with an air of charming simplicity, showing that they themselves had complete faith in their narrations, and would not deceive the reader for the whole world. We can particularly commend a beautiful passage from Ælfric's Homilies on the Nativity of the Innocents, which is given to show "that command of the tender and pathetic in which he excels," and as a "model of style." Let those who have pure and gentle feelings read it.

Most people admit, because they must, the poetical merit of *Beowulf*; but it does not stand alone. Many passages from Cædmon (or from the poem which goes by his name) are very fine. One such is "The Fall of the Angels," given at pp. 145–152. And if there has ever been a poet whose name deserves to be cherished and is yet almost utterly unknown, that poet's name is Cynewulf. See his "Dream of the Rood," his "Phoenix," his "Wanderer," and even his "Riddles," of which the editor justly says that "many are true poems, containing beautiful descriptions of nature, and all of them show Cynewulf's charm and grace of language." Six riddles are given, but we are not told the answers. The answer to the fifth is clearly "a bookworm;" the sixth points to a troop of some kind of birds, described as black, sweet of song, haunting sometimes the wooded headlands, and sometimes the houses of men. We think that the second means "a horn," and submit a rough translation of it, that the reader may judge for himself.

"I was a warrior once; but now the youth,
Untried as yet in arms, with careful pride
Winds round me twisted wires, and covers me
With gold and silver. Now, men give me kisses;
And now to battle with my voice I call
My ready comrades. Now, the charging steed
Bears me across the boundary; and now
The sea-horse bears me, bright with ornaments,
Across the billows. Next a maiden fair,
With glittering trinkets gay, my bosom fills.
And then neglected, stiff, without a head,
I lie upon the board. Then, once again
Gaily adorned, I hang against the wall
Where heroes drink. Anon brave sons of war
Bear me, a warlike jewel, as they ride.
Then must I, bright with splendour, swallow wind
From some man's bosom. Now at joyous feasts
I summon men that triumph to the wine,
And fiercely now I rescue with my voice
The slily stolen booty. Tell my name!"

It is often easily, but wrongly, asserted that our old poets were wanting in originality, and that they merely translated from Latin, or later from French. There is some truth here, but great injustice. The translations are seldom close, and the poems hardly the less original; Chaucer by no means translated the "Theseide" of Boccaccio when he wrote his "Knight's Tale," nor is even his "Clerk's Tale" unoriginal, though he often follows Petrarch line by line; and the same remark holds true very widely. Of old romances, the so-called French originals were sometimes written in England, and were themselves suggested by something still older; and it is hardly just to decry what is of worth because it is not foreign, a self-depreciatory vice to which we English are but too prone. It is instructive to compare, for example, Cynewulf's description of the Happy Land with the "original" Latin of Lactantius. We first cite six lines of the Latin:—

"Est locus in primo felix oriente remotus
Qua patet aeterni ianua celsa poli;
Nec tamen aestiuos hiemisve propinquus adortus,
Sed qua sol uerno fundit ab axe diem.
Illic planicies tractus diffundit apertos,
Nec tumulus crescit, nec caua uallis hiat."

And here is a rough version of Cynewulf's "translation" of these six lines.

"I hear that far hence, in the Eastern dales,
There lies a glorious land, renowned of men.
To most of nations that possess the earth
That tract is inaccessible, remote
(By God's protection) from all evil men.
Fair is that pleasant plain, blest with delights,
Sweet with the most delicious scents of earth.
That isle excels all others, for the Lord,
The wise Creator, excellent in might,
Hath surely founded it. To favoured men
There often is unclosed the door of heaven,
With gushing music. Winsome is that plain;
Wolds ever green extend beneath the skies.
And there nor rain, nor snow, nor breath of frost,
Nor blast of fire, nor rush of rattling hail,
Nor fall of rime, nor scorching heat of sun,
Nor lasting cold, nor drought, nor winter-showers
Work any injury; but all the plain
Lies happy, healthful, decked with fadeless bloom.
No hills rise rugged there, nor barren cliffs
Lift up their stony sides, as here with us;
No dens nor dales are there, nor mountain caves;
No mounds nor ridges break the smooth expanse:
But all the noble paradise blooms fair,
Rich with all sweet delights beneath the skies."

We have had no space as yet to mention what is, after all, a leading characteristic of Mr. Sweet's work—viz., the minute accuracy with which every peculiarity of spelling is accounted for from a philological point of view, and the great care with which the pronunciation of every letter is marked and explained. The subject of our pronunciation is far too important to be dealt with at the end of an article; perhaps the best commentary upon it is to be found in Mr. Sweet's own work *On the History of English Sounds*, which should by all means be consulted, and is of high value. We doubt if Mr. Sweet will succeed in enabling his readers to understand the more minute variations of sound, and we like the scheme of "Approximate Pronunciation" given on p. xvii., much better than the more pretentious one on p. xiv. It is a scheme which almost exactly agrees with that which we have been for some time in the habit of using, thanks to the labours of Mr. Ellis, whose exertions in the endeavour to recover our older systems of pronunciation have been so unwearied. It might be said a little more plainly that it is, in general, better to give to A.S. *y* the sound of the German ü than to adopt the alternative of the *i* in *ill* or the *ee* in *see*. It is not any exaggeration to say that the pronunciation of Anglo-Saxon is easier, surer, and better-established than that of the Middle English of later times. There is scarcely a single point of doubt, owing to the aid afforded by Moeso-Gothic, Latin, and Sanskrit, which are the surest guides. The "general remarks" on pp. xviii., xix., should be learnt by heart.

Whatever defects there are in this volume are chiefly faults of omission as regards the history of the literature. We miss references to other editions, and statements giving useful help, such as, that there is an edition of Cædmon by Thorpe; that the Exeter Book means the Codex Exoniensis, edited by the same editor; that Cynewulf's poems occur in it; and the like. The notice on p. 119 that further information is to be found in Green, a work which no *beginner* is likely to buy, is far too meagre. Everywhere it is assumed that the student knows all about the books and editions, and requires no particular help in this respect. The converse is the common fact; and a very few paragraphs added to the preface of a new edition might usefully convey to the learner who comes to this subject without any previous experience a great deal of information for which he would be only too thankful. After so much trouble has been already taken, some concessions to the natural ignorance of learners might graciously and thoughtfully find a place. The only thing which an editor can safely assume is this, that the learner is almost

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perfectly certain to know but little; so that such very slight hints as those here given are scarcely better than none at all.

The accents are carefully marked, a rare merit: we have observed very few that seem to be wrong. We object to *ón*, p. 2, l. 18; to *atiéfrede* (with short *a*), p. 10, l. 51; and to *sið* (with short *i*), p. 125, l. 178; all mere misprints; and right elsewhere. For *hives* read *hiwes*, p. 59, l. 77. The footnote no. 9 on p. 6 is clearly misprinted; in note 1, p. 148, for 64 read 61. At p. 18, l. 9, a letter has dropped out. The words *ge-ornlice*, p. 89, l. 80, and *efeneal-dan*, p. 93, l. 191, are badly divided. And we can help Mr. Sweet to a few notes.

P. 20, l. 99, the phrase "æt Hæðum" is parallel to Stamboul (*ἐς τὰν πόλιν*). The word *dulmunus*, p. 26, l. 68, is not an "obscure word" at all. By the usual change of *r* to *l*, and the frequent shifting of *r*, it is a corruption of *dromundus*—*i.e.*, a *dromond*, or Greek war-ship, named (like the dromedary) from its swiftness, and duly explained by Halliwell. Again *heáfdum* (p. 172, l. 63), meaning the temples, is plainly the Scottish *haffets*, known to readers of Burns's "Cotter's Saturday Night"—"His lyart *haffets* wearin' thin and bare."

The statement on p. 205 that "ð follows *t*" is misleading; for, all through the Glossary it follows *d*, except when it is a capital letter. This, like several other details, we had to find out for ourselves.

In conclusion, we cordially commend this valuable contribution to the study of English, and hope that it may be the means of enabling many persons to understand the construction and etymology of a great part of English very much better than they do at present.

Walter W. Skeat.

Sketches from the Public and Private Career of John Christian Schetky. By his Daughter. (Edinburgh and London: William Blackwood & Sons, 1877.)

John Christian Schetky was a painter whose name not only the general public but also the special public of artists, amateurs, critics, collectors, have pretty well forgotten. Nor does there, to say truth, seem to have been anything in Schetky's art very likely to have kept his memory alive. He was a drawing-master, a marine-painter, whose business at the highest moments of his life it was to paint his sovereign in her Royal yacht as it made its way across the Solent—other craft saluting—and at last he was a venerable man who occupied his age in devising and carrying out new processes of producing drawings which he sold readily—not, we surmise, to the outside public, but to a circle of distinguished acquaintances at whose country-houses the genial old man had been welcome. Schetky's name will hardly now go down to posterity among the masters—he will hardly be counted with a William Vandevelde, a Backhuysen, a Turner, a Stanfield, a Cotman—for, whatever he had of accuracy and readiness in the execution of marine drawings, the elements of picturesqueness and imagination seem to have been lacking to his work. The book will not keep him alive, and the work, like so much that is just below the best, will come to be accounted a pleasant curiosity. Yet that is no reason why the book should not have been written, nor why, being written, it should not issue from an eminent publishing-house, and be reviewed and read: only it is necessary to recognise quite clearly the distinction between a book whose chief interest is artistic and a book whose chief interest is biographical. Too many of our painters' *Lives* are interesting chiefly as biographies—even as gossipy contributions to the knowledge of an epoch, rather than as records of careers viewed in relation to the accomplished work—and this is true of the *Lives* of many who could have afforded better material, had it been but wisely used; and it must needs, therefore, be true of Schetky, whose own work hardly lent itself to serious analysis or the operations of comparative criticism. The book, then, is a familiar narrative, and not a critical study. It is written, however, not without some modest literary art, from the first chapter, in which the arrival of the unexpected foreigner in Edinburgh, towards the last century's close, is sketched with touches that recall, however faintly, *The Heart of Midlothian*, to the last, in which the story of the very old man's death is told with a befitting simplicity.

Schetky—to make short work of the outward events of his life—was born at Ainslie's Close, Edinburgh, on August 11, 1788; son of the artistic foreigner whose arrival in the cramped streets of the old capital of Scotland is told so picturesquely. He adopted Art, illustrated the *Lay of the Last Minstrel*, was on pleasant terms with Walter Scott and much of the Northern society of his day; was appointed teacher of drawing at Marlow; attracted the attention of his Royal master; painted the *Royal George* that Cowper sang, and saw the Revolution of 1830; removed to Portsmouth, and afterwards to Addiscombe; received commissions from the Queen, and friendly and considerate things from the Prince and Princess of Wales; passed the last score of years of his life in dignified leisure, varied by visits to Belvoir Castle and other pleasant places. He died January 29, 1874, and lies buried in Willesden Lane: a happy and genial man, apparently, during the whole of that long life: willing to be friendly to others, and finding mankind, and especially mankind of an exalted station, very friendly to him. To some the *Life* will be interesting because of the gossip about great people—how Louis Philippe came to see the Queen; how the Queen indicated to Mr. Schetky the moment which Mr. Schetky should seize for the pourtrayal of the Royal movements; how King Leopold was astonished that Mr. Schetky "could draw anything on board of a trembling steamer;" how the Princess of Wales kept the drawing he had made of her landing at Gravesend in 1863. To others the book will be interesting because it does afford some glimpses, brief though they are, of the artistic life of a long period, even of three generations; gossips about the Scottish worthies, Thomson "of Duddington" and Andrew Geddes; has a story about Clarkson Stanfield, and a letter from Turner giving some quite noteworthy details about the sketches for the *Victory*; and, beginning with the art of Neil Gow, the fiddler, eighty years ago, ends with the art of Joachim. A sufficient book for half an hour's skimming, but a contribution to serious knowledge—certainly not.

Frederick Wedmore.

The Gracchi, Marius and Sulla. By A. H. Beesly. (London: Longmans, 1877.)

Along with many good qualities Mr. Beesly has certain faults which prevent his book from being perfectly satisfactory as a history of the time it deals with. Throughout there is a want of self-restraint which leads him into errors both of judgment and style. It is very important, no doubt, that an historian should have, and should express, sympathies—and all the more so when, as is the case with Mr. Beesly, his sympathies are on the right side—but a history should not be a political pamphlet, and Mr. Beesly's partisanship is too often of the pamphleteering sort. His friends are all very white, his foes very black. Those who, like ourselves, share his admiration for the Gracchi are scarcely prepared to defend each and all of their measures, and will be still less inclined to extend their admiration of the two brothers to such unworthy successors as Saturninus and Cinna. After carefully reading Mr. Beesly's arguments, we still venture to think that the deposition of Octavius was a serious blunder, and the corn law of Caius a pernicious measure; that the Appuleian laws are, on the face of them, partisan measures aiming, above all things, at a political triumph over the Senate; and that Cinna, brave as he may have been, was as a statesman at once selfish and incapable. Occasionally Mr. Beesly's excessive anxiety to make out a good case for his friends leads to difficulties. Thus, for instance, the liability of Latin officers to corporal punishment is on page 18 mentioned among the serious grievances complained of by the Italians, while on page 54 Drusus' proposal to remove it is described as a "comparatively ridiculous favour." Mr. Beesly's style is vigorous and clear, but he would do better to avoid such slang phrases as "it was not his game," or "young hopefuls," and to be a little less pretentious when he is advancing a view which "no history has adequately enforced," or solving a difficulty which "historians have failed to explain," for the recurrence of such phrases is apt to raise expectations somewhat difficult to fulfil.

Precision is another virtue which Mr. Beesly should carefully cultivate, for when dealing with technical points he does not always exhibit as much accuracy as could be wished. For instance: "a fifth of the grazing produce" (p. 7) is simply a mistranslation of Appian's words, *τὰ φυτευόμενα*, referring to fruit-trees and vines as distinct from sown crops, such as wheat; nor, by the way, will *κατ' ὀλίγον* easily bear any other meaning than that of "piecemeal," or "in small parcels." So, again, from not carefully distinguishing between the wholesale allotment of land for a colony and allotment "viritim," where no colony was in question, he gets into a most unnecessary difficulty in connexion with Saturninus' agrarian law. If Saturninus had merely

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proposed to found Roman colonies it would no doubt be strange to find the measure opposed by Roman citizens and carried by Italians (p. 100); but it is clear that his proposal included allotments to be made "viritim," in which possibly Italians were to be allowed a share, and it was this that excited Roman jealousy. The account of Sulla's reforms in the provincial system is the reverse of clear, and Mr. Beesly does but scant justice to the most important and the most lasting of his measures, the complete organisation of the "quaestiones perpetuae." Nor can the definition of "imperium," given in the list of phrases at the end of the book "as the power given by the State to an individual who was to command an army," be considered satisfactory. A little reflection, lastly, would have saved Mr. Beesly from suggesting in defence of Caius Gracchus' Asiatic law that "auction at Rome might be less mischievous than a hole-and-corner arrangement in the provinces." In Sicily, at any rate, an arrangement of the sort existed, and was prized as a precious privilege by the Sicilians themselves.

In spite, however, of these faults in detail, Mr. Beesly has, with one or two exceptions, given a faithful account of the time. He correctly notes as its central point of interest the two struggles between rich and poor, Romans and Italians, the causes and development of which are clearly pourtrayed. At the same time he has too much ignored a third struggle, which, though of less permanent importance than the other two, occupied probably at least as large a share of attention at the time, at any rate in Rome and among Roman politicians—the struggle between the rival authorities of the Senate and the Assembly. A contest between them had been inevitable since the Hortensian law. It was provoked by the agrarian law of the elder Gracchus, and lasted throughout the next hundred years. Sulla closed the first act of the drama by an effort to give the Senate what it had hitherto lacked, a definite constitutional title to the supreme authority, but his work was undone by Pompey, and the settlement of the question was reserved for Augustus. Now, we have no wish to claim for this struggle so universal or so deep an historical interest as that which attaches to the other two, but we are inclined to think that from its very nature it was at least as prominent in the minds of the politicians of the day in Rome, and that without a full appreciation of its importance, not only will very much else be misunderstood, but Sulla's reforms especially will fail to find their true place.

H. F. Pelham.

NEW NOVELS.

Marriage and Married Life. By "Isha." (London: Remington & Co., 1877.)

Was He Really Mad? and other Sketches. By the Rev. Maberly Walker. (London: Remington & Co., 1877.)

Proud as Lucifer By Burke O'Farrell. (London: Chapman & Hall, 1877.)

Bridget. By M. Betham-Edwards. (London: Hurst & Blackett, 1877.)

If good intentions were sufficient to make a good novel "Isha" would certainly have produced that desirable result. She seems to have seen three things (which, by the way, is an unusually large number for one person to see on one subject): first, that the "they were all married and lived happy ever afterwards" style is foolish and untrue; secondly, that conjugal crimes of the greater order are not an improving subject; and thirdly, that merely satirical treatment of the Naggleton kind is superficial enough, and after two or three readings not very amusing. So she has endeavoured to give a serious sketch of minor conjugal miseries and difficulties in novel-form. The attempt is not a bad one, and there is even a certain practical success in her sketches of her three heroines and their corresponding Benedicts, and in the manner in which the three histories are interwoven. Unfortunately there is also a lack of stuff in the two volumes, and the author has made up in sermonising what she lacks in material. She appears to be also subject to a painful delusion which leads her to mistake the functions of the sentence and the paragraph. A sentence is supposed to be the expression of a single thought or something that will pass muster for it. A mass of several dozen thoughts plastered together by the aid of misused conjunctions is not pleasant to read. This, however, is a matter which a little friendly censorship would soon remove, and with the aid of this and of a little more knowledge of the world "Isha" might do something with the faculty of character-drawing which she certainly to some extent possesses.

We have not examined the *Clergy List* for the purpose of discovering whether the Rev. Maberly Walker is a man or an *eidolon*, and, consequently, whether the comfortable living of 600*l.* a year to which the Bishop of Lichfield presents him in the last page but one of this book, and the Matlock Bath-chair from which he dates his preface, are facts or fictions. As revealed in his novel the reverend gentleman appears to be a hard-working curate. We doubt whether the familiar appellation "Mab," with which his parishioners, male and female, usually address him is exactly consistent with the dignity of the cloth, but this is, of course, a matter for Mr. Walker himself, and perhaps for the *clerus* of the diocese of Lichfield, to decide. His stories are very much of the *Johnny Ludlow* order, and might pass for early attempts by the author of those pleasant, if rather Philistine, delineations of middle-class provincialism. "Park Green Post Office" bears the strongest resemblance, and is, therefore, probably the best.

Is it usual in Ireland to christen young ladies by the name of Burke? There is nothing in the manner of *Proud as Lucifer* absolutely decisive of the sex of its author, though it has a feminine ring; but towards the end of the third volume there is what reads like a very *naïve* avowal of femininity. However this may be, Miss O'Farrell has evidently read Ouida to her wounding, and the late Mr. Laurence to her hurt. We have the same intolerable nonsense about "weary faces," "patrician hands," "quiet eyes of disdain," "indolent graces," "the guillotine," Marie Antoinette, and all the rest of it. One would imagine that the English aristocracy were as little before the public eye as the inhabitants of a zenana, to judge from the absurd fancy-pictures which this class of writers choose to draw of them. If it were not for this folly Miss O'Farrell might have made something of her book. She manages her fable—the old one of the ultimate success of a squire of low degree—with considerable skill, and most of her characters, if we deduct the patrician business alluded to above, are far from badly drawn. Victorine or Tory Babington, the heroine, would have been really very good indeed under happier circumstances, and, even as it is, she is managed with some success. The extraordinary fiction which assigns an unattainable height of intellect, as well as of insolence and instep, to the happy possessors of blue blood necessitated, we suppose, the representation of the low-born hero, Godfrey Wyatt, as a simpleton as well as a plebeian. If Miss O'Farrell will clear her mind thoroughly of the nonsense she has got into it, take a mild course, say, of Mr. Anthony Trollope to begin with, and, when thus cleansed and invigorated, read the twelve volumes of Thackeray's works twelve times through as a tonic, she might do something.

Miss Betham-Edwards is a curious exception to the general run of novelists. Invention plays, as a rule, the smallest part in the manufacture of Mr. Mudie's wares; and if we are pleased at all we are more likely to derive that pleasure from more or less skilful treatment of old matter than from the discovery of new. But the author of *Kitty* is very much stronger at conceiving than at drawing out and adorning her conceptions. Her books and her characters very seldom remind us of other people's characters or other people's books; but the treatment, on the other hand, generally leaves us a good deal to desire. *Bridget* is, on the whole, an improvement on its predecessors; it is certainly a gigantic improvement on *Felicia*. The story opens with the sudden presentation of four orphan children to their unfortunate uncle and aunt, who have already three of their own and an income of only as many hundreds. The consequent privations and struggles of the household make one part of the story; the contrasted artist-life of Helwyse Fleming—another aunt, who has not a few artist suitors—makes the other half. The whole is freshly imagined; and though, as we have hinted, the treatment is not the happiest in the world, the result is interesting. Bridget is the eldest of the four waifs. Her perfectly irrational affection for her youngest brother, from whom she refuses to be separated, and, therefore, to avail herself of some excellent opportunities of relieving her unfortunate uncle of his burden, is rather a bore; because one sees that in real life the girl should have had her ears boxed and have been made to do what she was told. But she improves enormously, and, in the last volume (where she, in the most innocent way in the world, quarters herself upon an amiable *dilettante*, who falls hopelessly in love with her, and whom she marries after some demur, purely to oblige him), is quite engaging. The loves of Helwyse and an heroic decorator are much less attractive, and Miss Betham-Edwards has weighted them terribly with

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some dreadful stuff about the "incomparable principle of equality," "the flower of humanity," and all the rest of it. However, though there is a good deal more of this than there need be, there is not enough quite to spoil the book, and it may be, on the whole, recommended with some confidence.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Eastern Question: its Facts and Fallacies. By Malcolm MacColl, M.A. (Longmans.) The author of this earnest appeal to European, and especially English, support of the Christian population in Turkey is an advocate who, notwithstanding his clerical rearing and associations, would do no discredit to the legal profession. His facts are, for the most part, pertinent and telling, and his conclusions logical; he knows, moreover, how to put his data together, and when he fails to convince—a probable result in many cases—he avoids at least boring the reader by prosiness. But his earnestness and enthusiasm now and then carry him beyond the mark of legitimate argument; and there are consequently many hard-headed, hard-thinking men, for whom much of his pleading and eloquence will have been wasted, or will present itself amid the category of superfluous platitudes, and who will not examine his logic or reasoning at all. It is a far easier matter to convince the reader who is not "educated" in the intricacies of the Eastern question (and what a vast geographical area that question comprehends!) that individual Turkey is irreclaimable, and untrustworthy as to her newly-framed "Constitution" and oft-repeated promises, than to banish the "Russian bugbear" from the minds of thoughtful Englishmen, educated or not educated in the sense above indicated. The one proposition, indeed, is a self-evident fact, deny it who may, amply verified by history and travellers of all ages and nationalities. The other involves a problem of which no solution hitherto given is quite satisfactory, and the disposal of which in the volume before us is to our notions the weakest part of the book. Granted that, as argued (p. 308), the Russian army might have moved on from Adrianople to occupy Constantinople in 1829—a disputed point, but a supposition quite warranted by contemporary chronicles—does it perforce follow that Count Nesselrode's explanation of the abandonment of such advance on political grounds, addressed even to his Imperial Master, is "literally and strictly free from all taint of *arrière pensée*," as asserted, not inferred (p. 309)? And if it be, it is the Ottoman Monarchy "weakened, and under the protection of Russia," which is the object sought; not an independent State, with a Constitution of its own. Therefore is the argument untenable, both in connexion with the quoted expression of the Emperor Nicholas in 1853, that he would "like to see Turkey strong enough to be able to make herself respected by the other Powers," and with regard to the policy now responsible for war. But it is neither our desire nor our province to enter into the field of political discussion. Rather would we break a lance with our author on the matter of national characteristics. "I believe," he says, "that Russia, Government and people, is as worthy of confidence as any other great Power in Europe, England included. England, I fear, would come badly out of the ordeal by which Russia has been tried of late." He then proceeds to illustrate his argument by instances of carnage and cruelty reflecting on the British character; reverting to the battle of Culloden within the first half of the last century, and the comparatively recent mutinies in India. Now, we unhesitatingly affirm that the circumstances of Culloden *could not* now be repeated; and the provocations to retaliation offered at Cawnpore and elsewhere make of the Indian Revolt an exceptional case. And if in the words "Russia, Government and people," all classes be included, does the writer mean to say that, divested of any nationality, and a mere citizen of the world, he would as lief trust himself, in the battle-field or elsewhere, to the tender mercies of a salaried Cossack as of a fellow-countryman in the service of the State? Did he do so, we believe that few educated Russians would approve his judgment. Again, is Mr. Malcolm MacColl quite sure that his authorities for certain statements are sounder than those which maintain propositions contrary to his own? Is Bishop Strossmayer, for example, however learned and intelligent, a surer exponent of the common incidents of surrounding life than less profound scholars, less erudite observers, and men of less eminent position? And is the Bishop's estimate of the Slav Muslims of Bosnia—which seems to warrant the belief that their fanaticism is "of caste rather than of religion," and that they know little and care less for "Islam, in its theological and religious aspect"—more trustworthy than that which led Mr. Evans to declare it a grievous error to suppose the influence of Islam superficial in Bosnia, or that the religious convictions of its Muslim inhabitants are not deep-rooted?

As might be expected, the third volume of Mr. Bright's *English History for the Use of Public Schools* (Rivingtons) is characterised by the same qualities as the earlier two. The work is most carefully and conscientiously done. There is nothing flimsy about it, no running off into hasty generalisations. A student who wishes to learn the leading facts of the period from the Revolution to the reign of William IV. could hardly do better than to seek them in Mr. Bright's volume; and for the same reason it may be heartily commended to teachers in search of a handbook. But it may be doubted whether anyone would be attracted by the book for its own sake. It needs the voice of the teacher to give life to its pages, and to remind the student that the actors on the stage were living human beings in whose life's work he has an interest, and into the fruits of whose labours he has himself entered.

Life of the Emperor Karl the Great. Translated from Eginhard, by William Glaister, M.A. (George Bell and Sons.) The service which the translator and editor of this elegant little volume has proposed to render to historical studies is one for which he would deserve hearty thanks had the execution been more satisfactory. As it is, however, it is impossible to recommend the volume. That the notes are designed for "the use of young students of history" is no excuse for their being in many cases the vehicle of obsolete notions, or of actual mis-statements or misrepresentations of facts. It is certainly portentous that an editor whose work presupposes some attention to the literature of the eighth and ninth centuries should really believe and assert that Eginhard's biography was "the first attempt at history-writing since the great works of antiquity." It might have been supposed that the names of Gregory of Tours, of Paulus Diaconus, and of Bede, could scarcely have failed to come under his notice while preparing the present volume. Mr. Glaister's notions of the literary status of these times appear to have been derived from Henry and D'Aubigné. "The Latin tongue could only be read by a very few." "Greek in the West was altogether unknown." "The works of antiquity lay on the shelves unread." It is perhaps from a wish not to impair the impression which this last statement is calculated to produce that the fact is scrupulously concealed that Eginhard's performance is a direct imitation, and in some passages an adoption, of the Life of Augustus by Suetonius. Some of the notes are too puerile even for the veriest beginners. Eginhard, tells us, for example, that Charles wrote out and committed to memory certain "barbara et antiquissima carmina;" whereupon the explanation is subjoined, "the old songs of heathen times." On the other hand, points that really require elucidation, such as the Teutonic names of the months, are left altogether unexplained; and the author's few mis-statements, as when he says (c. i.) that Childeric III. was deposed "*jussu Stephani* Romani pontificis," instead of "with the *consent* of Pope *Zacharias*," pass uncorrected. It is certainly somewhat odd that Mr. Glaister, after adopting the reading "quasi *dicaculus*" in translating, "in speaking he was so voluble that he almost gave one the impression of a *chatterer*," should give, as the Latin, in the note, "*didasculus* appareret." Does he wish young students to infer that he looks upon loquacity as the besetting sin of the scholastic profession?

IN countries without national organisation the history of a district is usually more instructive and less bewildering than the history of the whole territory to which it belongs. Mr. Evelyn Shirley's *History of the County of Monaghan* (Pickering), of which the first part is now issued, may therefore serve for an example of the history of Ireland. The story is told as much as possible in the exact words of chronicles and despatches. We have the usual bickerings and faction-fights between the Irish tribes in early days, followed by the regular pressure of the English advance in the sixteenth and seventeenth centuries. The English case is clearly put in a letter written to Lord-Deputy Perrot in 1588 (p. 77):—"My Good Lo: whosoever will beleve that the Irishrie wilbe duetifull and obedient, although they sware y' never so much, except there be a present force of men to comande them, will be greatlie deceyved." The policy of the English was, therefore, to get rid of the great chiefs as much as possible, and they do not seem to have been at all squeamish as to the means by which so desirable an object was effected. The process was much the same all over Ireland, carried out, not without good intentions, but with a sad ignorance of the fact that it is the business of rulers to suit institutions to the people for whom they are made, and not to expect the people to be suddenly ripe for the institutions chosen as the best.

Constantin der Grosse und die Kirche. Vortrag von Dr. Theodor Zahn, a.o. Professor der Theologie. (Göttingen.) Dr. Zahn's lecture on Constantine the Great is interesting, though on a well-worn subject. The main point in which he shows a certain originality, and for which he argues with considerable force, is this: that the religion which Constantine inherited from his father was a kind of theism, not very different from the then popular Mithraism; that it was a union of Mithraism and Christianity which he had in view as the future State-religion when he issued his famous toleration-edict after the battle of the Milvian Bridge; that the emblems of Mithras, the unconquered sun, and of Christ are united in the Labarum; that in the edict relating to Sunday—which he does not mention as "the Lord's Day"—he referred to both cults without mentioning either. It was not (Dr. Zahn contends) until ten years later, in the contest with Licinius, that he found it expedient to declare himself definitely on the side of the Christians. Certainly it is not easy to find evidence of his having ever professed Christianity before that date.

History of the Fylde of Lancashire. By John Porter. (Fleetwood and Blackpool: Porter and Sons.) We were happy in the delusion that local histories of this type had become a thing of the past. The volume is too big for the subject, and the subject is too much for the author. The book is dull and diffuse, and entirely deficient in the qualities which give value to good topographical accounts of even obscure places. There are plenty of misprints, whether due to author or printer we cannot say. There are few if any fresh facts. The book is an unwieldy patchwork from Baines' *History of Lancashire* and other equally recondite sources. Colonel Fishwick's *History of Kirkham* has been remorselessly laid under contribution. The book has no literary or historic merit, but it is well printed and showily bound, and no doubt

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may serve for a "furniture-book" in the Fylde. It will certainly not stand in the way of a genuine history of a district that has an interest if only as the birthplace of Cardinal Alan.

M. Guizot's *History of England*, Translated by Moy Thomas (Sampson Low and Co.), will hardly stand comparison with his *History of France*. In telling the story of his own country, the author was not deterred by the tender age of his audience from pouring forth the treasures of his knowledge in all that related to its past history. The growth of feudalism, the rise of the Communes, the establishment of Royalty—these, and many another subject of interest, were handled with the skill of a master, whose judgments were sometimes warped by the recollection of the struggles of his own political life, but who at all events had spared no pains to go to the bottom of the history of the nation as well as of the kings and nobles who appear in the front of the stage. Mdme. de Witt, who has edited this volume, trusts that it will serve to remove the reproach that the French are ignorant of the history of foreign nations. Undoubtedly it will show that M. Guizot knew a good deal about the external facts of English history, and—what everybody knew long ago—that he has the power of telling a story strikingly and gracefully. But for the pith and marrow of English history we search his pages in vain. The great movements which influence one age after the other are either passed over in silence, or slurred over with contemptuous indifference. Take, for instance, the story of the quarrel between William Rufus and St. Anselm, which is told so well in Dean Church's Life of the saint, and in Mrs. Armitage's *Childhood of the English People*. It is one which has the double advantage of offering the opportunity of a picturesque narrative which would strike the young, and of drawing attention to the attitude of the mediaeval Church at its best. All that M. Guizot has to tell us is the dry notice, "The Archbishop of Canterbury, Anselm, had been expelled from England three years previously." In the next reign we hear of the story of his defence of the claim of St. Alphege to martyrdom, of his part in the coronation of Henry, and of the assistance which he gave him against Robert. Of the great strife about investitures there is not a word. The story of Becket's quarrel with Henry II. is somewhat better told, though M. Guizot could not avoid giving the ridiculous story of the Oriental woman wandering through the streets of London repeating the name of Gilbert. The account of the reign of Edward I. is very poor. There is no attempt to assign him his high place as the founder of that Parliamentary Constitution which has stood the test of centuries, while the clause, "saving the rights of the crown," which he added to the concessions wrung from him, is strangely ascribed, not to the wounded pride of a strong man who believed himself to be deprived of his just rights, but to a puerile want of good faith. One would think that a man who intended to break his word would not have been so careful to announce the limitation of his promise beforehand. It was not so that his grandson played fast and loose with his engagements. M. Guizot's book is, therefore, not one which can take any high place as a history of our country. Those who do not care to look beyond the tales of war and adventure, intrigue and sedition, which form the outer garb of history, will find what they want, for the most part well and pleasantly told.

Mr. G. W. Cox in reducing his larger work to a *School History of Greece* (Longmans) has adopted the sound method of omitting all matters not likely to interest the young, while giving in full detail the descriptions of great deeds or memorable scenes, and the pictures of personal character. The result is a little book which contrasts most favourably with the dry compilations which were in use twenty or thirty years ago, and which will doubtless be as welcome to the learner as to the teacher.

NOTES AND NEWS.

We understand that Mr. Spencer Walpole, author of the *Life of the Right Hon. Spencer Perceval*, is engaged on a History of England from the conclusion of the Great War in 1815. The first and second volumes of the work will be published in the course of the year 1878 by Messrs. Longmans and Co.

The following is the programme of a competition for a memoir relating to Oriental History, on the occasion of the fourth Congress of Orientalists, to be held at Florence:—

"The first thought of his Excellency Prof. Michele Coppino, Minister of Public Instruction, when the determination to hold in Florence the fourth International Congress of Orientalists was notified to him, was to make use of this memorable occasion for the production of an important work on some Oriental subject. His Excellency has consequently determined to offer a prize of 5,000 Italian lire for the work which shall be judged the best under the following conditions. The subject shall be 'The Vicissitudes of Aryan Civilisation in India' (*Le vicende della civiltà Aria nell' India*). It shall commence with an historical and critical essay on the primary constitutive elements of Aryan civilisation before its emigration towards the Punjab, as revealed in the language, mythology, religious beliefs, and customs of the race; and it shall then set forth in a distinctive manner the subsequent history of that civilisation in India, tracing the elements which have modified it in the various localities in which it became established. Learned men of all countries are invited to compete for the prize. Each competitor must address his manuscript, free of all expense, either at Rome, to Prof. Michele Amari, Senator of the Kingdom of Italy, and President of the said Fourth Congress and of the Executive Committee, or to the Italian Legation in any of the States of Europe or America, not later than December 31 of the current year, 1877. The manuscript must not give the name of the author, but only a motto, which must be repeated on the direction of a sealed envelope. This envelope must contain the name of the author, and must be addressed, together with the manuscript, either to the Senator Amari in Rome, or to one of the Italian Legations, as above mentioned. The merit of the work will be decided upon by five judges whom the Executive Committee has already selected from among Aryan scholars of the highest reputation, only one of whom is Italian. The votes of these judges, separately recorded, shall be counted by the Executive Committee, and the prize shall be awarded to the writing which shall have obtained the unanimous votes of the judges, or the greatest number of them. The envelope which contains the name of the author shall then be opened: the other envelopes shall be burned. The premiated author shall possess entire the copyright in his work. The writings of the others shall, at their request, be returned to them, but at their own expense. At the inaugural meeting of the Congress the President shall announce the result of the competition, and shall make known the names of the judges. The competition essay may be written in Latin, Italian, French, English, or German. Neither the members of the Executive Committee nor the judges of the competition shall be capable of competing for the prize. The delegates of the Executive Committee are earnestly requested to give the utmost publicity to the present announcement.

"In the name of the Executive Committee, Rome,
"M. Amari, President.
"A. De Gubernatis, Secretary."

The Philadelphia Conference of Librarians, having created an American Library Association, entrusted to its first officers the duty of preparing a constitution, which is now published in the seventh number of the *American Library Journal* and has evidently been drawn up with great care. It provides for annual meetings of the association, and establishes a "Co-operation Committee," which will examine and report on plans of library administration, and will secure the wholesale manufacture and economical supply of library appliances.

The French papers announce the death, on April 26, in her seventy-third year, of the poetess and musician Louise-Angélique Bertin. Mdlle. Bertin was born in the hamlet of Des Roches, near Bièvres, on January 15, 1805. She was brought up in an artistic circle, and the first exercise of her ambition was in the direction of painting. For this art, however, she had no talent, and she soon delivered herself entirely to music and to verse. Her early successes were as a composer. It is true that her first opera, *Gui Mannering*, failed; but in 1827 her *opéra comique* of *Le Loup Garou* had a run at the Théâtre Feydeau. To this followed *Fausto*, in 1831. But her greatest musical triumph was the composition of *Esmeralda*, to which her friend Victor Hugo wrote the libretto, and which was brought out at the Opera House in 1836. In 1842 she collected her lyrical pieces into a volume, entitled *Les Glanes*, which was crowned by the French Academy. In 1876 she published another volume of tender and thoughtful poems. Her music, like her verses, bore the stamp of an enthusiastic and gifted nature little accustomed to consider the requirements of the world of fashion.

The Committee of the Athenaeum Club have exercised the power vested in them for this purpose, by the election, without ballot, of the following gentlemen distinguished in literature and art—viz., Prof. Baynes, LL.D., Editor of the new edition of the *Encyclopaedia Britannica*; Mr. Martin Duncan, F.R.S., President of the Geological Society; Sir John Gilbert, R.A.; Dr. Oldham, F.R.S., late Director of the Geological Survey of India; and Mr. Leslie Stephen, author of *English Thought in the Eighteenth Century*, and other works.

On the question whether Shakspere's *Richard II.* precedes *Richard III.* or not, and comes next to *Romeo and Juliet*, it may be noticed that in addition to the parallel phrases,

Romeo and Juliet.—"Thank me no thankings, nor proud me no prouds."

Richard II.—"Grace me no grace, nor uncle me no uncle."

Rom. and Jul.—"O day, O day, O hateful day!"

Rich. II.—"To-day, to-day, unhappy day, too late,"

the note of banishment struck in *The Two Gentlemen of Verona*, and which becomes the knell that resounds through *Romeo and Juliet*, is also echoed from *Richard II.* The words "banish, banished, banishment," are used thirteen times in *The Two Gentlemen*, twenty-nine times in *Romeo and Juliet*, and thirty-one times in *Richard II.* Does not the latter play contain evidence, too, of the season at which Shakspere wrote it? Recollecting that Richard II. was deposed in September, 1399, the gardener's "dangling apricocks" suit the autumn. The passage is designed for its moral. But though Bolingbroke landed in July, he talks of "The fresh green lap of fair king Richard's land." The metaphor—

"Who are the violets now
That strew the green lap of the new-come spring?"

flows from the Duchess of York's lips, and though suited to "this new spring of time" (Henry IV.'s new reign), with which her husband echoes her question, yet may have been suggested by the season at which Shakspere wrote the play, confirmed as this is by the north-east wind "which then blew bitterly against our faces" and made Aumerle's eyes water, when (really in September, 1398) he saw Bolingbroke on his road to the land of his banishment. Suggestions of this kind are at least worth examination. The tone of *Romeo and Juliet* is that of blazing mid-July.

The poet of *Le Passant*, François Coppée, the sale of whose books enables M. Lemerre, the publisher, to bring before the public a dozen of the less-known poets, his contemporaries, has issued his new brief work. His new work, *L'Exilée*, is a little collection of lyrics in which he sings melodiously of one of his loves, a "rose de Norvège," a "blonde sœur d'Ophélie," and its publication is perhaps the culminating point of the modern French mania for books beautiful or

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strange as to their material aspect. To make a book as rare as an old print—to print it on *papier de Hollande*, as if it were a Rembrandt or a Méryon—to issue a few copies only, and at a high price—these are among the aims of the French publisher who caters for a luxurious public; and so the poet's verses for the boudoirs of Paris come to us in the form of a small *in quarto*, the leaves all untrimmed for the bibliophile's delight, the pages scored now with faint lines and now with thick bars of red, within which "the rivulet of text meanders through the meadow of margin;" and lastly, as if to emphasise the importance of the typographical work over that of the mere poet, it comes with one page devoted to the record of the date on which "the printing was finished." The more considerable works of M. Coppée have generally been reviewed in these columns, and the dainty qualities of the more considerable works are found, as much as they can be, in this little one; but this little one fulfils its graceful office in being the artistic toy of a boudoir, itself *un objet d'art, un petit meuble,* for the pleasure of the amateur.

MR. JENERY SHEE, of the Inner Temple, who has given several readings and recitations for the benefit of charities (among them for the French Peasant Farmers' Seed Fund), has determined to make his *début* professionally in that line, and he will on Saturday afternoon next, the 12th inst., give a private rehearsal at his residence in Prince's Square. Mr. Shee, it will be remembered, translated for the English Government the whole of the proceedings of the Geneva Tribunal, and all the documents connected with the *Alabama* case.

THE eminent "Germanist" Ernst Moritz Ludwig Ettmüller died a week or two since in Zürich. He was born at Gersdorf, in the Saxon Oberlausitz, where his father was the parochial clergyman. He studied medicine at Leipzig; but, moving to Jena, he turned his whole attention to German language and history. He went to Zürich as Professor of German Language and Literature in the Gymnasium in 1833, and remained in that city until his death. His literary activity was at first almost solely confined to the editing of notable monuments in the *Mittelhochdeutsch* and the older *Niederdeutsch*. To the former belong his *Sant Oswaldes Leben* (Zür., 1835), *Hadeloubes Lieder und Sprüche* (Zür., 1840), *Heinrich's von Meissen des Frouwenlobes Lieder, Leiche und Sprüche* (1843), *Heinrich's von Veldecke Eneide* (1852), &c., &c. Among the latter may be named the *Theophilus* (1849), *Dat Spit van der Upstandinge* (1850), and many others. He is known among us by his *Lexicon Anglosaxonicum* (Quedlinburg, 1851), which was preceded by his *Engla and Seaxna scôpas and vôceras.* He also published some monographs in the domain of Old Scandinavian literature. In his own original poems (*Kaiser Karl der Grosse und das fränkische Jungfrauenheer*, &c., &c.) he employed the alliterative form which he had used in his translations of the Edda songs and of *Beowulf*.

IN our last number, on page 363, col. 3, line 8, Dr. Margoliouth is accidentally represented as connecting the Lord's Prayer with early Jewish prayers: it should have been said that he argues against this theory.

BY two Bills now before the House of Commons it is proposed to amend the Public Libraries Acts in certain respects. The first Bill, which bears on its back the names of Mr. Anderson, Mr. Mundella, and Mr. O'Shaughnessy, after reciting that in many cases a public meeting is a most incorrect and unsatisfactory mode of determining the question whether the Act should be adopted, gives a discretion to the local authority to ascertain the opinion of the majority of the ratepayers by means of voting-papers instead of a public meeting. It also enables a voter to qualify his vote in support of the adoption of the Act by attaching to it the condition that the rate of assessment shall be limited to some lower maximum than that which is allowed by law. The object of the second Bill, which is promoted by Mr. Murphy, Mr. Maurice Brooks, Mr. James Corry and Mr. O'Shaughnessy, is to authorise the local authority of a town in which the Public Libraries (Ireland) Act has been adopted to devote a portion of the rate levied under that Act to the establishment and support of a school of music, with salaried teachers.

MESSRS. SAMPSON LOW AND CO. will publish the new work by Captain Burnaby, giving a description of his ride through Asia Minor, his visits to Kars, Erzeroum, &c.

A LIFE will be immediately published of Dr. Robert Buchanan, the historian of the Scotch Disruption, and the great financier of the Free Church. His public career extends over a remarkable epoch, from 1827 to 1875, and in his diaries he has left what are said to be very interesting notices of the politico-ecclesiastical negotiations of the period.

NOTES OF TRAVEL.

THE fifth part of Petermann's *Mittheilungen* begins with a critical examination of the survey of the White Nile from Khartum to Lado and Rigaf made by Lieutenants Watson and Chippendal, of Colonel Gordon's expedition in 1874, by Herr K. Zoeppritz, to whose important study of De Pruyssenaere's work in this region we recently referred. Though the map prepared by these engineers is certainly the most authoritative representation of the Upper Nile that we yet possess, it is very deficient in the names of places and points along the river, and the names given are often very inaccurate. Herr Zoeppritz has done good service in rectifying these, and in identifying a number of features. Dr. Dorst contributes a paper on the results of his observations on the state of the ice in the East Greenland Seas during five months of voyaging backward and forward along its edge in the year 1869. His paper and the map accompanying it, which display very clearly the rapid diminution of the East Greenland ice between the months of March and August, will be studied with great interest by all who are concerned in Arctic matters, as they afford a strong argument in favour of an approach to high latitudes by this route.

FROM Dr. Behm's notes we learn that a German embassy to the Sultan of Marocco is to leave Tangier for Fez during this month. At the head of it is the resident Minister, Weber, who is to be accompanied by Captain Zembsch with four or five officers, Dr. Mohr and Herr Remelé, the photographer of Rohlfs' expedition to the Libyan Desert, and a young German merchant resident in Casa Blanca.

IN March Dr. Schweinfurth set out on a new journey to the Arabian Desert in order to make a more complete study of the flora of the region which he visited with Dr. Güssfeldt last year.

FOLLOWING out the programme of the Brussels Conference, a French National Committee for the exploration and civilisation of Africa was formed in Paris on April 24. MM. F. de Lesseps, d'Abbadie, and Vivien de Saint Martin, with the senators de Laboulaye and de Mérode, are its most prominent members. National committees have thus been established in Belgium, Germany, Austria, Holland, Spain, Italy and France; the Belgian Committee can now depend upon an annual income of 123,000 francs.

THE association formed under the auspices of the King of the Belgians for the exploration and civilisation of Africa proposes to organise two great simultaneous expeditions, each to consist of about 1,500 men, including native porters, to set out, the one from Loanda, the other from Zanzibar, on the opposite coasts, to work their way inland and meet somewhere in the centre of the continent.

IN the *Cosmos* for April Signor Guido Cora makes an appeal to Italy to take some part in the work of Polar exploration, in which so many European countries are or have recently been engaged, while Italy has done little or nothing in that direction, and supports his arguments by letters in the same sense received from the Comm. Cristoforo Negri, and from Dr. Petermann. Following up the specialty of the journal, he also brings together all the latest accounts of exploring work in New Guinea, including several most interesting letters from Sig. D'Albertis on the results of his voyage on the Fly river in 1876, and an account of the ethnology of the Maclay coast of Eastern Papua by N. di Mikluco-Maclay.

IN *The Mikado's Empire* (New York: Harper Bros.; London: Trübner and Co.) Mr. W. E. Griffis has collected a mass of materials respecting the Japanese—the result of eight years' acquaintance with them in the United States and their own country—from the perusal of which those who are interested in the antecedents and present condition of the youngest of civilised nations will derive both profit and pleasure. The volume is nearly equally divided between a History of Japan from B.C. 660 to A.D. 1872, and the author's own personal observations, experiences, and studies in the country. A notable feature in the former division is the conclusion arrived at with regard to the Ainōs, Mr. Griffis stating that he is "inclined to believe that India is their original home; that the basic stock of the Japanese people is Ainō; and that in this fact lies the root of marvellous difference in the psychology of the Japanese and their neighbours, the Chinese." The second section of the work deals with much that is of interest in connexion with social topics. The Notes and Appendices, extending over forty closely-printed pages, also contain valuable information in regard to a variety of subjects; and the usefulness of the whole volume is materially enhanced by what we so often lament the want of in similar books—viz., a very copious Index. The work is adorned with upwards of one hundred illustrations, drawn from various sources too numerous to detail, and Mr. Griffis also furnishes a map of the Empire of Japan, which, however, is on too small a scale to be of much practical use.

THE Berlin Geographical Society has received news from Dr. Edwin von Bary, to whose exploration in the central Sahara we recently referred. He has newly returned to Rhat from a successful excursion to the valley of Mihero, on the northern slope of the plateau of Tasili in the Tuareg country, and has visited the hot wells of Sebarbareh. The results of his journey are very interesting from a geological point of view, and he has made a collection of many hitherto unknown plants. His journey was a perilous one, on account of the continued hostilities of the Asgar and Ahaggar Tuaregs. In a letter to the Society, dated from Khartum on February 16, the German Consul there says that Herr Graf Armsfeld had reached that point on his way to take up his appointment as an officer in the service of Colonel Gordon, in the Seriba country of the Upper Nile. Already there is a talk at Khartum of extending the Egyptian dominion as far south as the Tanganyika.

L'Exploration of April 21 says that associations and committees are being formed in most of the large towns of Holland with the object of fitting out a suitable vessel to visit Novaia Zemlia and some other points of the Arctic basin. The object of the expedition is not so much that of discovery as to carry thither and set up several modest granite monuments in commemoration of the grand discoveries made in those regions by the old Dutch navigators.

DR. PETERMANN has issued a large map of the theatre of the Russian-Turkish war, embracing South-eastern Europe and Asia Minor, from Vienna to Armenia. It is made up from the sheets of the large map of Eastern Europe in

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Stieler's Hand Atlas, a map which has no equal on the same scale, and those to whom the German system of orthography is not a difficulty will find it by far the most minute and accurate representation of the frontier countries.

THE BRITISH MUSEUM.

The Account of the Income and Expenditure of the British Museum for the year ended March 31, 1877, has just been issued, accompanied with a statement of the principal objects added to each Collection, and other details. Mr. George Bullen reports the average daily attendance in the Reading Room to have been 376, an advance of sixteen upon the number attending during the year preceding, while the average number of thirteen books consulted by each reader remains the same as before. A total of 79,927 articles, including volumes and pamphlets, pieces of music, broadsides, &c., has been added to the Department of Printed Books. Among the most noteworthy are these:—

"A Book of Hours—'Horae ad usum Sarum'—printed on vellum, which formerly belonged to Prince Arthur, eldest son of Henry the Seventh, and first husband of Catharine of Arragon. On the last leaf is an inscription, stating that the book was a present from Prince Arthur to Thomas Poyntz, 'Armigero pro corpore Ill^mi Regis Angliæ Henrici VII.,' *i.e.*, Esquire for the body of King Henry the Seventh, underneath which, at the foot of the page, is the signature of Prince Arthur himself, in French, 'Arthur le Prince.'"

Only one other specimen of this autograph is known to exist; it is preserved among the Cottonian Manuscripts.

"A remarkable early English Psalter and Service Book, hitherto undescribed, and, indeed, unknown. The exact title of the work is 'The Psalter or Psalmes of David, corrected and poyncted as thei shalbe song in Churches after the translacion of the greate Bible. Hereunto is added, diverse thynges as maie appere on the next side, where is expressed the contentes of this boke. A° Domini MDXLIX Mense Augustij.' On the recto of the last leaf is the 'Privilege' to R. Grafton. Upon the reverse is the colophon: 'Imprinted by Richard Grafton, printer to the Kynges Maiestie, Mense Augustij, 1549. Cum privilegio ad imprimedum [sic] solum.'

"A copy of the first edition of the 'Sermon of Repentaunce,' by John Bradford, the martyr, and the chaplain and friend of Bishop Ridley, 'Imprinted at Londō in Paules Churche Yearde, at the signe of the Rose, by John Wight.' The Epistle to the Christian Reader is dated the 12th of July 1553, and the book was therefore printed during the nine days of Lady Jane Grey.

"*Historie del Sig. Don Fernando Colombo nelle quale s' ha' particolare & vera relatione della vita & de' fatti dell' Ammiraglio Christoforo Colombo suo padre, &c.* Milan, 1614. This is the 2nd edition—the scarcest of all—of the history of Columbus by his son Fernando, who accompanied him in his fourth voyage, and had access to his charts and papers.

"A group of English tracts or news-letters, printed at the commencement of the seventeenth century, relating to the war then carried on in the Low Countries."

A great number of early printed books—upwards of a hundred of the fifteenth century—have been purchased. Among them are the "Liber Sextus Decretalium," on vellum, printed at Venice, by Jenson, 1476; "Æsopo historiado," Venice, 1497; and an edition of the Golden Bull of Charles IV., Strasburg, 1485, with very singular woodcuts.

The acquisitions to Mr. Major's Department of Maps and Topographical Drawings include 872 drawings and pen-and-ink sketches of abbeys, castles, cathedrals, &c., of Great Britain, presented by the Rev. M. E. C. Walcott; 92 sketches made in Greece by the late Lady Trevelyan in 1842, presented by Sir Walter Trevelyan; and a superb and very rare map of Naples, by the celebrated Neapolitan architect, Niccolò Carletti, 1775.

There were 329 additions to the General Collection of Manuscripts, and seven to the Egerton Collection; the titles of the chief of these have already been given in these columns. Among the 1,067 charters added, Mr. Bond mentions—

"Eighteen Spanish charters and Papal bulls, dating from the year 1165, with leaden seals, in fine preservation. Among them is a charter of confirmation by Alfonso the Wise of royal grants to the hospital near the monastery of Santa Maria Real, in Burgos, attested by the Moorish Kings of Granada, Murcia, and Niebla, and by seventy-seven prelates and noblemen. The charter is in Spanish, and is dated at Burgos, December 30, era 1292, A.D. 1254, in which year, it is added, 'Edward, the eldest son and heir of Henry (the Third) King of England, received knighthood from King Alfonso, in Burgos.' The numerous witnesses were, no doubt, assembled to celebrate the marriage of Eleanor, the King's sister, with Prince Edward of England, afterwards King Edward I."

The most remarkable among the newly added Oriental manuscripts are:—

"The Shahnameh, with miniatures, dated A.H. 841, A.D. 1438. This is the earliest and most valuable of five copies lately belonging to the learned translator of Firdausi, M. Jules Mohl, who gives a notice of it in his preface.

"A copy of the Coran of exceptional size, beautifully written, and richly illuminated, apparently in the fourteenth century.

"Barnāmaj, a biographical notice on the grammarian Abul-Husain 'Ubeid Allah al-'Uthmāni, of Sevilla, and his masters; *Arabic*: A.H. 705 (A.D. 1305).

"Suwar-al-Kawākib, a treatise on fixed stars, with figures of the constellations, by 'Abd-al-Rahman al-Sufi; *Arabic*: A.D. 1664.

"Proverbs and popular sayings current at Cairo, translated and explained by J. Lewis Burchhardt.

"A collection of letters of the Timuride Emperors of India, by 'Ināyat Khān; *Persian*: eighteenth century.

"Sa'īd-Nāmeh, a history of Sa'ādat 'Alī Khān, Governor of the Carnatic; *Persian*: eighteenth century.

"Futuhāt-i-Adilshāhi, a history of the Kings of Beejapoor; *Persian*: nineteenth century.

"Lives of the Nizams of Hyderabad; *Persian*: eighteenth century.

"The Gulistan of Sa'di and the Divan of Hafiz, written in Kashmir on paper of native manufacture; nineteenth century."

In connexion with the Departments of Prints and Drawings Mr. G. W. Reid reports that the third volume of the *Catalogue of Satirical Prints*, prepared by Mr. F. G. Stephens, and comprising a number of descriptions by the late Mr. E. Hawkins, is complete, and ready for publication. This forthcoming volume is concerned with the greater portion of the works of Hogarth, from "A Harlot's Progress" to "The Cockpit." Many very curious particulars of the history and publication of the earlier and more important of these engravings have been brought out, illustrating the publication of plagiarisms of these designs. Moreover this volume will display

"the period between the later days of Sir Robert Walpole's power and the first appearance of the younger Fox, thus including the Earl of Wilmington's, Mr. H. Pelham's, the 'Broad Bottom,' the 'Newcastle,' and the 'Pitt and Newcastle,' Administrations; the Earl of Bute's appearance is indicated, heralding the tempest of satire which, in the next period, his lordship's position provoked. Among the remarkable persons satirised are George the Second, Frederick Prince of Wales; Archbishops Wake and Herring; Bishops Gibson, Sherlock, and Hoadley; the Dukes of Cumberland, Argyll, and Newcastle; Sir R. Walpole, Lord Walpole, Pulteney Earl of Bath, Bubb Dodington, H. Fox (Lord Holland), W. Pitt (Earl of Chatham); Lords Chesterfield, Sandys, Egmont, Lyttelton, Winchelsea, and Carteret; Lord Lovat, Lord George Sackville, Sir William Yonge; Admirals Norris, Vernon, Matthews, Lestock, Byng, and Anson; Hogarth, Pope, H. Fielding, 'Caleb D'Anvers;' John Wesley, Whitefield the Preacher; Garrick, Farinelli, Cuzzoni, Mingotti, Senesino, the Cibbers, Rich; 'Orator' Henley, 'Dr. Rock,' and their contemporary quacks; Lady Yarmouth; Miss Chudleigh, Lady M. W. Montagu; the Empress-Queen, Louis XV., the King of Prussia, Cardinals Fleury and Tencin. Among the prominent subjects are election squibs, political bribery, plunder by officials, and jobbery; the Calf's Head Club, Independency, the Clerical and Medical Professions, the Freemasons and Gormagons, 'Don Jumpedo,' 'The Golden Rump,' Hanoverian Mercenaries, the 'Gin Act,' the Opera, and the Stage."

A third or supplementary part of the *Descriptive Catalogue of Playing and other Cards* has been prepared by Dr. Willshire.

Among the 610 examples of drawings and engravings of the Italian school may be named:—

"A study of an old man's head, by Giovanni Bellini; a sheet of studies for friezes, by Benvenuto Cellini; a battle-piece, with elephants charging, by Pippi Giulio il Romano; a landscape, with the Flight into Egypt, by Giovanni Francesco Grimaldi."

The 997 new examples of the German school include Albrecht Altdorfer's drawing of a Repose of the Holy Family, with attendant angels, and the very rare engravings of Saint Jerome and Saint Mary, by Israel van Meckenen; Ludwig von Siegen's Saint Bruno; &c., &c.

There are 227 new additions to the Dutch and Flemish schools; among them are the following drawings:—

"Interior of a picture-gallery, with the proprietor uncovering a group of bronze figures to show it to some friends, by Frank Hals; a gentleman, in the costume of a Spanish cavalier, talking to a lady seated in a chair, a fine example by Esaias Vandevelde; view of a town in Holland on the banks of a canal, with boats and numerous figures, dated 1650, by Jan van Goyen."

To the French School 2,357 examples have been added. These include a portrait of Paolo Veronese by Claude Mellan; "Le Pont de Charenton, près de Paris," by Jean-Jacques de Boissieu; a portrait of Jean-Baptiste Monnoyer, nearly life-size, by himself, &c.

The English Collection of Engravings has been enriched by a unique portrait of Queen Elizabeth, by Johann Rutlinger, an artist whose name is not to be found in any book of reference. The Queen is represented half length, in a rich dress, with necklace of pearls, holding a fan of ostrich-feathers. This engraving was obtained from the Anderton Rose Collection, with some very rare portraits of Lord Darnley, the Earl of Essex, and William III. when a child, by A. Sivorddtsma.

We must leave for another occasion our notice of the acquisitions made by other Departments of the Museum.

MAGAZINES AND REVIEWS.

In the *London Quarterly Review* the calibre of the literary articles is creditable, and their variety notable. Freeman's *Norman Conquest* is criticised in a friendly but fearless spirit, and Mrs. Oliphant's *Makers of Florence* affords matter for sketches of the grand prophet-like figure of Savonarola, the poet Dante and his Beatrice, the artist group of Arnolfo, Giotto, Ghiberti, Donatello, and Brunelleschi, the painter Fra Angelico, and the unearthed or resuscitated *quasi*-autobiography of Agnolo Pandolfini. An article on "Biblical Science," or the reconciliation of the Book of Genesis with the advance and recent observations of geological enquiry, is written in the spirit of hopefulness and of a faith that is not ashamed; and a critique of a dramatic and lyrical poet, a follower of Shelley, Mr. Thomas Wade, supplies a set-off to a discriminating survey of Spinoza. It is interesting to find in the opening number of *Israel's Watchman*, a Hebrew Christian magazine, edited by Dr. Edersheim, and in his paper on "The Eastern Question and the Jewish People," a strongly expressed opinion that, of the nations which have persecuted the Jews, that which hates them most is the Sclavonic. "Where they can, they persecute: where they cannot persecute, they bitterly hate and envy us. It is the same in all lands inhabited by the Sclav—in Bohemia, Moravia, Poland, Russia, Croatia, Servia—in short, wherever the Sclav is the dominant population, or where his

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influence is paramount, as in Roumania." A statistical sketch of the social and political condition of the Jewish people in 1877, by J. Alexander, shows how widely they have emerged from political and civil disabilities in Great Britain and through Europe, and how successfully they have vindicated their fitness to enjoy equal rights. There is also a valuable survey of the history of the Hebrew tongue among Christians, by Mr. Armfield, the Vice-Principal of the Theological College at Salisbury.

WE must content ourselves with a very brief glance at the *Atlantic Monthly* for April (Trübner and Co.), though it is full of well-chosen literary articles, fiction, and poetry. Among the best samples of the last named, we may point to a "Ballad of the French Fleet, October, 1746," by H. W. Longfellow, which, taking up an incident of Boston Town, makes of it almost as striking and spirited a ballad as Macaulay's "Spanish Armada." "An Old Woman's Gossip," continued in this number, revives the first presentment of Sheridan Knowles's *Hunchback*, by one who might well say that she was the *pars magna* of that popular comedy. In *Lippincott's (Illustrated) Magazine* (April) one of the most attractive articles is that on Wye Island, a charming feature of the little river which diversifies the scenery of the eastern shore of Maryland, and one which, while it is rich in memories of great men and stirring events of the early Republic, owes its earliest settlers to the ancient river which rises in the Cambrian Hills and, mingling its waters with those of the Severn, flows out through the Bristol Channel to the Atlantic. A noble property on the New World river and island passed by will to Mrs. Dulaney, and so to the Bordleys and Pacas, distinguished lawyers and patriots of the early Republic. There are other articles of interest, as well as some amusing monthly gossip. The clever story of "Young Alroys" is brought to a conclusion in this number.

THE *Church Quarterly* did not reach us until after the *Theological Review*, or we might have been led to modify the opinion expressed upon Prof. Drummond's article. The paper on the Epistle to Diognetus in the current number of the *Church Quarterly* might compete with it for the place of the most important of recent monographs in theology. The learning and acumen displayed are most remarkable. We must wait until the next number for a full development of the author's conclusions, but it seems clear that he thinks it proved that the Epistle was in any case later than the ninth century, and that there was some kind of *mala fides* in its publication by Henricus Stephanus—precisely what kind, does not as yet appear. We should not be prepared to pledge ourselves to all the details of the evidence adduced. It is hardly, for instance, enough to prove a relation of dependence to show that the author of the Epistle used rare words which are found in certain other writers. But some of the coincidences seem to be of greater weight than this, and their number increases the force of the argument drawn from them. Critically, the question is less important than it might seem, as from the vagueness of its doctrinal character, and the uncertainty of its date, the Epistle to Diognetus has always been comparatively little used in controversy. Can the writer of this very striking article be anyone but Dr. Hort? The first paper, on "Pantheism," seems to us slight and sketchy, and loose in statement just where exact definition is most needed. An appearance of confusion is given to it by the fact that in all the dates on two pages (pp. 12, 13) A.D. is printed for B.C. The writer of the article on "Christian Sculpture" maintains (we should think with success) that the decline of the plastic arts preceded the establishment of Christianity under Constantine, and was not caused by it. The "World of Fiction" is a plea, temperately stated, for something more than a merely realistic treatment of character and things by the novelist. The estimate of Kingsley's strength and weakness seems to us sufficiently discriminating.

GERMAN LETTER.

Gotha: April 15, 1877.

We look in vain in Germany just now, both in the field of fiction and in that of poetry, for young writers; I cannot name one. The want for the moment is less felt on account of the number of works of a high class by well-known authors that have lately been making their appearance. The most striking of them all is probably the last volume of Gustav Freytag's *Ahnen*, entitled *Marcus König* (Leipzig: Hirzel). The scene is laid in the time of the Reformation, and the manner in which that great movement affected the people and their life in the little border town of Thorn is set forth in the story. We see the teaching of the Wittenberg monk re-echoed alike in the merchant, the tender maiden, and the rough soldier; we see the whole nation shaking itself free from the heavy yoke of the priestly doctrine, and learning to serve its God with trustfulness and love in true piety. But even the moral teaching of the great Reformer is interrupted by the eternal law which is mightier than any creed or opinion, and reveals itself in the mutual love of two honest people. The history of their life forms the groundwork of the story, and is in itself a beautiful poem which will never lose its charm. Spielhagen's last novel—*Sturmfluth*—would appear to be in striking contrast to this tale of Freytag's, inasmuch as it distinctly protests against historical novels generally. And yet to a future age the lines followed by the two writers will hardly seem so very dissimilar. Where they most decidedly differ from each other is in the style of their work. The essential characteristic of Spielhagen's creations is truthfulness of the representations of actually existing objects; he is weak in the artistic treatment of the material, and in the composition of the whole. The main idea of his *Sturmfluth*—and a very happy one—is a parallel drawn between the moral flood consequent on the great fraud of the *Gründerperiode*, and the flood which, a short time ago, devastated the shores of the Baltic. While describing the damage done by the sea to the property of some *Junkers* on the Pomeranian coast he cleverly combines the moral and the natural flood, his present home—Berlin—and the province where his earliest and most serious studies were carried on. His pictures of the social life of Berlin in the present day, and of the landed aristocracy of Prussia, are admirable as studies of the history of culture; all the more strange is the effect produced by the introduction into surroundings so real of such typical characters of romance as the two Italians, the intriguer who is in everybody's secret, and the enamoured murderer. Spielhagen's works are not without their political interest, due not to the views to which they give expression, which are those of a distinct party, but to the life-like pictures they give us of the various classes of society, not painted in the conventional colours in which dominant parties are wont to paint themselves. In this way the author naturally makes both friends and enemies, who respectively overrate and underrate the artistic merit of his novels.

More read at present than either of the above is a new novel by George Ebers, by name *Uarda* (Stuttgart u. Leipzig: Hallberger), a tale of the fourteenth century B.C., in which the daughter of Rameses plays a leading part, and Moses, among others, imparts to us his religious and philosophical views. Out of the rich treasures of his knowledge the learned student of Egyptian history has, it is needless to say, furnished his personages, as regards costume and surroundings, with everything that properly belongs to them. We have implicit faith in the accuracy of every such particular, but these personages have likewise their thoughts and feelings, and in the preface we are informed by the author that he has made the historical dress of his personages his secondary, their inner life his first, consideration. Before this, however, he says that there will be found to be anachronisms in those very expressions of the inner life—that much will appear to be modern, and to wear the colouring of our Christian mode of feeling. It is strange that Freytag, likewise, in the preface to his *Ahnen*, says, "The book will contain poetry, and not a history of civilisation;" nevertheless his tales have a peculiar charm, which is due to the manner in which he represents the feelings of bygone ages, and we are captivated not only by the discovery that men and women are the same in every age, but that in the humbler guise of earlier centuries we never fail to recognise the national mode of thinking and acting. Ebers, on the contrary, carries modern European philosophy and feeling into this strange and remote past, and to me, at least, his figures present the appearance of actors who have decked themselves out in all the contents of a cabinet of Egyptian antiquities to play a modern comedy. Two other of our older poets have lately been enlarging the circle of their friends—Gottfried Keller, by means of a new edition of his delightful book, *Die Leute von Seltwyla* (Stuttgart: Cotta); and Theodor Storm, by the addition of two new volumes to his collected works. I shall return to these on a future occasion. One other poet I should like to mention, who at times is rather unequal in his work, which in a humorist ought not perhaps to be wondered at. I allude to Wilhelm Raabe. He is one of those writers who are not to be appreciated by everyone, but who are the more admired by those who are in sympathy with them. In the best of his books the Low-German humour is most charmingly reproduced, and among them his latest, entitled *Horacker*, deserves to rank. The scene is laid in the author's native place on the borders of the Low-German plain, and its inhabitants are described as they are at the present day, and will, we hope, long remain. To these genuine Low-Germans—or Saxons, as he himself preferred to call them—Johann-Heinrich Voss belonged, the man who has interpreted Homer's songs to us with sound learning and with the tuneful tongue of a born poet. We have his Biography by W. Herbst (Leipzig: Teubner), in three volumes, before us, not a pleasing book, though one that contains evidence of careful and diligent study. Voss was not a gentle and amiable man by nature, and in the religious field more especially he was an uncompromising foe to all mysticism and priestly devices; but his biographer, semi-orthodox and hazy in his opinions, has no sort of understanding for a mind like Voss's, and is incapable even of appreciating the value of his controversial writings on mythology. So that the tribute paid to the memory of one of our most deserving and popular humanists is one positively injurious to his fame. Otherwise, the book, as has been already said, is carefully written, and therefore useful and instructive for the intelligent reader. It is natural that the study of mythology should again and again require the sharp controversy of a keen and clear-seeing mind, for no other field is so favourable to ingenious hypotheses and uncertain combinations. We are therefore the more delighted to be able for once to name two books whose chief merit lies, and was intended to lie, in temperate clearness and honest work—*Studien zur semitischen Religionsgeschichte*, von Wolf Grafen Baudissin, Heft 1. (Leipzig: Grunow); and Wilhelm Mannhardt, *Antike Wald- und Feld-culten aus nordeuropäischer Ueberlieferung erläutert* (Berlin: Bornträger). The former was noticed in the ACADEMY for November 25, 1876. Herr Mannhardt, after introducing a number of figures to us in the first volume which personify the beneficent and the dread aspects of nature, and which he has put together from the customs, forms of speech, and traditions

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of the Slav, Germanic, and Keltic tribes, now endeavours to establish the existence of these same figures in Greece and Italy, and we must confess that he has been wonderfully successful. It is true that so many factors have been concerned in the formation of a myth that to explain it one single point of view is hardly ever sufficient; but what distinguishes the present work from most "comparative" mythologies is that the author began by carefully examining the old traditions before grouping the Greek mythical figures together with the German and the Slav. Whoever knows the uncritical use generally made of the ancient material, and the way in which poetical allegories and objects of worship, the fancies of commentators and popular legends, are jumbled together, will be capable of appreciating the safe method of this work. The preface especially is worth reading, in which the author states his views with regard to the progress and present condition of mythological study. The mention of Voss's controversial writings led me to the subject of mythology, otherwise I should have made allusion above to a book that treats of a friend of the poet's whose bent of mind was similar to his—*Friedrich Christoph Schlosser*, von Georg Weber (Leipzig: Engelmann). There is nothing new in the book but the letters to a female friend, which show the remarkable historian in quite a new light, and we cannot but regret that even now we get only an imperfect idea of the nature and character of a man whose works, though little valued by those who just at present set the fashion in literature, still continue to be read by the people, and to exercise a wide and salutary influence. The *Briefe der Freiin Annette von Droste-Hülshoff* (Münster: Russell), edited by her friend, Prof. Schlüter, in Münster, is a biography of a somewhat similar nature. Simple and unpretending as these letters are—containing, in spite of the learning and rare cultivation of the distinguished lady, little of importance—they will, nevertheless, as a means of becoming personally acquainted with this most original and remarkable poetess, be welcomed with the liveliest gratitude by all her admirers. In his *Alfred de Musset* (Berlin: Hoffmann) Paul Lindau gives us a complete and highly-finished—though a very sad—picture of a poet's life. It is doubtful whether it would not be wiser to forego altogether reading this book; for the picture here presented to us, in George Sand's relations with Musset, of two such highly gifted people is a shocking one, but it cannot be denied that the author has acquitted himself of his task with admirable tact, neither evading the truth nor yet violating the regard that is due to genius.

C. Aldenhoven.

SELECTED BOOKS.

General Literature.

Benndorf, O. Griechische u. sicilische Vasenbilder. 3. Lfg. Berlin: Guttentag. 50 M.

Giraud, Ch. Les nouveaux bronzes d'Osuna. Paris: Larose. 3 fr. 50 c.

Luetzow, C. v. Geschichte der k. k. Akademie der bildenden Künste. Wien: Gerold's Sohn. 30 M.

Nichols, F. M. The Roman Forum: a Topographical Study. Longmans. 15*s*.

History.

Brugsch-Bey, H. Dictionnaire géographique de l'ancienne Egypte. 1. Lfg. Leipzig: Hinrichs. 25 M.

Streit, L. Beiträge zur Geschichte d. vierten Kreuzzuges. I. Anclam: Krüger. 2 M.

Physical Science.

Hahn, F. G. Ueb. die Beziehungen der Sonnenfleckenperiode zu meteorologischen Erscheinungen. Leipzig: Engelmann. 5 M.

Martius, C. F. P. de. Flora Brasiliensis. Ed. A. G. Eichler. Fasc. 72. Leipzig: Fleischer. 57 M.

Zittel, K. A. Studien üb. fossile Spongien. München: Franz. 2 M. 40 Pf.

Philology, &c.

Chabas, F. Recherches sur les poids, mesures et monnaies des anciens Egyptiens. Paris: Maisonneuve. 5 fr.

Darmesteter, A. De la création actuelle de mots nouveaux dans la langue française. Paris: Vieweg.

Dionysii Halicarnassensis reliquias collegit et illustravit C. Th. Ph. Schwartz. Utrecht: Kemink & Zoon.

Zechmeister, J. Scholia Vindobonensia ad Horatii artem poeticam. Wien: Gerold's Sohn. 2 M.

CORRESPONDENCE.

MR. HERBERT SPENCER AND MR. TYLOR.

Wellington, Somerset: May 2, 1877.

On reading Mr. Spencer's letter in last week's Academy, I thought it possible that some misunderstanding as to dates might have occurred. But it is only at this moment, on getting back my copy of *Mind* from a friend, that I find what may be the explanation. My paper on "The Philosophy of Religion among the Lower Races of Mankind," to which Mr. Spencer refers, is there set down as having been published a year later than it actually was. In fact, it is in the *Journal* of the Ethnological Society for April 26, 1870. Should it turn out that this mis-dating has led Mr. Spencer to suppose that it was anticipated by his essay on "The Origin of Animal-Worship," in May, 1870, I can only say that I am sorry that the mistake should have occurred, and hope that it may prove to have been the printer's error and not mine.

At the same time, as the subject has been raised in the Academy, I may say that my paper abovementioned is an abstract from some chapters of my *Primitive Culture*, which was finished in the rough by 1869. I referred in *Mind* to this paper, as putting the subject of Animism in a complete and convenient shape. But in a less finished state the subject has been already treated by me in a paper on "The Religion of Savages," in the *Fortnightly Review*, August, 1866, in lectures at the Royal Institution in 1867 and 1869, and elsewhere.

I trust that the correspondence which has arisen out of my review of Mr. Spencer's work in *Mind* may not lead any of your readers to misunderstand the tenor of my remarks in that article, where, with all respect to Mr. Spencer's power as a reasoner, I have examined his last-published volume, endeavouring to judge where his arguments are and where they are not steps in advance.

Edward B. Tylor.

THE ROMAN CEMETERY AT YORK.

III.

York: April 28, 1877.

Within the last few weeks a discovery of remarkable interest has been made here. A stone coffin has been unearthed bearing the following inscription:—

"IVL · FORTVNATE · DOMO
SARDINIA VEREC · DIO
GENI FIDA CONIVNCTA
MARITO."

The letters are excellently and deeply cut, and the coffin is well wrought and in a good state of preservation. There can be no doubt as to the interpretation of the words.

Verecundius Diogenes has occurred before. In the year 1579 a stone coffin was discovered within a quarter of a mile of the city wall at York commemorating M. Verecundius Diogenes, a sevir of the colony of Eboracum, and stating that he had prepared his own tomb. The husband would set his coffin beside that of his wife. Julia Fortunata was found about a quarter of a mile from the city, in the same place, no doubt, in which her husband's tomb was discovered in the reign of Elizabeth. She finds a resting-place now in the York Museum; his stone was carried to Hull and converted into a horse-trough. Every trace of it has been lost for more than a century.

The names of Julia Fortunata are found conjoined in Grüter, pp. 788, 792. Sardinia is probably the town in the island which bears the same name.

James Raine.

APPOINTMENTS FOR NEXT WEEK.

Saturday, May 5.—3 P.M. Royal Institution: "Babylonian Literature," by the Rev. A. H. Sayce.

Monday, May 7.—2 P.M. Royal Institution: General Monthly Meeting.

4 P.M. Society of Arts: "The Connexion of Greek and Roman Art with the Teaching of the Classics," by Prof. Sidney Colvin.

5 P.M. Musical Association: "On the gymnastic Training of the Hand for performing upon keyed and stringed Instruments," by S. S. Stratton.

8 P.M. British Architects: Annual General Meeting.

Tuesday, May 8.—3 P.M. Royal Institution: "Chemistry of the Heavenly Bodies," by Dr. J. H. Gladstone.

8 P.M. Anthropological Institute: "Note on a rude stone Monument in Kent," by A. L. Lewis; "On a Romano-Gallic Skull," by Prof. G. Busk; "On an underground Structure in Driffield, Yorkshire," by J. R. Mortimer, and Note by J. E. Price; "Note on Esquimaux Skulls," by Dr. J. Rae.

8 P.M. Photographic: Adjourned Discussion on "The Nitrate Silver Bath;" a Paper by Capt. Abney.

8 P.M. Civil Engineers: Discussion on "Street Tramways;" "Modern Development of Water-pressure Machinery," by Sir W. G. Armstrong.

Wednesday, May 9.—8 P.M. Geological. Telegraph Engineers.

8 P.M. Society of Arts: "The Artesian System of the Thames Basin," by J. Lucas.

Thursday, May 10.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.

8 P.M. Mathematical: "Note on the Correlation of Two Planes," by Dr. Hirst; "Solution of the irreducible Case," by M. Weinhold; "Cases of Five-Bar Motion," "The Kinematic Paradox," &c., by H. Hart.

8 P.M. Society of Arts: "New Process for the Production of Carbonate and Caustic Soda," by G. E. Davis.

8 P.M. Historical; "Land-holding in Scotland," by J. Fisher; "Petra and the Dwellings in the Rock," by M. Moggridge.

Friday, May 11.—8 P.M. New Shakspere: "On the Songs of Shakspere," by the Rev. J. W. Ebsworth.

8 P.M. Quekett. Astronomical.

9 P.M. Royal Institution: "Intellectual Movements and Secret Societies in Russia," by D. Mackenzie Wallace.

SCIENCE.

THE CAGOTS AND GYPSIES OF FRANCE AND SPAIN.

Les Parias de France et d'Espagne (*Cagots et Bohémiens*). Par V. de Rochas. (Paris: Hachette, 1876.)

In some French churches there is to be noticed a small doorway known as the "Cagots' door," which will serve to record to future ages the existence of the outcast class who had to pass in through it to their own mean corner of the church, often only allowed holy-water from a sprinkler at the end of a long stick, and receiving the consecrated wafer in like fashion. They lived in their own groups of hovels apart from the villages, pariahs excluded from the society and rights of their fellow-men, with whom they might not even eat and drink; they were banned as sorcerers, believed to have stinking bodies and "the additional infamy of a tail." To this day, in spite of the breaking down of caste-prejudices which culminated in the French Revolution, the Cagot families often still live in their own settlements, avoided and despised by the villagers around, and only marrying among themselves. "Qui voudrait d'un Agot?" said a girl in the Pyrenees to Dr. Rochas. The origin of these harmless, ill-treated folk has long been an historical puzzle. They have been maintained to be descendants of the Goths, infect with Arianism and leprosy, or of the Saracens, or the Albigenses. M. Francisque-Michel, in his well-known *Histoire des Races Maudites de la France et de l'Espagne*, sees in them the descendants of refugees who followed Charlemagne's army in its famous retreat. M. Littré, in his Dictionary, following an old and favourite etymology, says: "Des Goths et des Arabes s'étant réfugiés, sous les derniers Mérovingiens, au pied des Pyrénées, reçurent des habitants le nom injurieux de *cagots*, c'est-à-dire *canes Gothi*, chiens de Goths." If, however, we turn to the word "ladre" (*i.e.* "leprous") in the same Dictionary, we shall find a quotation from the famous surgeon of the sixteenth century, Ambroise Paré, which

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on the face of it suggests that the original Cagots were not heretics, but lepers: "Aucuns ont la face belle et le cuir poli et lisse, ne donnant aucun indice de lèpre par dehors, comme sont les ladres blancs, appelés *cachots*, *cagots*, et *capots*, que l'on trouve en basse Bretagne et en Guyenne vers Bordeaux, où ils les appellent Gobets." This is substantially the thesis which Dr. Rochas works out in the present treatise. He gives an account of the spread of leprosy in the Middle Ages, attributed to infection from the East brought back from the Crusades, and to the diseased conditions brought on in Europe by depopulation and famine, under which the plague increased till it became necessary to build lazar-houses in all directions, and to adopt measures for separating from the healthy community even those afflicted with the milder forms of disease included under the term leprosy. In the course of centuries, under improved conditions, the mediaeval leprosy diminished in Europe, leaving little trace except the existence of descendants of *ladres*—lepers, or reputed lepers, whose inherited disease was at most of mild or doubtful sort. In these Dr. Rochas recognises the Cagots. Part of his argument turns on the similarity of the regulations as to the Cagots to those enforced on the lepers—their living apart, the prohibition against their going barefoot, their red badge, their exemption from military service and not being allowed to carry arms, their inadmissibility as witnesses, and their living under ecclesiastical authority. Further, as to the name of *cagots*, the Breton word *cacod*, signifying leprous (which appears in Low Latin *cacosus*, French *caqueux*), affords a more reasonable etymology than the far-fetched one stated above. Other names applied to them are *mezegs*, (French *mezeau*, *mesel*; Latin, *miselus*), a regular mediaeval term for lepers; *gésites*, from *Gehazi*; and *gafets*, or *hook*-handed, from the common symptom of the contraction of the muscles drawing the hand round like a hook or *gaffe* (our word *gaff*). All these fit with the inclusion of the Cagots in the general class of *ladres*—that is, Pauvres de St. *Ladre*, *i.e.* St. *Lazarus*, patron of lepers. Another common name by which they were known was *Chrestiens*, *Chrestiaas*, a term which seems, used as it was by Catholics, to exclude the idea of heresy. Indeed, the historical reasons against the Cagots being heretics seem as strong as the etymological. How is it, as Dr. Rochas urges, that if the *Agotes* on the Spanish side of the Pyrenees were of heretic origin, the Inquisition did not molest them? How was it that the *Gaffets* of Bordeaux were actually receiving Church charities in the thirteenth century? In fact, from a critical point of view, the present author's revival of Ambroise Paré's statement, which connects Cagots, Ladres, and Lepers, seems unanswerable. Before considering this interesting problem settled once for all, however, it would be desirable to see Dr. Rochas' views criticised by some competent medical authority, who shall tell us whether we are to receive as unquestionable the author's opinion as to what diseases are really included under leprosy, and what class of patients reputed leprous could leave descendants not physically distinguishable from the rest of the population, though continuing to live under the hereditary ban.

Edward B. Tylor.

George Smith's Chaldäische Genesis. Translated into German by H. Delitzsch, with Notes by F. Delitzsch. (Leipzig: Hinrichs, 1876.)

A melancholy interest attaches to this work. Mr. Smith had passed away almost before the appearance of this the German translation of his well-known volume on the Chaldean Genesis. It has been made by the brother of his friend and fellow-student, Dr. Delitzsch, who has described in a Preface the high importance of the book, and the bearing that it has on theology, history, and mythology. The notes and excursuses Dr. Delitzsch has further added at the end, not only correct oversights and inaccuracies in the translations of the inscriptions, but also furnish fresh contributions to our knowledge of the Assyrian language and literature. It is this part of the volume, constituting as it does a new and independent work, which requires to be brought before the notice of the English reader.

Dr. Delitzsch first sketches in outline the history of the decipherment of the cuneiform inscriptions, and the gradual steps by which a guess of Grotefend's became converted into an ascertained fact. Then follows an instructive essay on the names of some of the Babylonian gods, and a discussion of the question whether the agglutinative language of primitive Chaldea should be termed Accadian or Sumerian. Next come notes on the Assyrian versions of the Creation, the Fall, and the Tower of Babel, as well as the legends of the Seven Evil Spirits, the gods Dibbar and Itak, and the descent of Istar into Hades. From these essays several points of general interest may be culled.

Thus Dr. Delitzsch notes that a god Laban is mentioned in a list of Assyrian divinities given on one of the published tablets, and that the Biblical Calneh is plainly the Accadian Kul-unu ("the dwelling of the seed"), a town in Babylonia. He also points out that the sole reference yet found in the texts to Oannes and his ascent from the Persian Gulf is the statement that "to the waters their god had returned, to the house of bright floods he went down" (*W. A. I.*, ii., 16, 59, *a*, *b*), and that the threefold division of the universe in the Assyrian legend of the Creation finds a parallel in such passages of the Old Testament as that which recounts the second commandment. Dr. Delitzsch would add to the list of words borrowed by the Semites from their Accadian predecessors, both Istar (Ashtaroth) and the Assyrian *isten*, "one," which occurs also in the Hebrew equivalent of "eleven" (*'ashtê âsâr*). I am the more inclined to accept his view as I believe that Semitic arithmetic, like early Semitic science generally, came from Accad, and that the Semitic word for 100 was of Accadian origin. I cannot follow him, however, when he goes on to argue that the Hebrew *'ashtê* must have been borrowed before the Exile on the ground that in the Assyrian form *a* has been weakened into *i*; in the Babylonian dialect the vowel was rather *e* (ע), which in the guttural pronunciation of the Hebrew would naturally become *a*. As regards the question, again, whether the agglutinative language of the primitive Chaldeans should be termed Accadian or Sumerian, I am also compelled to part company with him. After showing that the arguments brought forward by Lenormant and Schrader in favour of Accadian, and by Oppert in favour of Sumerian, are all of little value, he goes on to assert his own preference for Sumerian, partly because Sumer precedes Accad in the imperial title "king of Sumer and Accad," partly because Sumer is also called *Cengi*, "the land" *par excellence*, partly because the Assyrians frequently represented the name of Sumer by two ideographs, the first of which means "language." With this preference for Sumerians hangs his view that Sumer was south-eastern and not north-western Babylonia, as commonly believed. The cities, however, mentioned in Gen. x., 10, as being in the land of Shinar, or Sumer (Sungir), seem to me opposed to this opinion, since Babylon and Erech (Warka) were in the north rather than in the south; while I am still unconvinced that *Cengi Accad* in the imperial title is not to be read "land of Accad." At any rate, it is significant that, while Accad is expressed by a single (compound) ideograph, the name of Sumer is phonetically spelt in the early inscriptions. No doubt Sumer was originally inhabited by a population closely akin in language and race to the Accadians, or "Highlanders" from Elam; as this part of the country, however, was the first to be occupied by the Semitic invaders, it came (as it appears to me) to represent more especially the Semitic portion of Babylonia. M. Oppert long ago showed, from the nature of the syllabary, that the hieroglyphics out of which the cuneiform characters were developed must have been invented in a comparatively cold and mountainous country. In this case they would have been imported into Chaldea by the Accadians from the east and so introduced among their kinsfolk, the Sumerians of the plains. There are traces in the tablets of two closely-allied agglutinative dialects, one of which is the language of the inventors of the cuneiform system of writing; the other, I believe, is the Sumerian.

After all this technical discussion, I may conclude with the translation given by Dr. Delitzsch of an Accadian hymn to the Sun-god, from which some idea may be formed of what M. Lenormant has not inaptly called the Chaldean Rig-Veda.

"1. O Lord, enlightener of the darkness, thou that openest the dark countenance of the . . . .
2. Merciful God, that raiseth up the fallen (?), that protecteth the weak,
3. After thy light gaze the great gods,
4. The spirits of the earth, they all look up to thy countenance.
5. The language of praise as one word thou directest;
6. The multitude of their leaders seek the light of the Sun-god.
7. Like a . . . . thou condescendest cheerful and kindly;

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8. Thou art the bringer of light of the far-off heaven,
9. The wide earth's banner art thou.
10. O God, mankind far and near looks up unto thee and rejoices!"

A. H. Sayce.

SCIENCE NOTES.

GEOLOGY.

Perhaps the most noteworthy event to the English geologist during the past month has been the issue of the Presidential Address delivered by Prof. P. M. Duncan at the last anniversary meeting of the Geological Society. The annual address is always looked forward to with much interest, and, in fact, the collected addresses of successive presidents would form a volume embodying the history of geological opinion in this country. Now that Dr. Duncan's Address is in our hands, we can say without hesitation that it is fully entitled to rank high in the series, dealing as it does in a masterly way with some of the present phases of geological thought. At a time when geologists of old-fashioned type were in the habit of calling in the aid of catastrophes at pleasure, it was refreshing to turn to the rational doctrines enunciated by Hutton and developed by Lyell. Yet doubts have long been afloat as to whether the doctrine of uniformitarianism can be maintained in its strict integrity. Indeed, Prof. Huxley some years ago pointed out the necessity of replacing strict uniformitarianism by geological evolutionism, and Prof. Duncan's address points unmistakeably in the same direction. That past changes on the earth's surface were of the same *kind* as those which we now see is a proposition apparently unassailable; but that they were of the same *degree* is a dogma which can hardly be held in the face of modern physics. The principal factors in effecting mutations on the surface of our planet are solar heat and the residual heat of the earth—"the legacy of its stellar condition." These energies are undergoing transformation in the mechanical work performed on the earth's surface; we see the effects in upheavals, subsidence, and contortions of the strata, and in denudation of the land. It may be assumed that, as the earth and the sun must continue to lose energy, these changes correspondingly diminish in intensity. It is true that the work done in compression of strata develops heat, which would of course prolong the time of secular cooling; but such compensation is far from perfect. Hence it is by no means difficult to believe that at the present time the changes on the earth's surface may be less energetic, that the earth is less rigid, that the surface-temperature is lower and denudation less active, than in the earlier stages of the world's history. One of the interesting questions touched upon by Dr. Duncan in connexion with this subject is whether the amount and pressure of the atmosphere have been constant or variable during the history of the cooled globe. Reasoning from analogy, he infers that the bulk of the atmosphere may have been greater; and if so, this atmosphere, with increased solar heat, would have produced a higher rainfall, and, consequently, more rapid subaërial denudation. Among the other topics which Dr. Duncan discusses, we may refer especially to his philosophical remarks on the importance of passage-beds as evidence of geological continuity.

We have received from Prof. Hayden an interesting pamphlet, giving a sketch of the origin and progress of the United States Geological and Geographical Survey of the Territories. Commenced unambitiously ten years ago with the examination of Nebraska, it has gone on extending from year to year, until it has become one of the most important scientific explorations of the age. It is remarkable not less for the interesting features of the great country which it explores than for the activity with which the results—whether obtained in the field or in the cabinet—are promptly given to the scientific world.

As examples of activity in connexion with work in the Western Territories we frequently have occasion to notice Dr. Cope's researches on vertebrate palaeontology. This distinguished osteologist has recently brought before the notice of the American Philosophical Society the remains of a dinosaurian from the Triassic rocks of Utah. They were discovered by Prof. Newberry in the Painted Cañon, one of the tributaries of the Great Colorado Valley, and are interesting as representing the first fossil found in the Trias of the Rocky Mountain region. The discovery of a terrestrial dinosaur supports the view that the vast spread of red rocks in that region are of lacustrine origin, and thus confirms Prof. Ramsay's general conclusions as to the nature of such rocks.

Dr. Cope has also lately described an unusually interesting fossil, supposed to have been obtained from the Upper Miocene rocks of Texas. It is a molar tooth belonging to a colossal land animal, evidently allied to *Mastodon*, *Dinotherium*, and *Tapirus*, yet sufficiently distinct from all to be taken as the type of a new proboscidean genus, for which the name *Coenobasileus* is suggested. The species is termed *C. tremontigerus*.

In the last part of the *Records* of the Geological Survey of India, Mr. Lydbekker describes several species of fossil vertebrata new to science. Under the name of *Sivalhippus* he has founded a new genus of horse, based on part of a jaw, with teeth, found by Mr. Theobald in the Sivaliks of Keypar in the Punjab, and the species is consequently named *S. Theobaldi*. In some of its characters the new genus stands close to *Hippotherium*, and in others it is related to *Protohippus* and *Merychippus*. An examination of the Sivalik *Equidae* in the Indian Museum has convinced Mr. Lydbekker that there are two new species, one of *Hippotherium* and one of true *Equus*, which he intends to name and describe in a forthcoming memoir of the Survey.

It is worth noting that a tooth of the famous *Machairodus latidens*, hitherto found only in Kent's Cavern, has been discovered in the Robin Hood Cave, in Derbyshire, and has recently been described by Prof. Boyd Dawkins. The Creswell Crags Caves are being very carefully explored under the direction of the Rev. Magens Mello, who has submitted his latest results to the Geological Society. Perhaps the most interesting discovery recently made in bone-caves is that of a specimen of engraving on bone found in the cave-earth of the Robin Hood Cavern. The engraving is a fairly-executed incised outline of the head and neck of a horse, similar to the well-known specimens from the French caves; but no object of this kind has hitherto been found in Great Britain.

As we referred in our first note to the Address of the President of the Geological Society of London, it is with much pleasure that we also call attention to the Address of the President of the Manchester Geological Society, published in the last number of the society's *Transactions*. Prof. Dawkins' Address dealt with the very practical question of the water-supply in the red rocks of Lancashire and Cheshire. The Permian and Triassic sandstones are saturated with water, but it is assumed that the Permians, being of uncertain thickness, would offer only an irregular source of water-supply. The Triassic rocks, however, consist of a great thickness of porous sandstones, holding a large quantity of water. The rocks form a hydrographic basin, bounded by palaeozoic rocks on all sides except that of the sea, and divided into two principal areas by a broad anticlinal, but no doubt connected underground. It is therefore believed that they hold a vast supply of water at great depths, far below the existing wells, but accessible by deep borings.

While referring to the question of water-supply we should not omit reference to the great boring which is being executed by the Diamond Boring Company's machinery at Messrs. Meux's brewery in Tottenham Court Road. At a depth of rather more than a thousand feet the borer entered the Lower Greensand, and a limited store of water was tapped. At the time we write, the boring is being carried deeper in the expectation that a larger supply will soon be reached. There seems no doubt about the character of the rock which is being pierced, and this is of course the chief point of interest to the geologist. Although much of the rock possesses a decidedly oolitic texture, not common in the Greensands, yet it encloses casts of certain species of *Trigonia* and *Cardium* which are referred by Mr. Etheridge to Lower-Greensand types.

We note with much satisfaction the recent issue of the third part of the *Outlines of the Geology of the Counties of England*, by Mr. J. W. Harrison, the Curator of the Leicester Museum. The pamphlet consists of a series of geological sketches reprinted from Kelly's *County Directories* for 1877. The essays are clearly and concisely written by a good practical geologist, and form extremely convenient guides to local geology. The present series includes short descriptions of the structure of the counties of Northampton, Bedford, Oxford, Huntingdon, Buckingham, and Berks. Each county is described in the same order, commencing with the oldest rocks and terminating with the most recent deposits, including notices of discoveries of stone implements, &c.

Attention has been called by Mr. Callaway to the geology of a difficult Cambrian area in South Shropshire. Certain olive-coloured shales around Shineton have been referred to the Caradoc beds, but Mr. Callaway, relying chiefly upon palaeontological evidence, believes that they should be classed with the Tremadoc rocks. They contain the well-known Tremadoc fossil *Asaphus Homfrayi* and several new species of such genera as *Olenus*, *Conocoryphe*, *Obolella*, &c. It is notable that the shales contain a curious commingling of older and younger organic types. The Shineton shales, according to Mr. Callaway, may be correlated with the *Dictyonema*-shales of Pedwardine and Malvern. Between these shales and the Wrekin axis the Hollybush sandstone has been detected. The careful working-out of bits of local geology by those who are duly strengthened with palaeontological knowledge is always of great value to British geology, and deserves recognition in our notes; in fact, our knowledge of the entire structure of the country is evidently nothing more than a collection of such local fragments, co-ordinated by the masters of our science.

METEOROLOGY.

Meteorology of Switzerland.—In the *Austrian Journal* for April 1, Dr. Billwiller gives the means of observations from a limited number of Swiss stations for the years 1864–75. It was not possible to deduce means for all observations for each station—*e.g.*, at St. Bernard Humidity is not observed. The most interesting fact which comes out in the paper is the difference of climate produced by the presence of the Alps, which shelter the southern stations from the cooling influence of the north wind. It is also evident that stations where the "Föhn" appears cannot fairly be compared, for climatological purposes, with stations unaffected by this phenomenon. As an instance of the influence of the Alps we may take Geneva and Castasegna. The former of these stations lies to the southward of, and about 1,000 feet lower than, the latter, and yet their mean temperature is the same.

Climate of Geneva.—We recently (Academy, December 2, 1876) noticed Prof. Plantamour's *Nouvelles études sur le climat de Genève*, and it may be of interest to some of our readers to learn that in the *Archives des Sciences Physiques et Na-*

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turelles a most careful digest of its contents is in process of publication. It is from the practised pen of Prof. Gauthier, M. Plantamour's predecessor in the direction of the Observatory. The first part appears in the number for March 15, and deals with the subjects of the temperatures of the air and of the water of the Rhone.

Climate of North America.—We see in the American *Manufacturer and Builder* for April, 1877, a notice of a most important Smithsonian Contribution by Charles A. Schott, entitled "Tables, Distribution and Variations of the Atmospheric Temperature in the United States." He has utilised all available thermometric observations in the States and Canada, taken prior to 1871. Mr. Schott announces that he finds no perceptible secular change in the temperature of the country, nor any decided connexion between the temperatures and the variations in sunspots. We must wait till the actual paper reaches us before we notice the results in greater detail.

Meteorology of Japan.—We have already noticed (ACADEMY, March 3, 1877) Mr. Joyner's monthly sheets, and the Preface to the annual volume has now come to hand, containing the description of his station at Tokei, and of the instruments with which that is provided. The situation seems exceedingly open, as Mr. Joyner speaks of his being from sixty to ninety miles from the mountains. The most important difference between his outfit and that of most European stations is the presence of a King's barograph and of Palmieri's electrometer and seismometer, for the last-named of which instruments there will probably be abundant use.

Canadian Weather Reports.—Prof. Kingston has commenced the issue of lithographed monthly summaries, and the first three parts for this year have reached us. They give an account of the tracks of the principal areas of high and low pressure recorded during the month within the Dominion, and of the temperature and precipitation, as compared with their average amounts. They then exhibit the results of probabilities and warnings issued during the month, and conclude with a more special notice of the Toronto observations, and with diagrams of the horary anemometrical results at four stations.

Arched Squalls.—Captain A. Schück contributes to the German *Annalen der Hydrographie* for March a notice of these remarkable phenomena, which are peculiar to the edges of the trade-winds and to the regions where the monsoons are weak and uncertain. He points out that few have been able to give observations of the barometer or thermometer during their continuance, as the whole disturbance is so soon over, and its diameter so small. The great difficulty in obtaining a true account of these squalls is that the accounts are so isolated that we can never compare two independent notices of the same phenomenon. Capt. Schück gives three instances, two of which have come under his own observation, in the hope that he may thereby contribute his part to the interpretation of their origin, and their connexion with disturbances on a larger scale, such as tornados and cyclones.

Blasius on Storms.—Those of our readers who may either not have seen Prof. Blasius's work, published in 1875, or may have been disheartened by the want of methodical arrangement which it admittedly exhibits, may be glad to learn that the author has given a concise account of it in the *Austrian Journal* for April 15. The most important practical matter which he urges is the error of considering cyclones and anticyclones to be independent of each other, and of holding storms to be exclusively caused by the former conditions of pressure.

Weather Maps by Telegraph.—The *Manufacturer and Builder* above referred to contains a notice of a very ingenious plan for copying Weather Maps. These are drawn in thickened ink, and are sprinkled with shellac before the ink is dry. The map is then pressed on a zinc plate, which takes up the shellac and so produces a negative of the map. Shellac being a nonconductor and zinc a conductor of electricity, it is evident that a metallic point passing over the plate will have its contact interrupted when it meets the shellac. The plate is bent on a cylinder, and a fixed point connected with the conducting wire is made to travel spirally round the cylinder while it revolves. This point is connected with a similar point moving over prepared paper on a corresponding cylinder at any requisite distance. It is obvious that if the two cylinders revolve at the same rate we can reproduce an exact copy of the map, from which we can print.

Atmospheric Circulation.—In Petermann's *Mittheilungen*, vol. xxiii., part 3, Prof. Benoni, of Lemberg, takes up this often-treated problem in a long paper, but adds literally nothing to our knowledge of it. That this is a fair criticism is evident from the fact that he never deals with upper currents at all, and that he still considers Dove's law of gyration to be true all over the world, whereas it has repeatedly been shown by Mohn and others that this is only the expression of a simple local phenomenon depending on the direction of the average tracks of baric minima.

Land and Sea Breezes.—In the *Austrian Journal* for April 15 Mr. Blanford gives a contribution to the history of these well-known phenomena. He has obtained from the Meteorological Office a copy of all the information existing there for the Bay of Bengal for the month of January, and he compares the diurnal curves for the Sandheads, at the mouth of the Hooghly, obtained from the logs, with those for Calcutta. His theory of the origin of these alternating winds is not that of Dove, who compares the circulation to that of a vertical wheel. Blanford adheres to the idea that by day the lower strata over the land are heated and expanded, and the isobaric couches above are raised so that a gradient towards the sea is generated. The upper air flows down and augments, by mechanical means, the pressure over the sea; and as soon as this pressure exceeds that over the land, the air begins to flow in towards the shore. At night, this action is reversed. It is clear that this explanation will at least account for the fact that sea breezes begin in the offing, which, as Mr. Laughton justly urges, would be impossible if they were simply caused by the *vis a fronte* of a courant ascendant over the land.

Barometric Hypsometry.—In the *Austrian Journal* for April 1, Captain Hartl discusses the formula for mountain heights given by Count Paul di San Roberto in the *Phil. Mag.* for June, 1864, which was based on the results of Glaisher's balloon observations. The formula not only gives very accurate results, but also is characterised by special hypotheses on the decrease of density and temperature with height. As the author points out, this formula has not yet received the attention it merits.

The International Scheme of Publications.—We have just received the first part of a joint publication of original observations for Holland and Belgium on the scheme proposed by the Permanent Committee of the Vienna Congress. Four stations in each country are given. The countries that have already begun to publish on this plan are Russia, Austria, Italy, England, Portugal, Denmark, and now Holland and Belgium.

MEETINGS OF SOCIETIES.

NUMISMATIC SOCIETY.—(*Thursday, April* 19.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. Various coins were exhibited, among which was a fine "Reddite" crown of Charles II. and a copper coin of Allectus, having on the reverse the inscription SPES. PVBL. and figure of Spes, a type hitherto unpublished. These two coins are the property of the President.—Mr. R. A. Hoblyn read a paper on English milled silver coins bearing the elephant and elephant and castle on the obverse beneath the bust of the king. These coins, of which there are only eight varieties—seven being struck by Charles II., and one only by William III.—were first issued by the African Company in 1666, whether from silver imported by the company itself or simply from silver supplied to the Mint by the company it is uncertain. Considering the rarity of these silver coins, and also their uniform poorness of preservation, Mr. Hoblyn concurred in the opinion of the late Mr. Hawkins that they were issued by the African Company for circulation in the colonies. To his description of the coins Mr. Hoblyn added the prices which each coin has realised in the more recent sales, a memorandum most useful to collectors.—Mr. Cochran Patrick also communicated to the Society a notice of three original documents hitherto unpublished relating to "Touch-Pieces." The "Touch-Pieces" were coins or medalets distributed at the public ceremony of healing for the King's Evil; they were also called "Angels," having on one side a representation of the Archangel, St. Michael, slaying the Dragon, and on the other a ship, and until the reign of Charles I. were current as coins. Immediately after the ceremony of healing, each person who had been touched received a "Touch-Piece," and from that time wore it suspended round the neck by a silk cord or ribbon. The first of the three documents noticed by Mr. Cochran Patrick is an order of James I. dated April 10, 1611, addressed to the Treasurer and Under-Treasurer of the Exchequer, and commanding them to pay to Thomas, Ld. Knyvett, and Edmund Doubleday, Esquire, Wardens of the Mint, the sum of 120*l.* sterling, being the amount disbursed by them in supplying gold angels "used in the healing of a certain disease called the King's Evil," and further directing that, as it is probable that hereafter there would be like occasions for using some greater quantity of such pieces, and it is not desirable to be unfurnished of them, orders should be given to the Wardens of the Mint to cause new angels to be coined for use within convenient time. The second document was a similar warrant, dated September 15, 1624, commanding the Wardens of the Mint to cause such number and quantity of angels of fine gold to be provided for the king's use as should be required. The third document is still more interesting than the other two, as it shows how prevalent had become this custom of touching by the king. The statement that Charles II. touched no less than 90,798 persons during his reign has hitherto found but little credence; but this document, which is an account of Baptist May, Esquire, Keeper of His Majesty's Privy Purse, shows that in all probability the number is not exaggerated, as it furnishes us with the information that between February 7, 1667, and March 25, 1673, no fewer than 17,351 healing medals were provided by the Mint, besides 183 bought of goldsmiths for use on special occasions, the last clause rather reflecting on the honesty of some of the recipients of these pieces. During the reign of Charles II. the angels were no longer minted for currency, but for the express purpose of being used at the healing ceremony. These were all of gold, James II. being the first to use silver for "Touch-Pieces." The power of healing was never claimed by William III., but during the reign of Anne the ceremony was again revived for the last time. The House of Hanover did not believe in the supernatural power of healing, and, by not exercising it, suffered the custom to fall into disuse.

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, April* 24.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. Dr. John Rae read a paper "On the Migration of the Esquimaux." The chief subjects of Dr. Rae's remarks were the two papers read before the Ethnological Society twelve years ago, the one by himself, the other by Mr. Clements R. Markham. Dr. Rae considered that Mr. Markham's present view was in accordance with what he (Dr. Rae) advanced in 1865—viz., that the route of the Eskimo must have been along the coast of America, across the strait (northward) to Banks' Land, and thence to the Parry Islands, &c., where so many traces of them remain. He gave some information regarding various peculiarities of the Eskimo, and exhibited a stone lamp, with a curiously-shaped piece of stone, used for adjusting the wick, which consists of a species of fibrous moss (*Sphagnum*), brought with the lamp from Repulse Bay more than

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twenty years ago. The lamp when lit gave a clear bright flame from each of the three bits of moss used, without any perceptible smoke. These form valuable articles of barter among the Eskimos in the neighbourhood of such localities with the more distant natives, for they seem to be in almost universal use, from Behring Strait eastward to Hudson Bay.—Mr. Robert B. Holt read a paper on "Earthworks in Ohio," and Prof. Busk described some skulls from the same place.

Royal Society.—(*Thursday, April* 26.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read:—"On the Nature and Origin of Beds of Chert in the Carboniferous Limestone of Ireland," by Prof. E. Hull; "Researches on Emeralds and Beryls: Part II. On some of the Processes employed in the Analysis of Emeralds and Beryls," by Greville Williams; "On Repulsion resulting from Radiation: Preliminary Note on the Otheoscope," by W. Crookes; "On the Inferences to be drawn from the Appearance of Bright Lines in the Spectra of Irresolvable Nebulae," by W. Huggins.

FINE ART.

THE GROSVENOR GALLERY.

This gallery, about which so much has been said in artistic and fashionable circles during the last couple of years, opened to the public on May 1, after a press-view and a private view. The number of works exhibited, oil-pictures, water-colours, and sculpture, is about 200. The ground-floor is laid out in refreshment rooms: upstairs are the galleries—consisting of one very large and spacious apartment, the west gallery, of a smaller but still well-sized east gallery, and of a minor room for water-colours. The lighting, though not beyond improvement, is well cared for; and a good deal has been done (not completed when we visited the exhibition on Saturday last) in the way of showy decoration, without much severity or nicety of taste. The walls are covered with patterned crimson silk—far too fierce and killing a colour for the pictures—with painted spaces of blue and gilt under the roof-light in the west gallery: and the ornamental furnishing of the rooms—florid gilded tables, &c., &c.—is cumbrous and unbeautiful, and no doubt more costly than much less exceptionable objects would have been. However, the apartments have a very handsome and imposing air in a general way, showing with how much zest and vigour the "Proprietor and Director," Sir Coutts Lindsay, Bart., has launched out upon his scheme. The pictures of the several artists are kept together for the most part, though not without exceptions here and there, and they are displayed with ample margin of lateral space—some, however, being still hung higher up than is convenient for strict examination. On all these points, and on the general plan and constitution of the exhibition, there would be much to say; but we must advance at once beyond the threshold of the subject, and deal with the works of art themselves.

It should, we think, be readily allowed on all hands that the most marked feature of the display consists of the works by Mr. Burne-Jones, seconded as he is by three or four painters of somewhat similar aim—for instance, Mr. Crane and Mr. Stanhope. Several others of our very best painters exhibit—such as Messrs. Millais, Watts, Holman Hunt, Poynter, Leighton—and some foreigners naturalised here or semi-naturalised, Alma-Tadema, Legros, Whistler, Tissot, Heilbuth: but these can be seen in other galleries, whereas Burne-Jones is invisible elsewhere, and his singular idiosyncracy in art enlists the utmost curiosity, and in many cases proportionate enthusiasm. *The Days of Creation*, by this artist, six subjects in a common frame of ornamental design, certainly throws far into the shade most other works produced by English painters in which both the aim and the treatment are alike abstract and symbolic. The gorgeous variegation of colour, which flinches from no brilliancy and transgresses into no crudity; the sustained pitch of imagination, uniform throughout yet never wanting in needful subtleties of modification; the sweet, serene, wistful, almost sorrowful beauty of the facial type, dreamily not barrenly monotonous, traversing the line between the humanly morbid and that which is spiritual in aesthetics; the singleness of style and richness of method—all conspire to make this picture unique in English work of the present day, and not only that, but even, it might be said, in the work of all times and nations. It would, in fact, be as impossible to point out a real analogue to this mode of invention and presentment in the work of the Italian Quattrocento, to which Mr. Burne-Jones is known to owe much of incitement and direction, as in the varying standards of modern art, Continental or British. The suggestion may, indeed, be found elsewhere, and items of the like artistic method are recognisable, one here and one there, in other painters; but the informing spirit which finally produces the result, the breath of life inspiring this very thing, proceeds from its own author alone. The famous German word *Weltschmerz*, world-pang, comes convenient to us to express a certain predominant quality of Mr. Burne-Jones's art: his is, however, *Weltschmerz* without much intensity of character or reach of thought, and removed out of the humanly personal relation to which the feeling so properly belongs into that semi-abstract region where passion subsides into yearning, and to exist in bodily presence is almost to do something, and to look is to live. Assuredly this is not the *dernier mot* of all fine art worthy of the name—it is not masculine and progressive, but recluse and retrospective—it is art turning for ever on its own axis; and to those who find themselves utterly out of sympathy with Mr. Jones's work we have nothing to say, beyond affirming that it is justified to itself by adequately and exquisitely fulfilling its own conditions, and that these are essentially aesthetic conditions. Others there are who delight intensely in such work, and need no corroboration—freely as it could be offered—of our individual praise. The *Days of Creation* are divided into six subjects, in each of which one angel holds one mystic sphere, one arcanum of the fashioning Omnipotence; and, as the subjects progress, each preceding angel with his sphere acccompanies each successor, so that in the last compartment we find all the six angels and their six spheres. The first sphere is of light and darkness, the second of the firmaments, the third of the earth, the fourth of the sun and moon, the fifth of birds, and the sixth of man and woman. In this last instance another figure appears, an angel seated in front, who, facing right into the future, fingers his preluding and prophetic lute. In each compartment the background is closed up by the expanded and hundred-hued wings of the angels, thickening in volume and in glory as the work of creation perfects itself.

Mr. Jones has seven other pictures in the gallery; of these, however, we shall say no more at present, but shall proceed through the rooms in the order of the catalogue, missing out all works of minor account, skilful though some of them may be. In so novel an undertaking as the present, nevertheless, where only such artists exhibit as Sir Coutts Lindsay was minded to invite, it seems desirable to give a simple list of all contributors. These are Sir Francis Grant, Messrs. Leighton, Watts, Poynter, Millais, Holman Hunt, Albert Moore, F. W. Burton, Burne-Jones, Crane, Boughton, G. D. Leslie, Richard Doyle, P. R. Morris, C. E. Hallè, Charles Cousins, Johnston Robertson, George Howard, Frank Dicey, Alfred Morgan, J. S. Cuthbert, W. B. Richmond, Stanhope, Strudwick, Armstrong, Hewett, Arthur Payne, Walter Severn, and Jopling; Misses Kate Carr, Evelyn Pickering, and Gillies; Mesdames Stillman, Jopling, H. M. Munro, and Angell; and Lady Louisa Charteris. Sir Coutts and Lady Lindsay also exhibit. Of foreign or semi-foreign artists we have Messrs. Otto Weber, Giovanni Costa, Rudolph Lehmann, Heilbuth, Tissot, Moreau, Schlösser, Mottez, Bles, Whistler, Alma-Tadema, and Legros, and Baron H. de Lyoncourt; and, as sculptors, Messrs. Massini, Maclean, Delaplanche, Boehm, and Chapu, and Count Gleichen. This is a rather miscellaneous selection: there are the illustrious, the skilful, the mediocre, and the obscure, natives and aliens, professionals and amateurs; excellent artists present, and other excellent artists absent.

Among the numerous contributions of M. Heilbuth we specify the *Seminarists*, in which one of the pupils advances to kiss the hand of a Monsignore, and the *Villa Borghese, Rome*, where a nurse is taking up a pretty English-looking little girl to salute a prelate seated on the stone balustrade-bench; also the *Past and Present, Rome*, showing an English touring-party, male and female, triply armed with the red volume of Murray, going over the ruins of an antique building (perhaps the Baths of Caracalla), and listening to the expositions supplied by an elderly gentleman acting as cicerone. We need hardly remark on the striking tact and accomplishment with which M. Heilbuth treats his subjects, or on the special turn which he has—half humoristic and half from routine—for dealing with the mixture of dignity and oddity, of parade and a common humanity, in the daily life of the higher Catholic clergy. M. Tissot sends ten pictures, very diverse in character, and representing his uncommon propensity for doing something peculiar and startling, for selecting a singular point of view, in which specialties of grouping and of perspective are turned to full account. He seems to have a rather perverse pleasure in disconcerting the spectator; he does injudicious things judiciously, or sensible straightforward things curiously—and continually attains indeed the *curiosa felicitas*, while he not unfrequently seems also to be bantering himself and his public on what he can do, and how he can do it. *The Gallery of H.M.S. Calcutta, Portsmouth*, or *Holiday*, or *Meditation*, or *A Portrait*, would furnish ample theme for description and discussion. We must, however, limit ourselves to the principal picture, *The Triumph of Will*—the first subject, *The Challenge*, of a series which is to form (as the catalogue has it) a "poem in five parts." The theme is that "the Will—attended by two pages, Audacity (active), and Silence (passive)—triumphs over Vice and Temptation." This first picture, *The Challenge*, looks at first sight almost as much like the fourth subject, which is to be *The Victory*. A young knight, with a rather feminine but resolute face, and a drawn sword and shield seen edgeways, steps over, and rouses to the contest Vice, a woman whose body, from the waist downward, ends in the form of an ounce: "Luxuria" is inscribed on her velvet throat-band. Three twining and threatening serpents, with a human skull visible amid their folds of yellow, green, and less definite tints, writhe upward from the foreground. They are only a little inferior to those miracles of art, the serpents drawn by Japanese designers—a class of artists of whom M. Tissot is well known to be an ardent zealot and student. Vice strains to raise herself, her human hands contracting, and armed with semi-bestial claws. The two pages, Audacity and Silence, are quaint figures, truthfully but rather excessively characterised, habited respectively in red and obscure grey: a forest with a slight glimpse of waning discoloured sky forms the background. To the left is a trophy of armour, with a motto inscribed within a laurel-wreath—"Audere, Velle, Tacere" (and some other first word, which we failed to read). This is certainly a very noticeable picture, with a spellbound, chivalric, and partly grotesque drift of invention and treatment. Mr. Leighton's contributions, three in number, are, comparatively speaking, unimportant: although the *Study* of a brown-faced slim Venetian girl has natural and life-breathing

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grace of a very attractive kind. Mr. Watts sends an ideal picture and three portraits. *Lady Lindsay* is represented in three-quarters length, preparing to play the violin: she looks over her left shoulder, as about to begin when the right moment shall come. The silk dress of a bronzed-yellow tint, with much patterning on the belt and other details, and a generally purfled or crumpled disposal, is very masterly in handling, and brings out all the value of the pink carnations and full blue eyes. The head of *Mr. Burne-Jones* is one of Mr. Watts's most indisputable successes, as to both likeness, character, and art: there is a sort of shifting firmness in the countenance, a clear outlook veiled by fastidiousness, very subtly rendered. The full-length of *The Honourable Mrs. Percy Wyndham* belongs more expressly to the grand mode of portraiture: here everything is sumptuous and large-moulded: laurels behind and magnolias in front carry on the key-note struck by the figure of the lady. The face is unfortunately, so far as handling goes, a little out of harmony with all the rest: it has evidently been painted and repainted before the artist could satisfy himself, and it has now in consequence an over-plastered look. The ideal picture by Mr. Watts is the *Love and Death*, a smaller version of which was not long ago exhibited in Manchester: this leads us to treat of it with more brevity than would otherwise be befitting. Love resists the entrance of Death into a house—resists the resistless: shrouded in white, Death raises his unconquerable and unpausing arm high over the head of Love, and passes onward with undeviating feet, hardly so much as conscious of the opposition. Rose-bushes, blooming, overthrown, or withered, are the principal subsidiary detail: the work is a majestic one, in which its author's highest powers have been worthily exerted. As an individual defect we might specify the foot, and especially the heel, of Death, which seem ill-defined and block-like. Mr. Poynter contributes eleven pictures, mostly portraits on a small scale: that of *Lady Wensleydale* is a remarkable masterpiece of completion and discretion, both in art and in the development of character, but all these portraits have (if we mistake not) been exhibited before, and the same is the case with the subject-pictures, *Andromeda*, *Proserpine*, and *An Egyptian Sentry*: the little landscape, *From a Window at Lynmouth*, may probably be new. *A Ruffling Breeze* is the name of Mr. Boughton's picture. No doubt we are to understand that both the natural and the moral atmosphere are breezy, but of the former we find no marked indication—a certain want of open-air freshness (not excluding, however, many natural details well observed and freely and deftly rendered) being one of the ordinary defects of Mr. Boughton's paintings. The moral breeze is transacted between a labouring lover and his lass: she walks off in a tiff carrying her pail of water, while he remains undemonstratively behind holding his spade—a female friend of both parties, seated close beside him, smiling quietly as she watches the wrangle, and foresees that, like many another that happened before, it will count for nothing in the long run. The disposition of the figures is, as usual, advisedly inartificial, and the work generally may rank among the best of its author. Of Sir Francis Grant's trio, two are very old affairs, which we hardly needed to rebehold in 1877. The third is new, so far as we remember, and is truly a highly excellent portrait—as manly and painterlike a work perhaps as the President of the Royal Academy ever produced: we object somewhat, however, to the depressingly dull brown of the background. This is a likeness of *General Sir Hope Grant*, who is represented seated, in readiness to play the violoncello.

With this picture—missing mention of several others which might reasonably claim specification and description, especially the *Ariadne in Naxos* of Miss Evelyn Pickering—we quit the East Room, reserving for another occasion the remainder of the gallery, more particularly the contents (as yet very scantily referred to by us) of the principal West Room. W. M. ROSSETTI.

CLEEVE ABBEY, SOMERSETSHIRE.

AN interesting discovery has been made within the last few weeks at Cleeve Abbey, in Somersetshire, a place which, although it affords—with the exception, perhaps, of Fountains—the best and most complete example in England of the domestic arrangement of a Cistercian house, is still so remote and secluded as to be little known, even to those who have given special attention to monastic antiquities. The abbey stands in a broad valley about four miles inland from the castle of the Mohuns, at Dunster. The Mohuns were among its first benefactors; but Cleeve was founded about the year 1188, by William de Romare, grandson apparently of the William de Romare created Earl of Lincoln by Stephen, in 1141. This family had obtained Cleeve soon after the Conquest, and the house was colonised from Reveeby in Lincolnshire, a daughter of Rievaulx. The "Cleeve" or cliff from which the place was named rises at the side of the valley, and was quarried by the first monks for the building of their convent.

Until quite recently the domestic buildings of Cleeve were used for a farmer's purposes, and the cloister court was a farm-yard, deep in straw and horse-litter, and unsavoury with every kind of abomination. Calves were reared in the chapter-house, and pigs were comfortably housed in the sacristy. No one but an antiquary of unusual enthusiasm could then have dared the perils and discomforts of an investigation; while modern walls, crossing and re-crossing in every direction, made it difficult to obtain an accurate plan of even those portions which were above ground. The church had entirely disappeared, and, although its position was of course known, it was impossible to trace its extent in any direction. Shortly before 1875, however, Cleeve became the property of Mr. Luttrell, of Dunster Castle, whose first measure was to provide more fitting quarters for the farmer. In the summer of that year Cleeve was visited by Mr. Mackenzie Walcott. He obtained a gang of labourers from Mr. Luttrell, and under his directions the site of the church was cleared and the ground-plan revealed; modern accretions were removed; masons opened doors and windows that had been closed, and made good unsafe rents and fractures; carpenters secured floors and roofs; and, almost the greatest labour of all, the unclean gatherings of many a year were swept away from the cloister court, from the various buildings, and from the site of the church. Mr. Walcott described the Abbey in a paper read before the Institute of British Architects (January 31, 1876), and Mr. Samson, an architect of Dunster, who had been also active in this true "restoration," supplied very clear and valuable ground-plans. The recent discovery, however, makes an addition to these plans of great interest and importance. But before coming to it, it is worth while, since Cleeve is so little known, to notice very briefly the buildings cleared by Mr. Walcott, and the church as traced by him.

A clear, broad stream flows down the valley, and was, of course, turned to account for the purposes of the monastery. It is crossed by a bridge of two low arches; and a very short distance beyond rises the gatehouse—the lower part of the thirteenth century, the upper, the work of the last abbot, William Dovell. His name appears on one of two tablets placed on the front; on the other is the abbot's welcome:—

"Porta, patens esto;
Nulli claudaris honesto."

The gatehouse is an excellent example, and, like the far larger one at Whalley, in Lancashire, well shows the difference between such a monastic "outwork" and the fortified gate of a castle. Here the great doors were in the middle; so that the outside was a sheltering porch, affording a sort of welcome to every "honest" visitor.

The gatehouse opened to the wide outer court of the monastery, over which a venerable walnut and two or three sycamores of great size and age spread their broad shadows and their twisted, contorted limbs. The house was not large, since it contained only twenty-eight monks at the close of the thirteenth century, and but seventeen at the dissolution; but the arrangements were of course as complete as in such great monasteries as Fountains or Kirkstall, and it is, perhaps, to the comparatively small extent of the buildings at Cleeve that we owe their preservation. The cloister court, a square of not much more than ninety-five feet (from wall to wall, within the walks), lay as usual on the south side of the church, the wall of its eastern walk being in a line with the west wall of the transept. The present entrance is on the western side, where, indeed, there must always have been a passage, though whether (at first) it opened to more than a range of cellars under the "domus conversorum" is doubtful. The old passage from the cloister to the convent garden is at the south-east angle. A more striking scene than that which presents itself on passing beyond the western walk of the cloister is not afforded by any monastic ruin in England. It is, indeed, hardly a scene of ruin. The dormitory and refectory on the east and south sides are perfect, with their roofs and windows. The substructures beneath them are also of course fully preserved; and although the long wall of the church on the north side is grass-grown on the top, while the pentices which once surrounded the court and formed the cloister have disappeared, and the great refectory windows are bare of glass, the impression is rather that we are looking on a house but recently deserted than on one whose monastic inmates have passed away for so many centuries. Fountains is on a much vaster scale, and the general remains there are very perfect. But even there we have not the feeling which Cleeve gives us so strongly, that we are looking from the same windows, and—this perhaps makes the great difference—standing beneath the same roofs that were known to so many generations of the Cistercian "hooded folk."

The buildings on the east side of the cloister are entirely Early English, and may date from the first years of the thirteenth century. Beginning at the north end, adjoining the transept of the church, we have in succession, below, the sacristy with its various aumbries and recesses; the parlour, in which conversation "in few and grave words" was occasionally allowed; the vestibule of the chapter-house, with two very beautiful window openings, each of two trefoiled arches, carried by a slender central shaft; the arch of the daystairs to the dormitory; a slype through which the monks may have passed to their field work; and (extending beyond the cloister) the long calefactory or day room, measuring 60 ft. by 22 ft. 6 in. The vaulted roof was carried on two central pillars, which remain. Ranging over the whole of these apartments is the dormitory, 137 ft. in length by 24 ft. 5 in. On the west side, fronting the cloister, it has thirteen lancets; on the east side, eight. The roof is unceiled; and there is no trace of glazing in the lights, although it is hardly possible to suppose that they were not protected by wooden shutters. But on this side of the cloister we have Cistercian simplicity and bareness without a sign of departure from the original rule. It is not so when we turn southward. The lower range here is still Early English, including the doorway to the refectory stairs; but the refectory, above, is very good Perpendicular, the work in all probability of the last abbot, Dovell, who, as we have seen, added to the gatehouse. By this time innovations had become frequent, and in most Cistercian houses there was plenty of room for the application of the saying, *Bonus Bernardus non videt omnia.* The refectory measures 51 ft. 6 in. by 22 ft. 4 in.;

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and its windows, five on the north and four on the south, are of three lights, with excellent tracery in the headings, while those on the south are transomed with a stone beam pierced with quatrefoils. The waggon roof is of oak, slightly pointed, with angel corbels from which the main beams are carried. It was no doubt intended that the spaces between these beams should be panelled; but there is no trace of nailing, or of any rude tearing away of the panels; and it is probable that this part of the work was never finished. Nearly filling the east wall is the outlined figure (in distemper) of Our Lord on the cross, with St. John and the Virgin on either side. Nothing can well be more impressive or more touching than this great hall, with the breeze sweeping through its unglazed windows, its discoloured walls, its unfinished roof, and the solemn, slowly-fading figures at the far end. But in all this, and even in the position of his new refectory, Abbot Dovell was straying from his rule. This refectory is Benedictine rather than Cistercian; and in entering it we are at once reminded of the Benedictine refectory at Worcester, now serving as a school. The rich windows, the carved roof, and the crucifix, are all matters which St. Bernard had expressly disallowed; and the true position of the Cistercian refectory, as Mr. Sharpe has properly laid down, was not parallel with the cloister walk, or above it, but at right angles with and projecting beyond it. Accordingly, it has just been proved that this was the position of the original refectory at Cleeve. Thanks to Mr. Reynolds, of Redland, near Bristol, the ground on the farther side of the cloister has been thoroughly explored, and not only the site, but the whole pavement of the first refectory has been laid bare. This is a very rich tiled floor of the early Decorated period, displaying the shields of many benefactors to the abbey, including those of Mohun and Montacute, and, frequently repeated, that of Clare. The pavement is 40 ft. long by 14 ft. Beyond it, on either side, is an untiled space, extending to the wall foundations. This was occupied by tables and benches, which were raised on a step. The tiled centre of the hall was free. It is interesting to find the usual Cistercian arrangement thus confirmed. The approach to the refectory was of course through the Early English portal, immediately within which were afterwards placed the stairs leading to Abbot Dovell's hall.

Of the church, on the north side of the cloister, little remained above ground when Mr. Mackenzie Walcott undertook his great clearing. The south wall of the nave, however, is nearly entire, with procession doors duly provided, east and west. The general plan was very simple. There was a low central tower, under which was, in part, the choir of the monks; a nave of five bays; transepts, with two eastern chapels in each; and a short, square-ended presbytery. The bases of the piers which remain show good work, resembling that of Buildwas. It should be added that the foundations of the "domus conversorum," ranging in front of the west walk of the cloister, and connected with the west end of the church by a circular staircase-turret, have been uncovered, and agree precisely in position with the great range at Fountains, the proper appropriation of which Mr. Sharpe was the first to explain.

It need hardly be pointed out that Cleeve is otherwise rich in illustrations of monastic arrangement and detail, all of which are fully discussed in Mr. Walcott's paper. Enough has perhaps been said to indicate the very great interest and value of the remains. RICHARD JOHN KING.

THE CHANTREY BEQUEST.

THE Council meeting of the Royal Academy of Friday evening, the 27th ult., was an important one in the history of that body, inaugurating a system of purchase from the annual exhibitions, which will materially augment the power of the Academy as an exhibiting body. It will be remembered that Sir F. Chantrey, the portrait-sculptor, left his large fortune to form a fund for the purchase of "works of art," to be chosen by the Council towards the formation of a public collection representative of the English school. The recent death of Lady Chantrey enabled the Council of the Academy to exercise their important function for the first time this season, the sum at their disposal being over 4,000*l*. The right use of this important public patronage has, very properly, been occupying the minds of the leading members of the body for some time back, and, the various party leaders having various views, the result has been three different lines of action. The manifest policy of the Academy to keep ahead of all other exhibiting bodies by offering prizes to their own adherents among outsiders and young artists has been considered, as well as the reasonable, but apparently more exclusive, plan of purchasing the works of members, and also the wise advice by a minority that the new gallery should consist only of master-works by deceased as well as living men. This last is the only way to prevent another miscellaneous mass of doubtful works being the result, such as the collections bequeathed to the nation by Messrs. Vernon and Sheepshanks; but in pursuance of this principle a rather unhappy selection was made a few weeks ago in the acquisition, for 1,000 guineas, of Hilton's large altar-piece *Christ Crowned with Thorns*, a subject precluding the work from giving any pleasure to human creature, while its style of painting is of the "able and meritorious" sort, a kind of cross between Fuseli and West. This purchase, which has also the disadvantage of carrying the picture away from its proper use and location as an altar-piece in a London church, to effect which it was necessary to get the Bishop's mandate, is already a matter of the past: the work done on Friday night was more important. This was the purchase of Mr. Leighton's group in bronze for 2,000*l*.; a small painting by Mr. W. L. Wyllie, a sea-shore with shipping, for 100; another small work, a figure-subject, by Mr. J. Clark, 200; *St. Cecilia*, by Mr. Dicksee, 350; and a picture in three compartments, by Mr. T. M. Rooke, 400. The Academy, it will be seen, has endeavoured to meet all opinions. The last-named work is, we understand, what people are still inclined to call Preraphaelite.

THE NEW SÈVRES MANUFACTORY.

As you already know, the opening of the new Sèvres manufactory was celebrated with unusual splendour. M. Gambetta, President of the Budget Commission, stated to the Marshal-President that "La Chambre avait prouvé au gouvernement son esprit de concours en dotant largement le ministère d'où relève la protection directe et l'encouragement de nos arts et des hautes industries." And it is a fact that a credit for 35,000 francs, opened by Beulé at the very moment when the greatest disorder reigned in public affairs, in favour of the Sèvres manufactory, that a studio might be founded there for mosaic-workers, has been since confirmed. The Budget Commission showed that they were intent above all things on being conciliatory in not at the outset opposing the costly and useless introduction of an art which has never been a national one, which our ancestors would have borrowed from the Romans had it been suited to our damp frosty climate, and which, lastly, can be so well and economically replaced by ceramic. But seeing that this studio has now been founded at Sèvres, and mosaic-workers imported from Florence are already at work there, the best thing to be done is to accept it without too much grumbling. They have begun by copying a decorative frieze, consisting of an enormous green garland intertwined among vases, cups, ewers, &c., of various shapes, which is intended for the string-course of the façade of the manufactory.

The new buildings stand at the entrance of the Park of St. Cloud, facing the Sèvres bridge, and cover a large area; the little *château* of the director stands in a big garden, and the long row of workshops and studios is intersected by open courtyards. The principal block is parallel to the grand avenue of the Park of St. Cloud, famous for the floods and the trees a hundred years old, which furnished such beautiful subjects to Paul Huet in the dawn of Romanticism. Built in the nondescript style of the third empire, half Greco-Roman, half French, happy results may be foreseen from the effect of polychrome amid those meagre lines and classical profiles. The women's faces—very delicate they are—on the triangular pediment of the chief pavilion ought, at any rate, to be coloured. But will the architect, M. Laudin, dare to do it? Would the sculptor, M. Crauck, agree to their being thus disguised?

On the left, after mounting the flight of steps, are the rooms set apart for the governing body; on the right, the sale-rooms, where models of every single object the manufactory possesses or makes are to be bought by the public. We are struck, in looking through these series, by the want of agreement now existing between the conception of the types and the material execution: the latter is invariably admirable, the former shows but too clearly the deplorable effect produced on our national arts by the influence of the neo-Greek school, which answered to none of the requirements of the modern spirit, and has led to a fatal departure from living forms and the use of bright colours. Three years ago the Government of the Republic appointed a higher commission to watch over the progress of the manufactory. Some good has already resulted from their advice. Lately, in order that a still more practical line may be struck out, a very skilful and very prolific sculptor, M. Carrier Belleuse, has been made Director of the works of art, and he has under him some clever and tractable artists. Provisionally he has put a stop to painting, enamelling, and the soft paste. Exclusive attention is being directed to the *pâtes dures rapportées*, a very elegant process now being carried out at Minton's under the direction of Solon-Milés, formerly artist at Sèvres.

Let us go up into the Ceramic Museum, the really new part. The director is the well-known novelist and critic, M. Champfleury, who has turned his attention more particularly to French popular ceramics and drawn thence some extremely curious deductions, especially relating to the time of the Revolution.

This museum occupies the whole length and breadth of the first story of the principal building. The specimens of *faïence* are arranged in glass cases down the middle of the two galleries which start from a square room in the centre. Other cases and tables placed at right angles to the wall occupy the window side, so that hardly any room is wasted, and the light is excellent. The collections, much richer than they ever had the credit of being in the small dark rooms of the old Manufactory, are here unfolded to view like the pages of a technical and historical dictionary. Their order of arrangement is methodical, but in no way pedantic. Both the eye and the mind are charmed and interested by these surviving witnesses of bygone ages and civilisations. A list of the contents affixed to each case supplies the temporary want of a catalogue. Entering the gallery to the right we come successively to the ancient Egyptian pottery, the Greek, the Phoenician and the Etruscan (unglazed and glazed), the Roman, Celtic, Gaulish, Gallo-Roman, from the seventh to the sixteenth century (found in France), the Mexican, the Spanish, &c., &c.; then to a life-size figure of the Virgin, in a sitting posture, with the Child Jesus, in the act of blessing, standing on her left knee, modelled and enamelled in white by one of the Della Robbia family, a choice and interesting specimen of Italian art of the fifteenth century. It is in a good state of preservation, and was bought by M. Champfleury for 8,000 francs of M. Freppa, a Florentine dealer well known to

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amateurs. Near this Virgin is another curious piece, curious on other grounds—an earthenware stove, namely, which is an exact representation of the Bastille, modelled and baked by one Olivier of the Faubourg St. Antoine, and by him solemnly presented to the Convention.

Retracing our steps, we come to the burnished pottery, the Palissy, the French gray-beard ceramic, the attempts of Boetger, the delicate bas-reliefs of Wedgwood, and two magnificent cases of Hispano-Moorish, Siculo-Arabian, and Italian majolicas, which comprise a few, but those very choice, specimens of lustred ware. Last of all, the Rouen ware with its brilliant decorations, which is the glory of French ceramics.

In the left gallery are the Nevers, the Rouen, the Moustiers, and all the French wares, the Delft, the modern Spanish ware, and one of the most exquisite specimens of Oira earthenware, formerly known by the name of Henri Deux, which now fetches such fabulous prices. Next come the attempts at soft porcelain of Germany, Vincennes, Sèvres, England, &c. This section is rather poor, and, as the finances of the museum are at present very low, there is no hope of seeing it improved for a long while yet, unless the public are induced by the general excellence of the museum to add to it by gifts.

The gallery terminates in two rooms, which contain the mosaics, the glass, and the enamels, besides a very instructive exhibition of natural products, tools, &c., used in the making of porcelain. Here, too, is a little model of an oven with the following inscription, the date of which is curious:—"*Modèle de four pour la porcelaine naturelle fait par Haly pour le Comte d'Aranda, à Alcora, ce 29 Juin*, 1756."

We will bring our tour of inspection to a close by calling attention to the few, but beautiful, specimens of fine old Chinese and Japanese porcelain, and, lastly, to a set of the original models in terra-cotta which were modelled for the Royal manufactory, at the end of the eighteenth century, by Falconnet, Pigalle, Pajou, Clodion, Larue, &c. It is here that is displayed this French art, the revival of which has been so slow, in all its science and all its beauty, its taste and spirit, which must not be slavishly imitated, but studied and understood.

The origin of the museum was in some antique vases presented to the manufactory by Louis XVI. The illustrious Brongniart, who was director from 1800 to 1847, conscious of the historical and technical importance of ceramic collections, set them on foot and made use of them in writing his great work, of which, by-the-by, a third edition has lately been issued. By his devotion, the late Riocreux, whom we have all known, did the greatest service to this museum, which has just undergone such a brilliant transformation in the hands of M. Champfleury. Ph. Burty.

P.S.—Since this was written, I have learnt that the Director of the Manufactory, M. Robert, is not in agreement with the Director of the Ceramic Museum, M. Champfleury, as to the principles on which the classification should be based. M. Robert would perpetuate the old divisions according to material: terra-cotta, majolica, hard porcelain, soft porcelain, &c. M. Champfleury maintains that the better plan is to group by countries, and to isolate the local manufactures in each of these countries. There is much to be said in favour of both systems. The first is more scientific; the second possesses a more living interest for the public at large. I hope that M. Champfleury may carry the day.

ART SALES.

The Albert Grant picture-sale took place on Friday and Saturday last, and realised 100,000*l.*, at least 150,000*l.* having been, it is believed, given for the collection by its late possessor, and some of this money having been expended several years ago. Mr. Albert Grant's collection abounded in the best works of popular masters, some of whom seem, however, to have now reached or overpassed the height of their popularity. The collection was not rich in works which a very modern fashion in criticism has taught us to set great store by—works of our more imaginative if also truest landscape-painters, Turner, for instance, and Constable and David Cox and De Wint—nor did it contain any very considerable examples of the ideal work of recent production by the more accomplished and sensitive masters of design, such as Mr. Leighton, Mr. Watts, and Mr. Albert Moore. It was, however, richly representative of much of the art that appealed most strongly to the purely popular imagination a quarter of a century ago and of much of the art that appeals to it to-day. There have been, in our time, art sales of truer interest, but none more calculated to win the attention of the largest public. The absence of much work from those great landscape-men who knew how to do most with so light a touch, and of work from the recent masters of ideal design, must stand answerable for whatever of "Philistine" character the collection assumed in the eyes of some of its beholders.

Friday's sale included, by W. Hunt, *Summer Flowers and Early Fruit*, which sold for 399*l.*, while it had realised almost double the money at one of Mr. John Heugh's sales, two years since. *The Baron's Hall*, by Cattermole, painted by that artist for Sir F. G. Moon, and sold at Sir F. G. Moon's sale for 560*l.*, now realised not more than 300*l.* On the other hand, *A Quartett Party*, by Mr. F. D. Hardy, sold for 798*l.*, which is a small advance upon the sum paid for it under the hammer some five years ago. Mr. J. R. Herbert's *Holy Family*, in the carpenter's shop, which had sold but a few years since for 756*l.*, only realised on the present occasion 472*l.* 10*s.* A picture by D. Maclise, a very fair example of respectable but chilly art, fared even worse, *The Disenchantment of Bottom* having realised only 367*l.*, or less than half the sum given for it by Mr. Grant. Nor was Mr. Frith's picture, "*I know a maiden fair to see*," in any wise more fortunate. The *Falstaff personating the King*—a scene from the second act of *Henry IV.*—by C. R. Leslie, and certainly a *chef d'œuvre* of an artist whose gentle humour is none too highly valued, had cost Mr. Grant about 2,000*l.*, it is said, while it fell on Friday to a bid of 1,522*l.* *The Miniature*, by Mr. W. P. Frith—a life-size portrait of a woman looking at a miniature—fell for 378*l.*, and had cost Mr. Grant 1,000*l.*, according to a statement probably accurate. The same painter's picture of Sterne's *Maria* went for 525*l.*, while, so lately as two years since, in the Manley Hall collection, it had sold for a sum not far short of 1,000*l.* *The Last Sleep of Argyle*, by Mr. E. M. Ward, suffered less severely, 100*l.* only having been lost on it since 1875. John Philips's work, though greatly distancing in price attained the sums paid for it in all but the very last years of the painter's life, had, nevertheless, much difficulty in maintaining the prices of recent years: *The Spanish Lottery* fetched, however, the by no means inconsiderable sum of 3,150*l.* A highly-effective and fine example of the art of Clarkson Stanfield—*The Morning of the Wreck*—attained the price of 2,687*l.* 10*s.*; while a somewhat less important but still highly interesting example of the same artist's work—*The Lighthouse*—from the collection of Charles Dickens—fell for 787*l.* 10*s.* It had realised more than a thousand pounds at Charles Dickens's sale.

The most conspicuous group of things sold on Saturday was the little collection of pictures by Mr. Millais, which were certainly among the strongest works in Mr. Grant's possession. There were two landscapes, neither of them perhaps as impressive as the *Chill October* with which Mr. Millais, if we remember rightly, first broke ground in landscape art, but both of them possessing that combination of accurate realism with accomplished boldness which so much characterises Mr. Millais's work of the last ten years. *Winter Fuel* and the *Scotch Firs* realised 1,700 and 1,750 gs. respectively. Again, there was what is probably almost the only important example of Mr. Millais's rendering of the nude, in the *Knight Errant*, a magnificent piece of design and modelling, which was knocked down for 1,450 gs.; and lastly, there was the eminently dramatic subject of *Aaron and Hur upholding the Hands of Moses*—a splendid specimen of the master's most forcible work in expression and design—which realised 1,950 gs. One of Mr. Frith's most finished and satisfactory renderings of last-century life—a piece of very genuine comedy and interesting characterisation—*Before Dinner at Boswell's*, with portraits of the great society the lucky Scotchman was wont to draw round him, fetched 3,050 gs. It had been bought at the Manley Hall sale for over 4,000 gs. By Sir Edwin Landseer there were many works, chief among them the *Otter Hunt*, for which we hear that Sir Edwin received from Lord Aberdeen, its first purchaser, the sum of 700 gs. The picture afterwards changed hands for 3,000 gs., and, after at least one further advance, Mr. Albert Grant acquired it for something like 10,000*l.*, it is now stated. Be this as it may, the sum recorded for its sale on Saturday was 5,650 gs. There were several drawings by Sir Edwin which fetched much smaller prices than at the sale of the artist's works shortly after his death. The work of Müller—clever and craftsmanlike, if not very lastingly impressive—appears to have held its own, as regards the prices it fetched, on Saturday. A replica of Mr. Wallis's *Death of Chatterton* fetched only 150 gs.; a replica of Mr. Holman Hunt's *Finding of the Saviour in the Temple* realised 1,350 gs.; while a very brilliant picture of Mr. Keeley Halswelle's—probably the most important yet painted by a clever artist hardly sufficiently known to the general public—fetched 800 gs. It is entitled *Lo Spozalizio, Bringing home the Bride*. Lastly—not to prolong the list almost indefinitely, but to make an end of the record of this gigantic sale—we note the attainment of the sum of 1,800 gs. by a work probably the most ambitious ever painted by Sir David Wilkie—*Napoleon and the Pope*, in which Pius VII. is signing with reluctance the Concordat that secures the religious liberties of France. The English school has not produced many works more abounding in dignified and subtle expression than this of Sir David Wilkie's, nor, indeed, many painted with a more confident hand.

An important collection of paintings from England was sold on the 16th ult., at the Hôtel Drouot, in consequence of the death of Mrs. B——. Both, *Landscape*, 8,500 fr.; Van Everdingen, *The Cascades*, 4,000 fr.; F. Hals, *Portrait of a Botanist*, 7,000 fr.; Hobbema, *Landscape*, 8,100 fr.; Hooch, P. de, *Dutch Interior*, 11,800 fr., and *Assisting the Wounded*, 12,500 fr.; Hans Memling, *The Virgin, the Infant Jesus, St. Catherine, and St. Margaret*, 18,000 fr.; Van der Neer, *Dutch Windmills*, 6,950 fr.; Rembrandt, *Rembrandt's Sister*, 21,000 fr.; Rubens, *Discovery of Achilles at the Court of Lycomedes*, 9,000 fr.; and *Return of Briseis*, 10,000 fr.; J. Ruysdael, *The Torrent*, 9,100 fr.; *Winter*, 16,000 fr., and *Landscape*, 9,000 fr.; Jan Steen, *The Christening Fête*, 11,700 fr.; Terburg, *The Glass of Lemonade*, 20,000 fr.; W. Vandevelde, *Dutch Fleet in a Calm*, 14,200 fr.; P. Wouvermans, *Departure for the Chase*, 33,000 fr.; *The Flemish Relay*, 9,200 fr.; Wynants and Vandevelde, *Landscape, with Sunset*, 6,600 fr.; Wynants and Lingelbach, *View taken in the Environs of Haarlem*, 6,050 fr.; Sir Joshua Reynolds, *Portrait of Reynolds*, 16,500 fr., *Portrait of Miss Clarke*, 9,100 fr.; Constable, *The Water-Mill*, 10,700 fr.; Hogarth, *Portrait of Mrs. Pritchard*, 1,112 fr.; Sandro Botticelli, *The Virgin, Infant Jesus, and St. John*, 12,000 fr.; Girolamo de' Libri, *The Virgin and Infant Jesus*, 2,700 fr. (bought for the Louvre); Claude Lorraine, *Sea Port, Setting Sun*, 10,300 fr., *Landscape*, 6,100 fr.

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The principal artistic event of the Parisian season has been the sale of the gallery of M. Oppenheim, which took place at his house on the 23rd ult. M. Oppenheim was a great admirer of Meissonier, and possessed six of his paintings, which sold as follows:—*Portrait of the Sergeant*, 100,000 fr.; *The Man-of-War*, 40,000 fr.; *Standard-Bearer of the Flemish Civic Guard*, 25,000 fr.; *The Arquebusier*, 18,500 fr.; *A Song*, 49,000 fr.; *Innocents et Malins*, 88,000 fr. Eugène Delacroix, *The Two Foscari*, bought by the Duc d'Aumale, 70,500 fr.; R. Fleury, *The Sack of Rome in* 1527, 12,700 fr.; Marilhat, *Ruins in the Environs of Cairo*, bought for the Louvre, 29,000 fr., and *Garden of a Palace and a Mosque*, 12,000 fr.; Bargue, *The Sentinel*, 9,000 fr.; Berne-Bellecour, *A Cannon Shot*, 24,000 fr.; Bonnat, *Italian Dancers*, 15,000 fr.; Corot, *Ville d'Avray and its Ponds*, 6,800 fr.; Diaz, *Road in the Forest*, 14,300 fr.; Fortuny, *Prayer*, a water-colour drawing, 16,000 fr.; Fromentin, *Party of Arab Horsemen passing a Ford*, 8,000 fr.; Decamps, *Turkish Butcher*, 14,300 fr.; Gérôme, *Rex Tibicen*, a clever satire on the musical mania of the great Frederic, 30,500 fr.; Hébert, *The Knitting Girl*, 16,359 fr.; Isabey, Eug., *A Ceremony in the Church at Delft in the Fifteenth Century*, 26,000 fr.; Leys, *Luther in his House at Wittenberg*, 23,500 fr.; Pettenkofer, *Austrian Horsemen Fording a River under Fire of the Enemy*, 5,400 fr.; Troyon, *Pasturage*, 62,000 fr., and *Animals at a Drinking-Trough*, 26,100 fr.; Wellems, *A Patrician Lady*, 6,300 fr.; Ziem, *Venice at Night*, 5,100 fr.; Pater, *Repose in the Park*, 21,300 fr., and *Hall at an Inn*, 8,000 fr.; H. Robert, four decorative panels, 7,800 fr., another pair, 4,000 fr.; Teniers, *Interior of an Alehouse*, 7,000 fr. The sale produced 952,345 fr. (38,093*l.* 16*s.*).

At the sale of the pictures and works of art of Mrs. B——, the celebrated Sèvres table painted by Isabey by command of Napoleon I., with portraits of all the Marshals of France, the Emperor in the centre, was bought for 26,300 fr. by the daughter of Isabey.

On the 25th ult. Messrs. Sotheby, Wilkinson and Hodge sold a few rare coins, &c., including a shekel of Simon the Asmonaean, of Judaea, of the third year, with Aaron's rod budded, and the sacrificial cup of Judah, which fetched 4*l.*; another of the year 4, 4*l.* 2*s.*; a Gothic crown of 1853, 2*l.* 15*s.*; sovereign of Queen Mary, double rose and royal arms, 2*l.* 15*s.*; silver medals of William III., 1*l.* 8*s.*, and 1*l.* 11*s.*; gold staters of Phillip II. and Alexander Magnus, 1*l.* 17*s.*, and 1*l.* 14*s.*; an exquisite proof of the five-sovereign piece, 1839, 8*l.* 7*s.* 6*d.*; &c.

NOTES ON ART AND ARCHAEOLOGY.

In the sale of Mr. Robert Vernon's works of art, at Christie's, this day fortnight, there figured among the more important lots an *Interior*, attributed to Metzu, but possessing few of the characteristics of that master. The work passed into the hands of Mr. Martin Colnaghi, who, we hear, has since sold it to a private amateur. Some of the best judges of art who had an opportunity of closely examining the work shared in the opinion which, notwithstanding the attribution in the catalogue, the auctioneer himself expressed, we believe, in the rostrum, that the picture might justly be assigned to Jan Vander Meer, of Delft, whose works, all of them of exquisite and various quality, are especially rare, not only in England, but even, so far as may be known, in Holland itself. Bürger, we believe, has thus far done more than anyone else to light up the career of this rare master, a pupil, it seems, of Fabritius, and an artist who is not to be confused with either Vander Meer "the elder" or Vander Meer "the younger."

It appears that Mr. Tiffin, whose death as that of a once somewhat notable figure in the world of art we chronicled at the time of its occurrence, has left behind him a considerable and very miscellaneous collection. Unlike most dealers, as far as we know, Mr. Tiffin, when he left the Strand many years ago, neither parted with his business to a successor, nor had a public sale of his art property. He retired with it to Canonbury, and in his villa there was visited from time to time by old customers and by those who had heard of him through old customers. There, at Canonbury, Mr. Tiffin sat, surrounded with his spoils from the Strand. Some physical infirmity made business difficult, and in his old age it is probable that the old-fashioned dealer, if he added little to his collection, also subtracted little from it. The advertisements now inform us that it will be dispersed at various dates in May by Messrs. Christie, Manson and Woods, and Messrs. Sotheby, Wilkinson and Hodge, the firm in King Street, St. James's, taking such oil-pictures as Mr. Tiffin left, and probably the greater portion of the drawings, and the firm in Wellington Street, Strand, taking the remainder of the drawings, and such etchings and engravings by Rembrandt, Hollar, Boissieu, Faithorne, Wille, and others, as Mr. Tiffin died possessed of. The sale, if not likely to be one of the first importance, will have at least the interest attaching to even that which remains of a collection acquired with knowledge.

Our remarks last Saturday, and on a previous occasion, with reference to the extravagant and abnormal prices it had of late become the custom to give for art work of recent date, and to the improbability of the continuance of those prices, would appear to have been amply justified by the result of the sale of Mr. Albert Grant's collection. Of the collection in gross it may be enough to observe that, unless we are greatly mistaken, it went for not at all more than two-thirds of the sum given for it by a purchaser of undoubted munificence, but who is not likely to have bought without advice. As the purchases extended over several years, and as the works, instead of gladdening the eye, were confined to the safety of the Pantechnicon, it would not have been unreasonable had Mr. Grant desired not only to be recouped his original outlay, but to see some interest for his money. This, however, has not been his privilege; and he is out of pocket, it appears, to the extent of at least one-third of his own outlay—to the extent, that is, of some fifty thousand pounds—a fact on which he is not to be congratulated, and a fact, moreover, which, instead of telling in any especial way against his wisdom as a purchaser, tells against the wisdom of all those who allow themselves to be induced to pay for work which has received no consecration of time or long critical authority, the prices only properly bestowed on work which has stood the test of years and of the possible fluctuations of taste. It is not necessary to go into any detail here as to the particular pictures by which a liberal purchaser has suffered the most heavily. There are probably many readers for whom the Art Sales column to-day will tell its own melancholy lesson; and service is done to the public by not attempting to hide it, even though its tendency may be to render less easy the acquisition by a second-rate painter of an income better than that of a first-rate author, and equal to that of a Baron of the Exchequer or of a Brook Street physician.

The death is announced of the "Directeur-Inspecteur des Beaux-Arts de Belgique," M. Van Soust de Boorkenfeld. He was the author of an *Etude sur l'état présent de l'art flamand*, *L'Ecole d'Anvers*, *L'Année sanglante*, &c.

A new picture by Mr. Millais is on view at No. 9 King Street, St. James's—*Effie Deans*, to be shortly engraved by Mr. Barlow, who may no doubt be relied upon to do it full justice, as he did long ago to the same painter's *Huguenot*: the net profits of exhibiting the picture are to be given to the Artists' General Benevolent Institution, of which Mr. Millais is Honorary Secretary. The work represents a secret interview between the beautiful Effie and her lover, Geordie Robertson, in which, as the spectator can readily divine, the girl is informing him that she will soon have to provide against the consequences of her frailty. Mr. Millais, as usual, tells his story exceedingly well, by combining genuine and even intense facial expression, not the least over-demonstrative, with simple but significant incident; here the chief point is that Effie has taken off, and is holding downward with drooping arm, the sky-blue snood, the symbol of maidenhood, which confined her hair. The late autumnal rose-bush, flowerless, but with "its bitter fruit and sharp thorns remaining," is also, as the descriptive prospectus points out, very properly introduced. Of course, the chief point in any such treatment must be the face of Effie. This is pretty, and something more than pretty, but not so eminently beautiful as the story indicates, nor is the hair, of a pale yellow, sufficiently abundant in growth: her expression is of heartsick anticipation, with gathering but not falling tears; a light blush of shame tinges her cheek and ear, waning now as the interview proceeds. One cannot call this exactly one of Mr. Millais's best pictures—at first sight it even looks a rather hasty, lax, and indeterminate production: certainly, however, it gains very much upon anyone who lingers over the details of sentiment and accessory, and, before one has left it, the intended pathetic impression has almost unfailingly been produced.

Messrs. Agnew have recently removed their fine-arts galleries from Waterloo Place to commodious premises, 39 Old Bond Street, still partially in course of rebuilding.

The exhibition of the etchings of Rembrandt, which for the last two or three months has been in preparation at the Burlington Fine Arts Club, opened to members of the club on Thursday evening, and will in a day or two, we believe, be available to invited guests. Mr. Middleton's account of what will make this particular exhibition of especial interest to connoisseurs—the points at issue with regard to the attribution to Rembrandt of certain works which it is now sought to discard, and a scheme for assigning dates to the undated examples of the master—will appear in the Academy in due course, and will naturally address itself in the main to an audience of collectors. Meanwhile, we may with advantage call the attention of the reader who is not an expert to the wide artistic interest of the treasure of art displayed in Savile Row, where, under the most favourable conditions, the visitor may see such a collection as it would be almost impossible to get together twice in a single generation. The collection wisely excludes the great mass of beggar-subjects which count apparently for so much, as far as mere numbers are concerned, in the work of Rembrandt. It concentrates its strength on the adequate—we may even say the unparalleled—display of Rembrandt's art in portraiture, in sacred subjects, and in landscape. Such examples as are there exhibited of landscape-etchings, like the *Cottage and Dutch Hay Barn*, the *Cottage with White Palings*, the *Three Trees*, and even the modest yet masterly *Six's Bridge*, are enough to show him to those not before familiar with the prints as one whom no more modern successes with efforts of a kind then unmade have been able to dethrone from his place as the artist who has best of all brought the charm and dignity of a high style—passionate yet controlled and reticent—to the naturalistic treatment of the commonest of every-day themes. Pure landscape had a greater interest for Rembrandt than it had for any of his contemporaries who were not at the same time his pupils. In his landscape, only a very sparing use is made of the human figure, and animals hold but a small place in comparison with that assigned to them by Claude, by Berchem, by Vandevelde. When

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Rembrandt grappled with landscape, the landscape was all. The sacred subjects have interest in making clear, not for the first time, that the limitations of practice, life, and travel, by reason of which it became impossible to the artists of the seventeenth century to avail themselves of local character, costume, and tradition, in representing scenes of the East and of a time long gone by, did not even interfere materially, and much less never made invalid, Rembrandt's power of touching men of his own time and ours by the record in Art of his comprehensive yet intense vision of sacred and human things. Rembrandt so much understood men that he could hardly fail in expressing rightly the emotion proper to any scene depicted, whether it was the wonderment and awe of the maimed in act to be healed, or the pitiful yet resigned look and gesture of the Virgin as she lies in her last hours. And no painted picture can evince this faculty more conclusively than such impressions of the etching of *Christ Healing the Sick* as are displayed in Savile Row by Mr. Holford and M. Dutuit. The portrait subjects—those intimate and penetrating studies of men and women, generally thoughtful, but often of dull fortunes and narrow lives—only show more fully with regard to the individual what the incident subjects show already notably with regard to the mass—the depth and accuracy of Rembrandt's reading of all the character he met, and of course the consummate technical power with which he recorded what he read. Unlike many of the artistic fancies of the day, the unprecedented esteem for the etched work of Rembrandt has its foundation on the solid fact of its overbearing and permanent merit.

A friendly gift of a beautiful carved pulpit has just been made by the "Chambre Syndicale des Ouvriers Menuisiers en Bâtiment" in Paris to the Lord Mayor for use in St. Paul's Cathedral. The Dean, in accepting it, said that it would be placed in the nave of the Cathedral and used for occasional services. It is said to be worth 1,400*l.*, but the gift is chiefly valuable as testifying to pleasant international feeling.

An interesting lecture was recently delivered by Mr. Heath Wilson in Florence, on the subject of ancient methods of painting. Beginning with the lime paintings on Etruscan tombs, Mr. Wilson described the various technical processes which have been employed from the earliest times down to the present day, and, commenting on the greater durability of the ancient methods, pointed out that works in painting executed eighteen centuries ago will be likely to be still in existence centuries hence, when probably not a single example of the painting of the present day will remain for the instruction of our descendants.

Among the numerous Fine Art exhibitions at present to be met with in Bond Street may be mentioned the newly-opened galleries of Mr. Bassano, opposite Burlington Gardens, which are decorated in the most approved modern artistic style, with dusky green-and-gold wall-paper designed by Mr. Morris, velvet hangings of the same indescribable hue, Persian pattern carpets, blue crockery, green-and-yellow stained window-panes, and other harmonious accessories. In these apartments of subdued splendour some excellent specimens of photographic portraiture show to great advantage. By Mr. Bassano's process ordinary photographic portraits can be enlarged, it seems, to almost, or quite, life-size, without acquiring that hardness of outline which we have generally noticed as painfully present in enlarged portraits. Many of those here exhibited have, indeed, all the soft delicacy of crayon sketches, and are remarkable for their artistic effect. Besides the photographic examples there is also an exhibition in these galleries of paintings by contemporary artists, to which several well-known masters have contributed.

Seven thousand nine hundred and twenty-three paintings and drawings were sent in for exhibition in the Salon this year. 2,110 have been admitted. The drawings and water-colours exceed by 400 the number of last year. We have before stated that a more favourable position has been accorded to these works than heretofore.

An exhibition of the works of Diaz will be opened in the Ecole des Beaux-Arts on May 5. That of Fromentin is now closed.

A sum of 20,000 fr. has been voted by the Comité des Courses in Paris for the acquisition of two works of art to be given as prizes in 1878. A competition has been opened for these works.

Under the title of "Le Théâtre en Angleterre" Mr. Walter Herries Pollock contributes to *L'Art* an appreciative criticism of Mr. Irving's acting.

Two important letters from the painter David to Wicar, the citizen Ministre de l'Intérieur, belonging to the celebrated Benjamin Fillon collection of autographs, are reproduced in facsimile in *L'Art* of last week. In one of these David does not hesitate to attribute to the influence of Academies the decadence of the arts, and firmly refuses to become a member of the Société libre des Arts du Dessin, which was being formed at that time, and of which the late M. Jeanron was for some time the president.

The new number of the *Gazette Archéologique* opens with a photograph of an exceedingly beautiful mural painting at Cortona, representing in front view an ideal female bust, the head wreathed with ivy, but the expression so pensive that, on the discovery of the painting in 1732, it was thought to be a Madonna, in spite of the ancient bronzes found with it. That was, of course, before Pompeii or Herculaneum had revealed their treasures of painting. Yet it is curious that M. François Lenormant, who writes the accompanying text, should, with his knowledge of Pompeian painting, take so much trouble to show that the bust in question can be nothing but antique—a reminiscence of Apelles. One would have thought there could be no question in the matter. The next article in the *Gazette* is by Baron de Witte, and deals with the intricate subject of the divinities who in ancient times represented the days of the week. But at present we have only an instalment of the article, which when concluded will have dealt with the known works of art in which these divinities are figured, and with the chief points in the literature of the subject. An engraving is also given of the capital of a column in Greek marble, obviously at some time carried off from Greece to where it now is, in the Church of San Pietro in Grado, near Pisa. It is ornamented with a relief of what the writer of the article, M. de Chanot, calls a double Sphinx, that is to say, a front view of a Sphinx, with which the sculptor, finding that the body of the creature would not otherwise be visible, has taken the liberty of giving it apparently two bodies, one extending on each side, as a sculptor's substitute for the perspective which a painter could have given. Exactly the same representation occurs on coins of Chios, and M. de Chanot concludes, the other probabilities being also favourable, that the capital had been transported from that quarter. Similar representations of other animals—the lion and the owl, for example—are not rare in early art, and there appears to be no doubt but that the capital at Pisa is archaic. The other articles in this number are by MM. de Saulcy, Roulez, and Mansell.

THE STAGE.

The next annual professional tour of Mr. Buckstone is officially described as a series of farewell appearances. Mr. Buckstone will be accompanied as usual by the Haymarket troupe, reinforced by the return of Mr. Chippendale, who has for some time been absent from the stage.

Mr. Brittain Wright, who died last week at Margate, was for some years the leading low comedian of Mr. Chatterton's company, for which position he had at least one valuable qualification—he could be heard in any part of the vast circumference of Drury Lane Theatre. His humour was of a rather artificial kind; he delighted to depict abject terror, and in this way could raise much laughter, though his means were limited to a few conventional tones and movements. Humorous foolishness was also a quality which Mr. Wright was in some degree successful in pourtraying; his habit, however, was to exaggerate the foolishness in a wilful way, while the humour was apt to tend towards vanishing-point. Some sense of grotesque and eccentric character Mr. Wright undoubtedly had, and this might have served to secure him a more lasting reputation; but very large theatres are bad nurseries of talent—are indeed destructive of all the finer qualities of acting. Mr. Wright made himself useful in pantomimes, and when spectacular dramatisations of the Waverley Novels were in favour he was employed to relieve the heavier features of the entertainment—a duty which he fulfilled as a rule to the manifest satisfaction of the majority of the audience. He died at the comparatively early age of forty.

The comedietta entitled *A Cosy Couple* was revived at the Opéra Comique on Saturday last, when Mr. Charles Mathews appeared in his original part of Russelton. On Monday next *The Game of Speculation* will be revived here—in accordance with the advertised intention of Mr. Hollingshead to give Mr. Mathews an opportunity of appearing successively in some of his most celebrated impersonations.

The Globe Theatre passed on Monday last into the hands of a gentleman named Towne, who represented the leading character in a drama entitled *Percy*, of which he is understood to be the author. *Percy*, which is written in blank verse, is not likely to find favour with rational playgoers; and unfortunately Mr. Towne's talents as an actor are not of a kind to reconcile an audience to a worthless piece.

Mr. Charles Reade's romantic drama entitled *The Wandering Heir*, founded on the celebrated Annesley case of the time of George II., has been revived at the St. James's Theatre, where Mrs. John Wood and Mr. Leathes sustain their original parts of Philippa and James Annesley.

MUSIC.

ST. JAMES'S HALL.—RUBINSTEIN'S FIRST RECITAL.

The crowded state of St. James's Hall last Monday afternoon, on the occasion of the first recital given by Herr Rubinstein in London during the present season, testified in a most conclusive manner to the fact that the enthusiasm aroused here by his last year's visit has in no degree abated. Very seldom has such an audience been seen at a morning concert; indeed, many who were there were obliged to stand during the whole performance. Yet the great pianist's appearance was no longer a novelty; he was repeatedly heard in London last season; neither was there any special feature in the programme which would account for so large a concourse. What is the secret of Rubinstein's enormous, almost unparalleled, success? How is it that he attracts, not merely musicians, but the general public, to a degree which no other artist even approaches?

The true answer to this question is, I believe, not to be found in the love of the marvellous which is to a larger or smaller extent found in us all. It is true that in point of execution Rubinstein is a most phenomenal player, for whom difficulty may truly be said to be non-existent; but in this respect other players, if they have not precisely equalled him, run him very close. As examples it will suffice to name Mdme. Essipoff and Hans von Bülow; yet neither of these truly great artists exerted the same amount of fascination over

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their audiences. The real secret of the charm in Rubinstein's playing is that it is perfectly evident that he feels every note. With many of his readings it is impossible on calm reflection to agree; at times he seems so completely carried away by the music as fairly to "lose his head;" yet never was there a more forcible illustration of Beethoven's maxim that that which comes from the heart goes to the heart. Rubinstein's playing is eminently subjective; it reflects every phase of an ardent artistic temperament; hence he holds his hearers spell-bound in precisely the same way as does a great orator speaking on a subject in which he feels a deep interest.

These thoughts naturally suggested themselves in listening to the recital on Monday. The programme commenced with a transcription for piano alone of Beethoven's overture to *Egmont*. It is impossible to commend the choice of such an orchestral work in an arranged form; its chief interest consisted in its showing how far, under such a pair of hands as Rubinstein's, the piano can realise the effects of a full band. The playing was certainly prodigious, but the contrasts of tone-colour were of course wanting, and the effect cannot be considered satisfactory. Mozart's Rondo in A minor, which followed the overture, showed the tender and delicate side of the great artist's playing, and was given with the utmost charm, and the most beautiful quality of tone; it is only to be regretted that the habit in which Rubinstein, like nearly all pianists of the modern school, indulges of playing without notes should have induced in one or two places a slight want of accuracy in details. This always will be the case; there is not one of our players who in playing from memory has not, at some time or other, either made a bad slip or broken down altogether. It would be well if a custom in which more is risked than can possibly be gained were entirely abandoned. The Gigue and Air with variations (in D minor) by Handel were striking examples of the individuality of Rubinstein's style of performance. As a matter of fact it would be more correct to describe the second piece as a paraphrase upon Handel's variations; for, though most effective in the form in which it was presented, it was certainly not Handelian.

Among the most exquisite performances of those which followed should be mentioned the Nocturnes by Field and Chopin, and the three short pieces by Schumann, "Warum," "Vogel als Prophet," and "Abends"; while Liszt's transcription of Schubert's "Erlkönig" was one of the most magnificent pieces of dramatic playing ever heard. On the other hand, in Chopin's great Polonaise in A flat the pianist seemed to lose all self-control; it is scarcely too much to say that the piano sounded as if it were possessed by a demon; Rubinstein raved and stormed over the key-board till one's breath was almost taken away. The tremendous octave passage for the left hand in the middle of the piece was given with a rapidity which was astounding. The whole performance was very wonderful, but it may be gravely doubted whether it at all reproduced Chopin's ideal of the work. Schumann's grand "Etudes Symphoniques," while no less remarkable technically, was far less wild, and much more satisfactory—one of the grandest performances of the afternoon.

The selection concluded, as usual, with some short pieces from the pen of Rubinstein himself. Two of these, the charming little "Mélodie" in F, and the Barcarolle in F minor, are, comparatively, of only moderate difficulty; but the Etude in C and the "Valse Caprice" in E flat are *tours de force* which probably hardly any playing save that of the composer could make effective.

The second recital is announced for next Wednesday afternoon, the 9th inst.

Ebenezer Prout.

Herr Robert Hausmann, of Berlin, a violoncellist of much repute in Germany, made his first appearance at the Crystal Palace last Saturday afternoon, in two movements of a concerto by Molique. Herr Hausmann possesses a very fine and full tone, great execution, and an excellent style. He is said to be a remarkably fine quartett player; of this we have as yet had no opportunities of judging. The symphony on Saturday was Beethoven's in D; the programme also included the overture and opening chorus from Mr. J. F. Barnett's *Raising of Lazarus*, "Miriam's Song of Triumph," by Schubert (soprano solo, Mrs. Osgood), Liszt's Ballad "Loreley," sung by Mrs. Osgood, and two songs by Mr. E. Lloyd. This being the last concert of the series, the usual list of works performed during the season was printed in the programme. This list contains the names of 108 works, forty of which were novelties. Ten works by English composers (seven of them for the first time) were brought forward. The most important novelty has undoubtedly been Brahms's symphony in C minor; the production of this great work is of itself sufficient to distinguish the season now passed. To-day Mr. Manns's benefit concert takes place.

At the second concert of the Amateur Orchestral Society, last Saturday evening, the chief items of the very excellent programme were the C minor symphony of Beethoven (a severe test for amateurs); the overtures to *Zauberflöte*, *Guillaume Tell*, and *Haydée*; a Gavotte by J. Haydn Waud; a very clever performance on the piano by Miss Clara Asher (eight years of age); and vocal music by Miss A. Vernon and Mdme. Orfa. As at the previous concert, the orchestral playing was remarkably good.

The Philharmonic Concert last Monday brought forward for the first time a manuscript symphony in C, by Mr. E. Silas—a work rather of great talent than of decided inspiration. It need scarcely be said that Mr. Silas is a foreigner; to bring forward a manuscript work by an Englishman would not have been worthy of the society! Raff's concerto for violoncello, produced last season at the Crystal Palace by Signor Piatti, was finely played by Herr Hausmann. Signor (or Herr) Breitner, who replaced Mrs. Beesley, absent from illness, was heard in Liszt's arrangement of Schubert's great Fantasia in C for piano and orchestra. The overtures to *Die Zauberflöte* and the *Midsummer Night's Dream*, and vocal music by Mdme. Patey and Mr. Barton McGuckin completed the programme.

The third of the present series of Herr Franke's concerts was given last Tuesday at the Royal Academy of Music, when a sonata for piano and violoncello by Mr. C. Villiers Stanford, Handel's Chaconne for piano, Tartini's sonata in G minor for violin, and Kiel's piano trio in A major, were the chief works comprised in the programme.

At the third of the chamber concerts at Allen Street Schools, Kensington, which took place last Wednesday, an "English Night" was given, at which the principal items were two piano quartetts by Mr. E. Prout and Mr. Henry Westrop, two manuscript violin solos by Mr. R. S. Hughes, and a viola solo by Mr. J. H. Waud. The vocal music, with the exception of a song by Benedict, was also exclusively English.

The Alexandra Palace is to be reopened next Thursday, the 10th instant, when a concert will be given under the direction of Mr. Weist Hill, consisting exclusively of English music. We understand that several works have been composed expressly for the occasion, which will therefore be one of special interest. Everyone will join us in the hope that the career of the Alexandra Palace may be more fortunate than hitherto. The concerts last year, so ably conducted by Mr. Hill, did so much for good music in the north of London, that their resumption under the same direction will be heartily welcomed.

The first of the Wagner Concerts at the Albert Hall is announced for Monday evening next; the second takes place on Wednesday evening, and the third on Saturday afternoon. In anticipation of the event, Messrs. Schott and Co. have issued in a neat and portable volume Mr. Alfred Forman's translation of the *Ring des Nibelungen*. This work was printed some time since for private circulation. The extraordinary difficulty of the task which Mr. Forman has set himself may be imagined when it is said that not merely is the English version strictly fitted to the music, the rhythm and metre being closely adhered to, but that even the alliterative verse, which is the distinctive peculiarity of Wagner's poem, has been preserved in the translation. What makes the feat still more astonishing is that, on comparing the new edition with the old, we find that the first three parts of the drama have been entirely re-written. Although it has been of course impossible, under such restrictions as Mr. Forman has imposed upon himself, to adhere in all cases very literally to the original, the translation as a whole is remarkable for its fidelity, and may be cordially recommended to those of our readers who, being unfamiliar with the German language, are desirous of making acquaintance with the finest libretto of modern days, if not of any period. To those who purpose attending the Wagner concerts the little volume will be simply invaluable.

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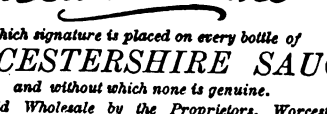

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BALANCE OF PROFIT AND LOSS .	92,745 19 0
LIFE FUNDS	1,976,146 11 9
	£3,258,437 10 9

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1873	2,645,503
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LITERATURE.

Turkey in Europe. By James Baker, M.A., Lieut.-Colonel Auxiliary Forces. (London: Cassell, Petter & Galpin, 1877.)

IF the number of new books—pamphlets as well as octavo volumes—published on any particular country were a guarantee that the subject discussed would be more generally and more thoroughly understood by readers, we ought, as a nation, to be tolerably well coached in the great Russo-Turkish question of the hour. But practically we can certify to no such conclusion: the publisher has much more to do in this respect, and may not yet rest on his oars in the exercise of his profession. That we are not so instructed as we might be is evinced by daily signs which those who run may read. It was only a very few days ago that there appeared in more than one highly respectable morning paper a telegram dated Constantinople, stating that "the Sultan of Turkey will ask the Ameer of Cabul to form a compact confederation of Semitic States." This is something the comprehension of which we admit to be beyond us: nor do we believe that many others will have been educated up to the mark of interpretation. The Sultan bears rule over Semitic people, and may have a fair proportion of Semitic subjects in his Asiatic dominions, it is true: but what are the "Semitic States" the federation of which by the Cabul Amir would be to him of such special service? Afghanistan is not a good field for their development, did any exist there, nor can we conceive their separate recognition by its chief. New books on the reality and *personnel* of Islam are consequently to be desired, supposing even the opinion of their writers to be influenced by political bias. For, although the views of a certain party are brought forward with prominence, and advocated at one time, the opposite side does not fail to find adherents at another. It is not improbable that the philo-Turk and the anti-Russ, or the philo-Russ and the anti-Turk, are occasionally found united in the same person. Not so the philo-Russ and the philo-Turk: but, as regards the causes which have brought about the present war and complication, a man would scarcely be condemned as inconsistent for objecting to both litigants together.

Colonel Baker, whose timely volume is now before us, has "travelled on horseback for over a thousand miles in Turkey in Europe, besides many hundreds of miles along the coast in boat and steamer." He has, moreover, "resided in the country off and on for three years," and has been "brought into contact with officials, both foreign and native, of all grades." To these recommendations he adds a plain, vigorous style of writing and a keen intelligence; and, while he can date back his first acquaintance with Turkey to the period of the Crimean war, he is writing with the great advantage of a quite recent experience. But we hesitate to believe that either his facts or reasoning will materially change the heretofore formed opinions of thoughtful politicians on the present crisis; and there are those who would be glad to have a little more light thrown on a most perplexing question.

The author passed some time in Bulgaria, and gives a favourable account of the state of that province shortly before the occurrence of those terrible tragedies of which we have heard so much in England. The following will be read with interest:—

"In 1874 I was travelling through the whole of this country, and stopped in many of the villages which are now burnt and laid in ruins through the late melancholy means employed to quell imaginary rebellion. Wherever I halted I was the guest of Bulgarians, and, on some occasions, of the schoolmasters of the towns and villages. In Bulgaria, if information is wanted, there is no man better capable of giving it than the schoolmaster. He is the pulse of the people, and by feeling it you can judge of the state of their health. I never saw a country which looked less like the seat of rebellion. The people were prosperous, peaceful, and contented, and their whole thoughts were concentrated upon education and progress."

A little further on he adds: "It was only eighteen months after this that the so-called rebellion occurred which resulted in the massacre of the inhabitants."

To the Greeks and Russians he attributes mischievous interference in the relations between the Ottoman rulers and their Christian subjects in Bulgaria. The last Lord Strangford knew better, perhaps, than any Englishman of his day the nature of the grievance which was happily removed, at a later date, by substitution of the spiritual control of a Bulgarian Exarch for the unsympathetic supremacy of a Greek Patriarch; and Colonel Baker, in adopting his views, has wisely chosen the quarter from which to seek information. A careful study of the deceased nobleman's writings is almost essential to a due appreciation of this phase of politics South of the Danube. As regards the important educational movement, practically commencing with the opening of the school at Philippopolis in 1850—a measure "due to the exertions of the upper-class of Bulgarians"—we gather from the pages under notice two remarkable circumstances. One is, that it "was denounced by the Greek Patriarch, and every device and intrigue was used to crush it." The other, that "teachers were imported from Russia and Austria" (p. 36), or "selected from Bulgarians educated in Russia (p. 38); but they were immediately denounced to the Ottoman authorities by the Greeks as spies" from Russia. Again, we are told that during the Cretan insurrection, in 1867, a "Comité Secret" was established at Bucharest, "in order to create a diversion in favour of the Cretans by a rising, however small, in Bulgaria. Russian and Greek agents were included in this 'Comité,' and money and arms were freely distributed to Greek Klepti" (pp. 59–60). Now, at page 65, we read:—

"Be it remembered that the orders in 1867-68 to the foreign agents who were to manufacture rebellion were 'to *compel* the Christian peasantry to join their ranks, and rise against their oppressors.' The orders were the same in 1876; and in abject terror some few unfortunate Bulgarians did join the ranks of the many ruffians that gathered in the hope of plunder, and we know the sad result. But to call this wicked plot a Bulgarian rebellion is a cruel insult and reproach to that peaceful and would-be loyal people."

Linking together the passages above noted, we naturally ask whether the accusation of espionage brought against the school-teachers by the Greeks was a true, as it was clearly no disinterested, one. It so far recalls the cry of "wolf" in the often-quoted fable that the punishment merited by the real offender falls on the innocent—only, in the present instance, the suspected wolf becomes the proved one, and the shepherd's boy turns out more knavish than simple. Common justice to the Greeks in Turkey prompts us, however, to add that our author's personal experience of them is "that they are a most industrious, energetic, and hospitable race, and just as truthful as other Christians in that country" (p. 88).

This latest and not least valuable contribution to the literature of the present crisis has appeared at an opportune moment, and deserves a fuller and longer notice than we have room to supply. Colonel Baker's travelling tour is from a starting-point on the coast between Constantinople and Burgas, to Sizeboli, Aidos, Karnabat, and south of the Balkan, westward to Isladi. Exclusive of a northerly diversion towards Nikopol and the Danube, and explorations in the neighbourhood of Constantinople and Salonica, the remainder of his journey is shown on the map to be in a southerly direction, prolonged into the Monastir district. Besides entertaining the reader with route adventures and observations above the average of those recorded in the pages of the conventional traveller, he gives a good general history of the Turks and the Turkish Government; and, amid a variety of other subjects, devotes whole chapters to the Fall of the Byzantine Empire, Ottoman Slavs, the Turkish Army and Navy, the Albanians, Taxation and Bonds, Agriculture, and Turkey as a Field for Emigration.

An interesting chapter to military readers will be that headed "Turkey as a Military Power," in which the author with great care and ability explains the strategical bases of the now contending armies, and weighs the probability of success on either side. Among other localities, the vicinity of the Balkan Passes is examined with reference to defensive operations. Chesney's description of Shumla is quoted, and reasons are given to show that no numerically moderate force would suffice for the investment of the place; while, to be prepared for attacks from Turkish troops, the construction of a chain of forts would be an essential precaution. Much, however, depends on the moral and material condition of the two armies respectively engaged. Admitting that the control of the Black

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Sea gives the Turk an advantage in the present campaign over that of 1829, the lessons to be derived from those days are full of profit and warning. The failure to check prior invasions — when defending troops were clumsily led and defensive measures clumsily executed—though not a pleasing retrospect, presents a picture well worthy of contemplation by the better-equipped and the better-armed Osmanli soldier now called upon to uphold the honour of his country. But will he, or rather will his officers, reflect upon these things? Have professional education and long experience made the military Pasha a fitter commander, and his Mír Aláïs and Binbáshis more intelligent executives than of old? Do they remember—or have they ever heard how in 1829 the once well-known Count Diebitsch, after the capture of Silistria—leaving Shumla with its garrison under command of the Grand Vizier, to be watched by one of his generals—pushed on to the passage of the Balkan? For, if so, they will find that by boldness and rapidity of movement the Russians succeeded in their object; and that, on the other hand, by some means, the Turkish troops detached from Shumla to oppose their progress at the Kamtschik river only reached the appointed spot two days after the invaders had crossed the river and the mountains too. The abandonment of Shumla by its garrison followed as a matter of course; then the defeat near Selimno, and eight days later the capitulation of Adrianople. Col. Baker informs us that all the valleys leading up to the great plateau nearly surrounding Shumla have been fortified, and that "two months' work upon the place would make it formidable in the extreme;" but that it must be dependent on itself for supplies, as all communication by the roads leading to it could be cut off. Let us add that General Krasoffsky blocked up the important southern road to Karnabat at the period to which we have just referred.

Leaving the scheme of defence, somewhat roughly laid down by the author, to the judgment of readers, we pass from Chapter xv. to the concluding portion of his interesting book. In the description of men and manners the humorous is pleasantly blended with the appreciative, while that of landscape and scenery is vivid and unconstrained; and the writer has the rare merit of becoming more fluent as his volume increases in bulk. Considering the number of subjects treated, and the proverbial dryness attributed to some, he has succeeded singularly well in keeping alive the interest, as in maintaining the compactness of his theme. Among the passages for which we venture to anticipate especial favour and popularity, may be noted the greater part of Chapter xvi., and the graphic account of a wrestle in Chapter xviii. The last is suggestive of a subject for the walls of Burlington House: "a circle about thirty yards in diameter," composed of "men, women, and children—Turks, Bulgarians, and a plentiful supply of gipsies—all sitting closely packed together." The central figures are "a burly Bulgarian, of Herculean strength;" a young male gipsy, "about twenty-five years of age, and nearly six feet high," in appearance a descendant of princes and dukes; and a young and very pretty girl, who "perfectly quivered with anxiety as she watched every movement of her swain."

The last chapter tells of the Crimean Tartars, and then discusses the general question of Islám. We regret to be compelled to differ from our author in his opinions expressed at parting; but a long residence among Sunnis and Shia'hs both, and long experience of their respective qualities and characteristics, has convinced us that he has painted his Muslim in too-favourable colours. He has at the outset (p. 67) admitted that the hardship the Bulgarians have to bear is

"not the persecution of their governors, but the arrogance of their Mohammedan fellow-subjects who live by their side, and who, from being accustomed to see the Bulgarian Christians overridden, treat them with contempt, and as though they were an inferior race;"

and further, that

"very great progress has been made by Greece since her escape from Ottoman rule—far greater, in fact, than would have been the case had she remained under it."

The propositions involved in these statements, however generated, we are quite prepared to accept as truths; but we cannot arrive at opposite conclusions. At the same time we wish no ill to Muhammadans. Far from it; we would rejoice in their improvement and prosperity. We have received kindness and hospitality at their hands, and would not be behindhand in making due return. We have had friends and still have friends among them, for whom we have much regard. But, while utterly rejecting the prejudice which ostracises them from intercourse with Christian nations and sees in any one of these their legitimate taskmaster, we are keenly sensible of the fact that their own innate prejudices unfit them to sympathise with true civilisation and progress as understood, if not always promoted, in Western Europe. The revolution must be thorough indeed to make it practically otherwise. We should be sorry to think a change impossible; but we see no signs of its coming.

In conclusion, we bear willing testimony to the strict accuracy of an amusing illustration of the difficulties in acquiring information through interpreters, to which the reader is referred on page 347. The following is also notable:—"On first arriving in Turkey a stranger is very much puzzled by the affirmative and negative signs of the natives. A decided shake of the head means *yes*, while a nod of the head backwards means *no*." The waiter of the Pera hotel or Bosphorus steamer usually accompanies the negation with a click produced on the right side of the mouth, and apparently among the back teeth.

F. J. Goldsmid.

Memoir of James, First Lord Abinger. By the Hon. Peter Campbell Scarlett. (London: John Murray, 1877.)

Looked at from a purely literary point of view this book is in form somewhat patchy, and has no claim to any high place as a work of art. But the want of method in its compilation, and of continuity in the narrative, is more than compensated by the interest of the materials; and it has that greatest merit of a memoir, the leaving on the mind of the reader a vivid picture of the man—in this case an amiable and honourable gentleman, who, in the days of Romilly, Macintosh, Lyndhurst, Brougham, Parke, Tindal, was for a quarter of a century beyond all question the most successful advocate at the English bar. The idea of putting the memoir together in its present form probably occurred to the accomplished diplomatist who is the editor, from the fact of the existence of an unpublished autobiographical sketch left by his father, comprising a pleasant narrative of the writer's early life, some very interesting sketches of his legal and political contemporaries, and several chapters on professional topics—the art of forensic speaking, the conduct of causes, and the management of juries—full of good sense and sagacity, which may be read with as much profit now as on the day they were written.

This autobiography makes the centrepiece of the book, on to which are pieced letters, correspondence, charges to grand juries, speeches in great causes, anecdotes, and personal recollections of the editor, who regrets how little he has been able to add which is likely to interest the general reader. He himself was absent from England in the diplomatic service, except for short intervals, during the whole of his father's Parliamentary career, the memories of which he thinks would have been the most valuable part of the work had he been in a position to produce it as he should have wished to do. We cannot agree with him in this, and like the book better for the omission of all but the mere outline of Lord Abinger's Parliamentary career, highly honourable as that career was, and a very notable contrast to those of many of the great lawyers of his time. Scarlett, like so many of the ablest young men of that day, looked with sympathy and hope to the French Revolution, and started in life with liberal views, which the excesses of the Revolution, and the consequent reaction, modified, indeed, but did not extinguish. So he remained a steady member of the Whig party through their long exclusion from power, not profiting even by their temporary success in 1806–7, when, notwithstanding his intimacy with Lord Erskine and Percival, by some unaccountable oversight he was not made a King's Counsel. He only obtained this dignity in 1816, when his position as leader of the Northern Circuit, and at Westminster and Guildhall, made it impossible even for Lord Eldon to pass him over any longer. He accepted office for the first time, as Attorney-General in Canning's Government, and on his death continued to serve under Lord Goderich, but retired when the Duke of Wellington became Premier in 1828, acting in each case in communication with, and with the approval of, the Whig leaders. But after the king's death, when the crisis of the Reform Bill came, he found himself unable to go with his old friends, for the whole Bill—Catholic Emancipation and the repeal of the Tests Acts having, in his opinion, removed the worst grievances. He was ready to dis-

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franchise small boroughs guilty of corruption, and to admit the large towns in their places, but further he was not prepared to go. The Reform Bill, he held, would destroy the Constitution by the distinct step which it proposed to take towards "the separation of power from property." Their union he held to be indispensable to the stability of any Government whatever. "Be the form of government what it may," seems to have been a favourite axiom of his, "power will have property sooner or later" (p. 122).

"Power and property, the two great elements of the political edifice, must be united in order to give it stability; for if the property has not the power, the power will obtain the property, and there must be a perpetual convulsion and struggle till they are combined" (p. 172).

So he spoke and voted against the Bill, and resigned his seat at Malton into Lord Fitzwilliam's hands (after a correspondence with him and Lord Milton, which reflects much credit on all parties), and was returned for Cockermouth by Lord Lonsdale's interest, and afterwards for Norwich, which seat he held till his new friends returned to office in 1834, when he was created a peer, and Chief Baron of the Exchequer. But he was too much absorbed by his profession, too happy in his home life, and of too well balanced a mind, to be a keen partisan in politics; and it seems to us fortunate for readers (as for himself) that they are spared the weary details of party-plotting and intrigues, which so often overload the biographies of our public men.

The editor prefaces the autobiography with a chapter on the origin and genealogy of the Scarletts, in which he indulges in a harmless speculation whether the crest of the family—a column supported by lion's paws—may not have been originally taken by some Grecian ancestor, for there is still a Greek family of the name of Scarlatto, and he has himself seen "the Doric column with two lions as supporters over the gateway at Mycene." Such a theory must have had rare attractions for the accomplished Minister at Athens, who is evidently an antiquarian at heart, but it was quite unknown to his father, who tells us in the opening of his autobiography that he never took any interest in genealogy, and can give little account of his family. They came, however, from Sussex—this he knows—and settled in Jamaica shortly after it was taken from the Spaniards, during the "usurpation" of Cromwell, and by a marriage with a Miss Laurence, great-grand-daughter of Oliver's Lord President of the Council—the "Laurence of virtuous father virtuous son" of Milton's sonnet—inherited large estates in the north of the island, on one of which James Scarlett was born in 1769.

For sixteen years he was educated at home, in Jamaica, carefully kept from all contact with his father's slaves, and it speaks well for his parents and tutors that, when sent to England as a mere boy in the very trying position of a fellow-commoner of Trinity, Cambridge, with power to draw on his father for whatever allowance he thought necessary, his principles were strong enough to keep him steady, and his acquirements sufficient to enable him to distinguish himself. His first year at Cambridge was for him the crisis which comes to every young man—the choice of Hercules, which for the most part determines the after-career. The want of tact of the college tutors drove him from lectures in his first term, and he turned, like other fellow-commoners, to enjoying himself with the best company he could find. A Christmas vacation at a country house, where he fell in love with the lady who seven years afterwards became his wife, sent him back to Trinity full of good resolves. These were soon put to a severe test. The True Blue Club, a small aristocratic society of twelve, the very inferior predecessor of the Apostles of a later day, elected him to fill the vacancy caused by the then Lord Belgrave's resignation on taking his degree. The whole remaining eleven, with the late Lord Zetland at their head, came to announce his election to him, to show him that it had been unanimous. It was a sore temptation, but the boy of seventeen mastered it, declined the honour, and became a hard-reading man. The leading fellows and scholars began to take an interest in the young fellow-commoner who had declined to be a member of the True Blue Club; he made many valuable friendships with the first men of the university; and, though he would not postpone taking his degree for six months in order to go in for honours, left it with a high reputation for diligence and ability.

His career at the bar was one unbroken success, from his first Lancashire Summer Sessions, which he attended in 1792, till his retirement forty-three years later. The causes of it may be learned from his autobiography and letters, but they are perhaps best summed up in one of those terse sentences in which the Duke of Wellington so often managed to characterise a contemporary. "When Scarlett is addressing a jury," he said, "there are thirteen jurymen" (p. 193). It is impossible to abridge without spoiling chapters xvii. and xviii. of the autobiography, in which he states his own method, and contrasts legal and Parliamentary speaking. His rule of understating his case in opening, so that the jury might find out its strength for themselves—"for whatever strikes the mind of a juror as the result of his own observation and discovery makes always the strongest impression upon him" (p. 75)—is amusingly illustrated in the case of a judge also. Practising before Lord Ellenborough, he says—

"I soon found it necessary to allow him the merit of discovering the best parts of my case. It was the turn of his mind to set himself against the advocate who addressed him, and to endeavour to refute him as he went along. But when upon hearing the evidence he found more important facts than had been urged in the speech, his sagacity in discovering what had escaped counsel flattered his vanity and gave him something like the interest of a parent in the cause."

How consummate was his power of acting may be gathered from an anecdote (p. 193) of his feigned incredulity as to the existence of a document, which provoked Brougham and Parke, his junior, to produce it, though its suppression (on account of the insufficiency of the stamp) was essential to the success of their case. Such powers are dangerous even in the most upright and highminded. Fortunately in Scarlett's case they were under the dominion of a scrupulously highminded gentleman, who held that an advocate will only be successful when "he can discriminate between a sound and a hopeless case, and his judgment is strong enough to overcome the bias of the advocate and the importunity of the client, and make him at once surrender a case that cannot and ought not to be sustained."

His admirable common sense and sagacity come out in quite another sphere, in the letters to his son, the editor, on the duties of a diplomatist. This single sentence must serve as an instance: "The French" (P. Scarlett being then, in 1830, *attaché* to the Paris Embassy) "are always too glad to communicate their own, and ready to dispense with your, sentiments. You must, therefore, be a good hearer." On the other hand, the trustfulness and liberality of his character are playfully illustrated by the anecdote of Sir E. Kerrison and the editor imposing a sham bill of 20*l.* for repairs on him and his Methodist bailiff (p. 10).

"If my economy and prudence had equalled my good fortune I think none of my predecessors would have laid such a foundation for his posterity. But though I have never spent the whole of my professional income since 1798, I am sorry to say that I have saved but little of it; and so much of that comparatively little has been invested in land, and that so injudiciously, that what I leave behind me will be scarcely worth having."

Altogether, we think the editor has made an excellent case for this attempt to give us his father's portrait after the lapse of more than forty years from his death, and has succeeded in his attempt.

THOS. HUGHES.

Recollections of the Irish Church. By Richard Sinclair Brooke, D.D. (London: Macmillan & Co., 1877.)

THOSE who open Dr. Brooke's volume in search of information concerning the Irish Church, its history, its statistics, and, above all, the causes which led to its disestablishment, will not find what they seek. Nor will those who look for graphic sketches of the social aspects of the clergy be more successful in their quest. There is nothing of either Charles Greville or of Julian Young about the writer. The book is simply one of kindly gossip, chiefly concerned with personal memories, and including a few autobiographical details, the most interesting of which for an English public is that the author is the father of that Mr. Stopford Brooke whose edition of the *Life and Sermons of Frederick William Robertson* has made a literary name and position for him. Dr. Brooke, writing as a sincere member of the Evangelical school, indeed (though without any trace of polemical rancour, save that almost inevitable hostility to Roman Catholicism which circumstances all but force on Irish Protestants) thinking it not merely the very best school among a number of competitors, but the monopolist of religious truth, naturally looks on the Irish Church, where it has long been the dominant section, through a rose-coloured medium, as a bright constellation of piety, zeal, and wisdom, whose constituent stars are separately noted for learning, eloquence, devoutness, missionary success, and other like

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qualities, and whose political occultation in 1869 can be ascribed, consequently, like eclipses in China, only to the direct action of the Great Dragon himself.

But when one comes to examine the catalogue of these stars, the impression certain to be produced is exactly that which a biography of a leading pastor in one of the obscurer denominations produces on outsiders. That is to say, it is all *politique du clocher*, and name after name occurs, decorated with strong laudatory epithets, which is nevertheless quite unknown, not merely to the general reader, but even to professed students of ecclesiastical history and literature who do not happen to have had personal intercourse with the particular knot of which they made a part. For, after all, however interesting to friends may be the account of what a man *was*, especially if his personal qualities lend weight to their joint tenets, others will naturally ask, What did he *do*, or what did he *write*? And as respects the great majority of those whom Dr. Brooke eulogises, he not only tells us nothing on these heads, but his silence arises from there being nothing to tell, for it is the great reproach of the Irish clergy that their abundant leisure, due to the smallness of their flocks, did not promote literary exertion of any kind. The range of the book is from the author's matriculation at the University of Dublin in 1822, till his removal to an English parish in 1862, after twenty-seven years' ministry in the Mariner's Church, Kingstown. Unquestionably, the two finest intellects which the Irish Church could boast in this interval were the layman Alexander Knox and the ecclesiastic William Archer Butler, both of them not merely theologians of unusual breadth and power, but original philosophical thinkers. Knox is dismissed in one line as "a good authority in the religious world of that day," and Archer Butler is not mentioned at all, though the fact of his having been a convert from the Roman Catholic Church might have been expected to gain him a place among a number of clerical nobodies whom Dr. Brooke chronicles at some length for that single reason. One or two leading historical facts are discoverable in the record, illustrating the truth, familiar to all who personally know the two Churches of England and Ireland, that a religious movement begun here takes just forty years to cross the Channel so as to influence the clerical body, though it is but just to say that Bishop Jebb of Limerick and Alexander Knox anticipated the Oxford Tracts by fifteen years. Thus, in Dr. Brooke's boyhood, the Church, as he describes it, socially powerful, but religiously apathetic and inefficient, exactly reproduces the dignified Establishment of this country in the earlier part of George III.'s reign, while it was not till George IV. had ascended the throne that the Evangelical revival which Newton, Scott, Venn, and Romaine originated here in the last quarter of the eighteenth century became a power in Dublin, just as it is only now that the first impact of the Oxford movement of 1833 is beginning to touch the Irish clergy. It is on the Evangelicalism of 1822 and the succeeding years that Dr. Brooke dwells most fondly and in fullest detail, but a few words which he lets fall occasionally show that, however it may have affected and improved a section of the clergy, it did not practically strengthen the Irish Church corporately. The bulk of even such Protestants of the lower classes as were not actually hostile to the Establishment remained practically Methodist or Calvinist, according as they were in Ulster or the other provinces. Indeed, to give a few statistics which the volume before us does not provide, the ratio of *decrease* of members of the Established Church of Ireland between 1834 and 1861, as compared with the total population, was 13·4 per cent. The *increase* of Protestant Nonconformity in the same period was 43·3 per cent. The Roman Catholic loss, enormously swollen by famine, fever, and emigration, all of which fell chiefly on the non-Protestant body—which was 80·9 in 1834, and 77·7 in 1861—was 3·2 per cent. Mr. James Godkin's *Religious History of Ireland* supplies some of the reasons for these curious results, much less favourable to the ex-Establishment than Dr. Brooke's account. Indeed, no one would gather from the latter how persistent was the neglect of the parochial clergy to a very recent date, a fault no doubt largely fostered by the customary prevalence of practical sinecures, owing to the paucity or absence of a Protestant population in not a few well-endowed parishes. But even so lately as Archbishop Whately's death it is true that scarcely a single incumbent in the City of Dublin was resident within the bounds of his parish, or even conveniently near it, some popular suburb being universally preferred, a fact which helps to explain the statistics given above. Dr. Brooke observes, and truly enough, that secession to the Latin Church has practically not existed among the Established clergy, though he a little underrates the actual number of clerical 'verts, about eight or ten, instead of two, as he puts it. But he does not explain the chief reasons for this paucity, which are the social inferiority of Roman Catholicism in Ireland, the extreme difficulty of idealising a Church seen close and daily under not the most favourable aspects, and the humble origin and imperfect culture of the vast majority of the Roman Catholic clergy, which set them in most respects below the ecclesiastics of the ex-Establishment. The social difficulties in the way of secession to the Roman Church in Ireland are quite as great as those which would impede an English clergyman from joining the Ranters. But the secession of laymen of good, and even high, social position to Plymouth Brethrenism has been relatively much larger than that of English Church-folk to the Roman Church; and when one is estimating the moral strength of any communion, and its hold on its own members, it is no plea to urge that its losses have been in one direction rather than another, so long as it incurs serious losses at all. Dr. Brooke has some words of censure for the Plymouth society, and mentions its extreme hostility to the Irish Church, which it regards, he tells us, as "the mystical Babylon of the Apocalypse;" but he does not tell his readers either how widely and rapidly it has spread in Ireland, or how little it differs, save in activity and logic, from the teaching to which its converts had been previously accustomed from the lately Established pulpits. There are a few amusing stories scattered through the volume; and to whatever extent the judgment of a reader may differ from that of the author on its main subjects, there will be no divergence of opinion as to the kindly, genial temperament which he exhibits, and as to his being a good fellow, if he cannot take high rank as essayist or theologian.

Richard F. Littledale.

The Tiber and its Tributaries, their Natural History and Classical Associations. By Strother A. Smith, M.A. (London: Longmans, 1877.)

The Tiber can never cease to be an object of interest as long as culture remains and civilisation exists. From the time when Aeneas entered its channel, "cum venti posuere," to the present day, its name has been kept before the world as the seat of power, spiritual or temporal. To mention the importance of its historical associations is more than superfluous. Doubtless, as the author of the present volume complains, its course and physical history have been too long neglected; but in the growing intelligence, education, and freedom of the Italian nation it may be reasonably hoped that a more enquiring and scientific spirit will ultimately prevail, and cancel the long-standing opprobrium that foreigners know more about Italy and what it contains than the Italians know themselves.

Mr. Smith's volume makes its appearance at an opportune moment, just as we hear that the long talked-of works are commenced upon the Tiber for the prevention of the disastrous floods which from time to time have done so much injury in Rome. Of these floods a detailed account is given here, and their causes, and the various modes of dealing with them which have been suggested are amply discussed. The conclusion arrived at from a very fair showing is that not only will all the proposed plans for preventing floods prove useless, but many of them absolutely mischievous, exaggerating the evil instead of lessening it. The assumption that the bed of the Tiber has been raised to any important degree, as well as the banks, may be questioned, in spite of Mr. Smith's reasoning. Some slight alteration in this respect may have taken place, but it is hardly likely that there can have been any considerable change. The relative position of the older bridges to the level of the stream cannot have been materially different when they were first constructed. Mr. Smith does not omit to consider this relation, but he certainly fails to make out a satisfactory case for the view that it was ever otherwise than it is at present. It must be remembered that the level of modern Rome has not been raised equally in every part of it above that of the ancient city; perhaps in some places not at all.

Mr. Smith's book professes to deal exclusively with the topography, hydrography, and natural history of the Tiber, recalling with the aid of classical writers some of the most important associated sentiments with which it was regarded. He does not enter

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into any consideration of the antiquities found upon its shores, or give any particular account of the historical circumstances which have rendered it famous. He says:—"It is no part of my plan to enter into architectural details, or to describe the works of man, except as far as they affect the navigation or modify the physical character of the river." From the point of view thus indicated we have much substantial information given with a scholar-like intelligence which is apparent on every page. Although Mr. Smith deprecates the want of popular interest in the Tiber as a stream, and the general ignorance as to its course and extent, he does not appear himself to have made actual acquaintance with the upper part of it. If he had done so he would scarcely have repeated—even under reserve—the statement of Bacci that the water of the Tiber at its source "exhales so warm a vapour that snow, notwithstanding the elevation of the region, will not lie along its course within half a mile." Not even in the days of Bacci, three hundred years ago, could this have been the case. So insignificant a streamlet as the Tiber continues to be for a long distance from its source could not have made any widely-extended difference in the temperature of the adjacent air or neighbouring ground. The truth is that the water of the Tiber does not perceptibly differ in temperature from that of any other ordinary spring, and there is little doubt but that it submits to the usual law of streams in the severe winter of the elevated region in which it takes its rise. Again, Mr. Smith says—

"If we are to believe Gambarini and Chiesa, the Nestore, at its junction with the Tiber, is one-third of a Roman mile in width in the time of floods, or broader than the Thames at Westminster Bridge when the tide is in. There is, I suspect, some mistake in this; but, allowing for exaggeration, the Nestore must after heavy rains bring down an enormous body of water."

Instead of quoting the doubtful statement of writers of a century ago, would it not have been better to make what is little more than a day's journey from Rome and ascertain this, together with a number of other interesting facts, which would have amply repaid the journey? The Nestore enters the Tiber in a flat plain, and the width of its bed furnishes no data whatever upon which to base a measurement of the quantity of water discharged, as it is extremely shallow, and in the summer time almost dried up. The statement is, as Mr. Smith supposes, exaggerated. The widest part of the bed of the Tiber is that which lies a short distance beyond Borgo San Sepolcro, where it spreads itself to an extent probably little short of half a mile. At the junction of the Singerna, still higher up, the width is considerable; indeed, an expansive though variable width is maintained up to Pieve San Stefano, which is little more than twenty miles from its source. Here, of course, the bulk of water is only a small part of that which reaches Rome. It may be thus seen that any reasoning upon the volume of the stream from the extent of the bed is quite fallacious. It does not even appear that Mr. Smith has consulted the efficient map of the ordnance survey of this part of Italy, published in 1860, upon which a few simple measurements might have proximately settled any questions in regard to area.

As regards the art treasures supposed to be buried in the Tiber it may be very reasonably concluded with the author of this work that the probability is that there are few to be found. The myth of the seven-branched candlestick of the Jews lying there has been long since refuted, and Mr. Smith shows that it is not likely that there is anything else of importance to be discovered. To drain the Tiber, as has been proposed, with the purpose of searching for such objects would in all probability be futile. The treasures, if any be there, would most likely lie near the banks of the stream, and not in the middle of it. In a dry summer a good part of the bed within the city is left exposed; so that the treasure-seeker, if so disposed, might easily try his fortune without draining the river. We believe this has never been attempted.

Mr. Smith gives some interesting notes on the natural history of the Tiber and its neighbourhood. His protests against the wanton destruction of animals, and the evident pleasure he takes in their well-being, are pleasant traits to remark. In his enumeration of the birds which frequent the shores of the river it is somewhat disappointing that he does not so much as mention the lovely bee-eater (*Merops apiaster*), which peoples the course and burrows in the banks of the stream between Rome and Ostia. To those interested in the habits of birds nothing could be more delightful than to watch the flight of these beautiful creatures, their bright green plumage glistening in the sun, the air vocal with their soft sweet note. The geology of the Tiber country is left almost untouched, which in a book professedly dealing with the physical characteristics of the stream might very properly have occupied a prominent place. Indeed, a careful and thorough examination of the geological features and character of the Tiberine district from the nummulitic limestone of the source of the stream to the delta of its outflow would not only furnish an interesting special study, but would be a valuable contribution to geological knowledge. The variety of strata through which it passes, their instructive conformation, and the illustrative examples which are afforded of the action of water upon the various materials which form its bed would, under an intelligent exposition, constitute one of the most interesting passages of geological science. Some account, also, of the rich and varied flora which characterises its banks might very fittingly have found a place in these pages.

Such deficiencies, however, do not detract from the value of what Mr. Smith has actually done; and it is to be hoped that his book will find a wider circle of readers than that of his own countrymen. The work should be translated into the Italian language, when the information it contains would have a redoubled value, and its utilitarian views so reasonably expressed might be expected to have a practical influence upon the management of the public works recently begun. It may be added that the volume is sufficiently illustrated.

If the work should be reproduced it would be well to correct such misprints of proper names as Castel Guibileo for Castel Giubileo, Narne for Narni, Citti di Castello for Città di Castello, Val di Chiani for Val di Chiana; we have also "Chi to sa" for "Chi lo sa."

William Davies.

L'Histoire du Second Empire. Par Taxile Delord, membre de l'Assemblée Nationale. Tome dixième. (Paris: Germer-Baillière.)

This volume, the last of this great work, contains the account of events dating six years back, but which seem to be of yesterday. Agitations which were like signs heralding the fall of the Empire: the murder of Victor Noir, the constitution of the Ollivier ministry, the *plébiscite*, the Spanish question, the declaration of war; then the defeats, the sudden overthrow of that military power which seemed the most formidable in Europe, and which, undermined within by the invisible action of disorganisation, fell to pieces at the first shock, as a decayed tree falls at the first blow of the axe—all this is so vividly present in the memory of those who lived through these great and lamentable events that they can hardly believe in the years that have since passed, and it seems an impossibility to judge facts so recent. But how relate them without judging them? M. Taxile Delord has not attempted to do this: he relates the facts, but he blames, he condemns, and the extreme severity of his blame is ratified by the public conscience.

This blame, moreover, does not fall on the deeds of the last year of the Empire only. M. Delord has placed at the end of his last volume a lengthy *conclusion*, filling the last ninety pages, in which he recapitulates the history of the Empire from its commencement, and presents a kind of general picture of it, so that the reader can take in the whole subject at a single glance, and appreciate how just in its severity is the condemnation pronounced on the whole reign.

We shall not contradict M. Delord. He is entirely right when he points, for instance, to the scarcity of capable men, a scarcity which had much to do with the fall of the Empire. Like all despotic governments, the Empire had not created men of capacity—or, rather, had not allowed them to produce themselves. In its earlier years it made use of those who were bequeathed to it by the Governments which it succeeded, of those of them, at least, who consented to rally round it, and they were not the most distinguished. The *élite* of the men formed or brought forward by the Parliamentary system of Louis Philippe and the short Republic of '48 would have nothing to do with the Empire, because it had its rise in perjury and murder; the least scrupulous only ranged themselves under its banner. These men had, however, some talents, some capacity, but when they disappeared or were past work, it was seen that the Empire itself had created no individuality of any value, and that all who respected themselves were in the Opposition. The fact is striking if we compare the men of the early part of the Empire with those of its close. From Morny and Billault to Rouher and Ollivier, from St. Arnaud and

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Pellissier to Lebœuf and Bazaine, from Thouvenel and Drouyn de L'Huys to Benedetti and Gramont, the fall is deep. If the first were not men of very great capacity, yet they gave incontestable proofs of talent and energy, and differed notably from their successors. But when the Empire was reduced to the eloquence of M. Rouher, calling the Mexican expedition the great idea of the reign, and rejoicing at Sadowa because Germany divided into three fragments would be weakened; to the *naïve* self-sufficiency of M. Ollivier; to the folly of M. Benedetti, writing with his own hand at the dictation of Count Bismarck a treaty for the annexation of Belgium; to the incapacity of the Lebœufs and the Gramonts; it became evident that the fall was near. The Corps Législatif could not have prevented it. Itself nominated by the Government, thanks to the system of official candidature; long habituated to give its approval to everything, not holding itself responsible, this phantom of representation could not be, and was not, of any use.

M. Delord is right, then, in stigmatising with the utmost severity the system which, giving France into the hands of such men, led her infallibly into war; he is right in denouncing the Emperor himself as the most guilty man of all; but we cannot agree with him entirely with regard to the latter. He does not allow that he had any capacity; he sees nothing in all that the Emperor did, both as a politician and an administrator and as head of the army, but a constant series of faults and blunders. Little disposed as we may be to indulgence towards the man who has done more harm than any other to France in this century, it seems to us that this constant blame is too absolute—or, rather, that reservations must be made.

Like all absolute sovereigns, Napoleon III. was profoundly egotistical, and the more so as his egotism was perfectly sincere: the cause of France and his own cause, the interests of the country and his own personal and private interests, were completely blended in his eyes and were to him one and the same. But in our opinion it cannot be denied that the Emperor, particularly at the beginning of his reign, showed a true understanding of his interests and true political talent. Let us take, for example, the Crimean War. M. Taxile Delord is right in saying that it cost France 190,000 men and 1,000,000,000 francs, without bringing her in return any serious benefit or durable advantage. France, indeed, gained nothing by it, but the Emperor gained much. Before that war Napoleon III. was in the eyes of Europe an adventurer who had failed twice, at Strasbourg and at Boulogne, and succeeded in his third attempt, the Second of December. He had obtained power by perjury and massacre; no one believed his reign would last; he stood alone, without allies, without prestige, and some rash deed on his part was feared. After the capture of the Malakoff it was different, and the personal situation of the Emperor was quite changed. The prestige of victory, a close alliance with England, sealed by the visit of Queen Victoria to Paris, Napoleon thus admitted into the family of sovereigns; finally, the army gained over without reserve to the Imperial cause, was little to France in exchange for so much blood and so much money, but it was a great deal to the Emperor: he had hit cleverly on the best means of succeeding, and it cannot be denied that from the point of view of his personal interest the matter was well managed.

He liked war, or at any rate he perceived that war alone would enable him to maintain his position, that it alone could make him popular, and the only moment of real popularity that he enjoyed during the whole of his reign was the beginning of the war in Italy. Yet he had the good sense to break through the Imperial tradition in one point, and never to undertake a war without having made sure of alliances; Napoleon III. had the wisdom to fight only in good company. Against Russia and China he allied himself with England; against Austria, with Piedmont; against Mexico he endeavoured to coalesce with England and Spain. It is true that he embarked alone upon the most terrible adventure of all; but at that time he was no more than the shadow of himself—worn out in body as in mind, he allowed others to decide for him, and the Empress might well say "This is my war."

We think, then, that M. Delord esteems the Emperor's capacities too lightly; that he is wrong in refusing to allow him a certain political ability, and thus diminishing the responsibility resting upon him.

He has also not clearly brought out to how small an extent Napoleon III. was a Frenchman. Neither by his good qualities nor by his defects does he recal the national character. Timid, awkward, taciturn, without breadth of mind, without generosity of disposition, without brilliancy, he had nothing of the French *chevalier*. What good there was in him did not come from us but was a foreign importation. Whatever right ideas he had, he had imbibed in England; and that is perhaps the secret of the kind of popularity which he enjoyed for a long time on the English side of the Channel. His efforts to ameliorate the condition of the working-classes and to propagate societies for mutual help, but above all his idea of commercial liberty, were due to his half-English education. No doubt despotism partly spoiled what was just and true in him. Free trade in itself is a good thing; but when it is imposed by authority on a country not yet ready for it there is a risk of disturbing industry most fatally. France came out of that trial with honour, because she has an infinitude of energy and resource; she will not go backwards again; but now, when the question is settled, it must be acknowledged that the transition from the system of Protection to that of Free Trade, as it took place under the Empire, was too sudden and caused many disasters.

There is a great deal of truth also in the lively criticisms which M. Delord formulates against the plan adopted under the Empire for developing and hastening the construction of railways. Under a free Government as much might have been done, and done better, and many scandals avoided, but it would be unjust to deny that the strong impulse given to this work by the Imperial Government was of great service to French industry.

The history of the Empire, even with these reservations, which seem to us legitimate, remains deeply melancholy and highly instructive. It demonstrates again that truth proclaimed so often, and as often overlooked, that despotism can found nothing durable, that it is of ill-service to a nation, and degrades it inevitably. M. Taxile Delord's book, which has obtained in France a great and merited success, has set this truth once more in its full light, and we join him in the hope that France, taught at last by the hard lessons of experience, will not again forget it. Etienne Coquerel.

NEW NOVELS.

Four Studies of Love. By A. W. Dubourg, joint Author of the Comedy "New Men and Old Acres." In Three Volumes. (London: R. Bentley & Son, 1877.)

All for Herself. By Shirley Smith. In Three Volumes. (London: Hurst & Blackett, 1877.)

Love Without Wings. By Mrs. Adolphe Smith. In Three Volumes. (London: Tinsley Brothers, 1877.)

Tatiana; or, the Conspiracy. By Prince Joseph Lubomirski. Translated from the French by Theodore E. Worlledge. In Three Volumes. (London: Samuel Tinsley, 1877.)

Mr. Dubourg's four studies of love are eminently dramatic, and it does not need much theatrical experience to divide each into its separate scenes and *tableaux*. Although the author has evidently bestowed most care and attention on the first and longest of the tales, it is marred by a sacrifice of nature to effect. We can understand and appreciate Mabel Vaughan and even Mrs. Corley; but Margaret Lindsay's long, frequent and objurgatory addresses to her arch-enemy, His Satanic Majesty, though clever, are a little far-fetched; while the unconscious hypocrisy of Mary Smith, in her endeavours "to lead a life of religious biography," is simply repulsive. There is a good deal of "strong meat" and very little "milk for babes" in this story of "An Old Man's Darling," or, "Saved by Love." The prologue and epilogue to the next tale are amusing. The scene is a manager's sanctum, and this potentate is giving an author instructions to concoct a romantic drama to suit his scenery and properties, which consist of an old tapestried room, a few Wardour Street chairs, and a moon "that won't wobble." The result of the attempt, as shadowed forth in the narrative, is very successful; though in the epilogue our despotic manager complains of the absence of low comedy in the shape of Cook's tourists, carpet-bags and mosquitoes. The plot is laid in Venice and the time is July, 1866, beginning about the date of the battle of Königgrätz, and ending with the provisional cession of Venetia to France later in the month. The heroine, Vittoria Contarini, is the daughter of a noble Venetian house, the members of which are engaged in a conspiracy to extirpate the Austrians in Venice. Vittoria risks her reputation to save the life of an Austrian officer in whom she has begun to take an interest, and in-

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vites him to visit her secretly at the time planned for the massacre. The conspiracy fails, the heroine is compromised, and her father and brother are condemned to death. The despatch announcing the separation of Venetia from Austria arrives just in time to stop the execution. Vittoria regains her mental faculties, which her misfortunes had caused to wander, and is united to her Austrian lover, Colonel von Stettenheim, hitherto a heartless libertine, but now "ennobled by her love." This "study of love" is richer than the first in dramatic situations, and is at the same time more true to nature. "Basil's Faith" and "Bitter Fruit" are slighter sketches of the same character. In the first, a man's love and confidence save a woman smarting under the wrong of a groundless imputation of guilt; in the second, a repentant wife, unrecognised by her husband, nurses him through a long illness in a Turkish hospital, and dies amid her untiring exertions. All things considered, we cannot help thinking that Mr. Dubourg should figure better as a play-wright than as a novelist. His description and narrative is more suggestive of the "green-room" than nature, but the dialogue is decidedly bright and clever.

All for Herself is the history of a very wicked woman, and the title is a motto to which she strictly adheres during the whole of her not very long life. Commencing with a theft, the guilt of which she lays on her cousin in order to possess herself of the fortune which should have been his, Mrs. Westbrook sets systematically to work to transgress the remainder of the commandments summed up under the maxim "Love thy neighbour as thyself." Utterly unscrupulous, and infinitely ambitious, she does not hesitate to wreck her own sister's happiness by poisoning her husband's mind against her; and, not contented with the shoal of suitors that her wealth and her beauty attract, she cannot rest till she has estranged poor Leda Fortescue from her one true lover and sent her far away to die. At last she fills up the measure of her wickedness with that sin that society never forgets or forgives. Retribution quickly follows, and her miserable life is terminated by a lonely death in Paris. This is all very proper as far as poetical justice is concerned, but the villany of the heroine is too egregious. There must be some redeeming point in a bad character to make it attractive; and, in default of this element in Mrs. Westbrook's nature, the book would have been pleasanter had the *rôle* of *prima donna* been given to Helen Forrester or to Leda Fortescue. Few and far between are true poems in three-volumed novels, which makes Edward Saville's song to the "maiden with the soft eyes full of fancies" the more noticeable.

Love Without Wings derives its title from the French proverb "L'amitié est l'amour sans ailes." A plot in which, among other complications, the heroine is beloved by two friends, who still remain friendly, though she has been affianced to each in turn, and is about to marry the one whom she does not love, requires very careful treatment to avoid entanglement. The author has proved quite equal to the difficulty; but in the interests of Friendship she is obliged to kill the doubly-loved heroine in the last volume instead of marrying her. In order to dispel the melancholy which this proceeding naturally causes, we have a substitute in the person of Miss Madge Roden, bright, charming, and unconventional. She eventually becomes Mrs. Clement Underwood; but we must be pardoned if we remind Mrs. Adolphe Smith that even if Mr. Underwood did ever come into the family baronetcy, it would not give Madge a coronet.

"At the present time, when the eyes of Europe are directed towards the army on the Pruth, no literature appears to be out of place that has Russia for its subject." We quote from the translator's preface to Prince Lubomirski's tale of *Tatiana*. No apology is needed for its publication, and we would heartily recommend the book to anyone who would wish to while away a few hours, and at the same time to gain some insight into the Russia of thirty years ago. The author exposes the inefficacy of the despotic system of government at St. Petersburg, and the increasing ratio of maladministration in the provinces dependent on the distance from the capital. As a work of fiction it is above the average, and the marriage of hero and heroine in the first, instead of the last, volume gives the work the additional interest of novelty. T. W. CRAWLEY.

CURRENT LITERATURE.

The History of Landholding in Ireland. By Joseph Fisher. (Longmans.) The key-note of this volume is the one struck in its last sentence, that "Ireland is poor and non-progressive, her people are restless and dissatisfied, and she will continue so until her land system is renovated by returning to the equitable system of the Brehon code." If the Brehon laws, in the form in which they have come down to us, be really so ancient as Mr. Fisher, in opposition to the opinion of the best scholars, affirms, so much the stronger is the presumption against their adaptation to a civilised people, and to the conditions of modern life. The original principles of the indigenous Irish land-system, though overlaid in the Brehon law tracts with a mass of modern glosses and commentary, are simply those of tribal communism. The history of landholding in Ireland, as Mr. Fisher and all other writers tell it, is a sad one; but we can conceive no conclusion to it sadder than a retrogression to "the code of Ollamb Fodhla," 850 B.C., according to Mr. Fisher's chronology. In classifying the land systems of Europe according to race, Mr. Fisher declines to recognise a Teutonic race, on the ground that "the Teutons were not one of the ancient races," but he admits the Goths and Scandinavians, whom the term Teutonic is generally taken to include, to a place in his list. The Celts he traces to Gomer, one of the sons of Japheth, but the Irish, he says, are not pure Celts, inheriting some of the blood of Shem. "The Irish round towers have always appeared to me of Semitic origin. The poetic remains of Irish history point to an invasion of Ireland from Egypt." The antiquaries of the highest authority who have studied the subject, we need hardly say, are of opinion that the round towers of Ireland were all built after the introduction of Christianity, some of them not more than a thousand years ago, and were used as belfries in connexion with Christian churches. And no historical scholar at the present day would treat the Irish legends referred to as truer than those of the Roman kings. Mr. Fisher controverts Sir H. Maine's theory that the system of "giving stock" described in the *Senchus Mor* led to a species of feudal tenure, but he misunderstands and misrepresents Sir H. Maine's position. It is that the holding of the Daer-Stock tenant is a holding of the cattle, not of the land, but that the remarkable thing about it is that out of it arose a feudal dependency of the same nature as that created in other societies by a grant of land. Mr. Fisher likewise misrepresents Sir H. Maine as saying that the Irish chief could alienate the tribal land, whereas he repeatedly states that the land belonged to the tribe, and that it was doubtful whether it could be alienated, unless to the Church. We may add that Mr. Fisher disputes Sir H. Maine's interpretation of Irish words, but he does not himself profess to know Irish, and gives no authority for his own interpretation, or for his assertion that no such relation as that of landlord and tenant existed under the ancient Irish law. Of Mr. Fisher's accuracy on abstruse points readers of his *History of Landholding in England*, which we reviewed about a year ago, will probably be sceptical, having regard to his extraordinary mistakes about the commonest facts of history. In the present volume he states that "the gallant conduct of the Irish at the battle of Dettingen led George III. to exclaim, 'Accursed be the laws which have deprived me of such subjects!'" The battle of Dettingen was fought in 1743, when George III. was five years old, and his father, Frederick, was Prince of Wales.

Work and Pay; or, Principles of Industrial Economy. By Leone Levi. (Strahan.) The late Prof. Cairnes has observed, in one of his lectures, that the attitude of Political Economy towards capital and labour is a "benevolent" one towards both, and Mr. Levi seems in these lectures to have studiously aimed at that amiable attitude. The misfortune is that it is one not always conducive to vigorous and fearless investigation and reasoning; the sort of impartiality which it has some tendency to produce is an endeavour to please both parties, rather than to get at the truth and to state it boldly. Mr. Levi begins with an attempt to reconcile labourers and capitalists by lumping all classes together as both labourers and capitalists:—

"We often speak of the working-classes as a distinct body of persons, upon whom mainly fall the work and toil of life. What a blunder! We are all workers—every one of us, from the Queen on her throne to the humblest of her subjects, has a place to fill and a work to do. Some labour with the hand, some with the head, and some with both. Yes, we are all workers."

And again:—

"You, the working-classes, destitute of all capital, a class distinct from the capitalists? What folly! Multiply that earning of yours at ten years' purchase, and your property in your labour-income from all sources is worth 4,000,000,000*l*. Away with all jealousy between labour and capital! We are all interested in each other's welfare."

Labour and capital are distinct sources of revenue; wages and profit are governed by distinct economic laws; labourers and capitalists, like buyers and sellers, have opposite as well as identical interests; and the real antagonism sometimes arising between them is not to be conjured away by mere exhortation. There is no such magic in words. Mr. Levi is by his own account a very hard worker: "I delight in a tableful of papers. . . . . I am myself a great worker, having been often at my work sixteen or eighteen hours a day, not occasionally, but for weeks together." There is a saying that "results, not processes, are for the public eye," but at any rate Mr. Levi's work is not very hard in the same sense as a coal-miner's is so. Mr. John Morley lately exposed the fallacy of the classification which puts the literary man and the coal-miner in the same category as labourers, in an Address to some coal-miners, which we recommend to Mr. Levi's attention. It is too common a practice with authors at the present day, when they hesitate which of two assertions to make, instead of making neither, to make both, and Mr. Levi

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might plead high authority for doing so in these lectures. On the question "whether Trade Unions can exercise any influence on wages," he first admits that "wherever wages are in any measure governed by custom, as to some extent in agriculture," a Trade Union may "shake off that dull sloth, and produce a sudden improvement." Again, "wherever the rate of profit is larger than is necessary to provide for the interest of capital, a Trade Society may operate on the margin between the rate of wages and the rate of profits below which production must cease, and secure part of the same for labour." But immediately afterwards he falls back on the old saw that "demand and supply are sure to assert their sway," and "under any circumstances the advantage derived by Trade Unions can be but temporary." Yet wages remained stationary in some agricultural counties for nearly a century after the publication of the *Wealth of Nations*, but rose at once on the formation of agricultural labourers' unions, and have not fallen back since. Moreover, in some trades the gains of employers fluctuate greatly, and if the workmen get no additional share when profits are extraordinarily high, they will never get them at all. The proposition that Trade Unions can only raise them for a time concedes all that they aim at in many cases. Mr. Levi asks: "Suppose the employer should secure for himself a large amount of profits by keeping wages unduly low, what can he do with such profits but employ them to render them productive?" The answer is plain enough. The fact that wages are "unduly low" proves at any rate that he does not employ them in the payment of wages. There are many other things which he may do with them. He may spend them on horses, dogs, game, and other luxuries; he may invest them in foreign shares, or otherwise speculate with them, and perhaps lose them altogether; he may buy land or houses with them. In short, he may do fifty other things instead of raising his workmen's wages. So when Mr. Levi exhorts the working-classes—"Don't you be so foolish as to renounce any income now in the hope that by renouncing it now you may get more to-morrow"—he really counsels them to combine to raise wages whenever they can, even though the rise should last only for a month or a week. We must add that Mr. Levi's grammar does not always set a good example to the working-classes; and we fear that a good part of his advice will appear to many of them little better than twaddle.

IN *Waifs and Strays from the Far East* (Trübner and Co.) Mr. F. H. Balfour presents us with a series of disconnected essays on matters relating to China, and, though he lays no claim to originality or profound research, he hopes that they may "shed some additional light upon certain points which have not hitherto been brought prominently before the reading public." The essays are twenty in number, and are so very disconnected that it is hardly possible, in a brief note, even to indicate the nature of their contents. Mr. Balfour has made no attempt at grouping his essays together in any way; a chapter on "different views of the Chinese" is succeeded by two on the present and previous dynasties of China; and secret societies, Chinese armaments, the Kingdom of Liuchiu, legendary Corea, early Japanese invasions of China, Japanese influence on China, and the extension of foreign trade, follow one another in bewildering succession. In the "Doctrine of Previous Rights," we fondly hoped that we had lighted upon some occult philosophy, but disappointment awaited us, for the chapter merely contains an exposition of the author's views on commercial matters. Mr. Balfour's observations on opium can hardly be deemed profound, but one portion (p. 112) may be found useful by those who advocate the suppression of the trade. Protestant missionaries fare but badly at the author's hands, and we suspect that his remarks on "the rival evangelisers of China" will excite much wrath and indignation in many quarters. The reader may well pass over "Chinese Views of Foreign Culture," "A Superficial View of Buddhism," and "Astrology," but, if he be in search of some lighter matter, we recommend the perusal of the chapters entitled "A Chinese Munchausen" and "Chinese Domestic Romance," in the latter of which Mr. Balfour reproduces some anecdotes, illustrative of various features of Chinese social life, from a large stock which he has from time to time collected. We are quite willing to agree with him that

"it is high time that the people of England should know and care more than they do for the people of China; that they should rid themselves of the idea that a Chinese mandarin is a sort of chimney-ornament whose principal accomplishment consists in perpetually nodding his head, and that a Chinese landscape is like the picture on a willow-pattern plate."

We fear, however, that this volume is not destined to contribute greatly to the accomplishment of that result, for, though it contains much that will be new to the generality of home readers, its contents are not put together in a sufficiently attractive manner to induce any but enthusiasts to wade through a mass of wearisome matter in order to pick up a crumb of information here and there.

England and Islam, or the Counsel of Caiaphas. By E. Maitland. (Tinsley Brothers.) It is difficult to characterise this book. Is it a novel, a prophecy, or a burlesque? If a prophecy, it is, of course, beyond the limits of literary reviewing, and must be left to Dr. Cumming and his friends. Certainly the statement at the end—that the time when Turkey shall be "the predestined link between the two halves of the perfected human body of Christ" is "fixed and indicated" by "the planisphere of the Zodiac"—looks as if this view of the volume were the right one. At all events Mr. Maitland has come forward to speak on behalf of "the soul of England," which is in sore straits at the present moment, and in opposition to the *Times*, which expresses only "the body of England." He has not much liking for Mr. Gladstone and the orators of St. James's Hall, and the abuse that has been lavished so freely on the Turk is turned against the Russian, who "has dragged Christianity down to his own level," instead of being raised to the level of Christianity. Through "Mr. Gladstone's sympathies with the sacerdotalists," the object of his ambition is "to bring about an unnatural union between the highly vitalised body of the Anglican Church and the decaying carcase of the Greek." And the sacerdotalists have formed an "ecclesiastical conspiracy," the result of which is

"that we are so vehemently urged to imbrue our hands in the blood of the Moslem. Europe and Christendom, torn and distracted by their divisions, imagine that the angry gods will be appeased by a human sacrifice; and it is in the blood of the Turk that they are to wash away their sins."

In this way the soul of England is being crucified, for "our present inclination towards Russia is nothing else than the gravitation of our lower nature to the abyss." Such is the main thesis of this curious production, the drift of a good deal of which, however, we confess our inability to understand. It is a pity that the book is filled with so much wild raving, as it contains some truths which might be studied to advantage just now. But what can be expected from a volume of 636 pages which has been written "within little more than a week"? A prophecy, it is true, is not bound by the limits of time and season, and so perhaps the suggestion that we are dealing with a prophecy is after all a correct one.

The Gold Region of South Eastern Africa, by the late Thomas Baines, F.R.G.S., accompanied by a Biographical Sketch of the Author (Stanford), describes the country extending from Natal to Delagoa Bay across the Transvaal Republic to the ruins of Zimbaoe in the supposed land of Ophir, and the gold-fields of Mosilikatse's territory south of the Zambesi, the scene of its author's later wanderings, from 1862 to 1875. No English traveller had such a thorough knowledge of this part of Africa as the late Mr. Baines: his little book, besides its interest as a good and well-illustrated description of a hitherto almost unknown region, has a high value for the time, as it is the only one which describes the countries bordering on the British possessions towards which attention is so strongly directed through the hostile attitude of the Kaffirs along the borders of the Transvaal, and by the unexpected annexation of that large territory to the British dominions. The very large map of South-Eastern Africa which accompanies Mr. Baines' work represents accurately the whole sum of our present knowledge of this part of the continent, and is certainly the best in existence at the present moment.

NOTES AND NEWS.

MRS. J. F. B. FIRTH has written a story for the young entitled *Sylvia's New Home*, which will be published shortly by Messrs. Griffith and Farran.

PROF. DOWDEN has finished his *Shakspere Primer* for Mr. J. R. Green's series of primers, published by Macmillan and Co.

THE Ballad Society will issue this month the second part of Mr. Ebsworth's edition of the Bagford Ballads. The third part will, it is hoped, be ready before Christmas.

Notes on Fish and Fishing is the title of a new work on angling which Messrs. Sampson Low and Co. will publish shortly. It is from the pen of the Rev. J. J. Manley.

PROF. T. E. HOLLAND will shortly publish a lecture lately delivered at Oxford on the *Treaty Relations of Russia and Turkey from* 1774 *to* 1853. In an Appendix will be given a list and *précis* of the treaties, together with those articles in full of the Treaty of Kainardji, as to the meaning of which there has been so much controversy. This most opportune contribution to the proper discussion of the Eastern Question will be issued as soon as possible by Messrs. Macmillan and Co.

WE hear with regret of the death of Mr. William Coulson, the eminent surgeon, on the 5th instant, at the age of seventy-five. He became a member of the College of Surgeons in 1826, and in the following year published a translation of H. M. Edwards's *Manual of Surgical Anatomy* and a revised edition of Lawrence's translation of Blumenbach's *Manual of Comparative Anatomy*. In later years he published several original works on points of medical science, the most important of which (*On the Diseases of the Bladder*), published in 1838, has passed through six editions. In 1861 he delivered the Hunterian Oration, and at various times contributed many papers on professional subjects to the medical journals. Mr. Coulson was born at Penzance, and about 1860 purchased, and for a few years resided at, the estate of Kenegie, near that town; in 1863-64 he served as Sheriff of Cornwall. Soon after coming to London he was admitted to the friendship of Hazlitt, Charles Lamb, and the brothers Hunt.

MR. JAMES COLVILLE, of the Glasgow Academy, is editing a school edition of Shakspere's *Coriolanus*.

AMONG the Reports sent in for the Annual Address of the President of the Philological Society on May 18 are—a long one "On the Languages of the Indo-Chinese Peninsula and the Indian Archipelago," by Mr. R. N. Cust; another on Japan by M. de Rosny; others on Lithuanian, Armenian, Dutch, Irish, &c. The President, Mr. H. Sweet, will review the progress and importance of phonology in philological investigations.

DR. WHITLEY STOKES has "privately printed" a hundred copies of *Three Middle-Irish Homilies*

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on the Lives of Saints Patrick, Brigit, and Columba, from the Lebax Brecc, a manuscript of the fifteenth century preserved in the library of the Royal Irish Academy. Opposite the Irish text is an Englishing of the Homilies by Dr. Stokes.

PROF. HIRAM CORSON'S Lectures on Chaucer, in the United States, have given rise to a number of Chaucer Clubs for the study of the poet. One, in Syracuse, is composed of good German scholars, and has done excellent work.

THOSE who want to see the last of the old Tabard Inn that represented Chaucer's Tabard must make haste, for more than half of it has been pulled down—to make room for a big warehouse and broaden the yard—and the other half is to follow soon. A modern luncheon bar, "The Old Tabard," has been set up at the corner of the entrance into the old inn-yard, and the building over the entrance has been cleared away. As some late visitors to the place have also gone in quest of the site of Shakspere's company's theatre, the Globe, on Bankside, expecting still to find Globe Alley there, we may mention that the Globe Theatre was pulled down in 1644, and houses built in its stead. Its site (probably) and Globe Alley, which was on the west of Deadman's Place and ran out of Maid Lane (now New Park Street), were swallowed up by the big brewery there, now Barclay's. Hondius's map (1610) in Speed (1611) shows that the Globe stood further back from the river than is generally supposed—to the south-west of St. Saviour's Church (which has been lately photographed by Mr. Medland, of the Borough). A document of 1634 at St. Saviour's says only that the Globe was *neare Maide Lane*. The old name is still kept up by the Globe Tavern at the back of the market, kept by Mr. Turpin; the Globe Wharf on Bankside; and Globe Street, near Great Dover Street, in the Borough. We understand that Mr. Rendle of Treverbyn, Forest Hill, has been long compiling notices of Southwark antiquities, and hopes shortly to issue them as "Southwark Papers," if he can get support enough for his undertaking. His first "Paper" will be in the form of a book at 5*s*. or 7*s*. 6*d*. on "Old Southwark."

MR. H. B. WHEATLEY has just finished Part II. of his re-edition of the prose romance of *Merlin*, for the Early English Text Society, from the unique MS. in the Cambridge University Library. He will soon finish the Introduction and Glossary, Part IV., and complete the work.

DR. KUHL'S pamphlet on *Darwin und die Sprachwissenschaft* is one of the works which tend to show the wisdom of a well-known learned society in Paris in excluding from their programme every discussion on the origin of language. Dr. Kuhl is at full liberty to consider the original unity of language as a direct and necessary consequence of the Darwinian theory; this has been done by others before him, though he appears to view himself in the light of first discoverer of this idea. But some of the new etymologies which he propounds, and his, to say the least, crude notions on the structure of languages, show him to have not mastered even the elements of Comparative Philology. Even more erroneous derivations than those in this book appear be contained in a former work by the same author, from which he quotes largely; to say that *Quelle*, *Walzer*, *Ball*, *Hell*, *Toll*, and several other words, are derived from the same source is hardly less than *toll*.

WE have received a pamphlet by M. Chabas, the well-known Egyptian scholar, entitled *Quelques remarques à l'adresse de la science imaginaire*, the tone of which is much to be regretted. It is directed against the late M. Ch. Lenormant and his son, M. Fr. Lenormant, who are accused of nothing short of charlatanism; but the author also finds opportunities for falling foul of Comparative Philology, the official and scientific world of Paris, and more especially the students of Assyrian. His qualifications for criticising the latter, however, may be judged of by his belief that the Hymn to the Lightning, quoted from M. Oppert, is translated into French from the Accadian or Sumerian! This, of course, does not prevent his telling M. Oppert that his Sumerian is an imaginary language. M. Chabas is one of the best of Egyptian scholars, but this does not make him an infallible authority upon all other matters, and the prehistoric archaeologists have already had reason to complain of him. The pamphlet is not improved by the tone of egoistic querulousness that runs through it; the author accuses the Government of appointing charlatans to professorial chairs and similar posts while genuine scholars like himself are passed over, and the *savans* of the capital of submitting to the injustice without a murmur. His accusations culminate in a proposal to revolutionise the university and school system of France, a preliminary requisite being the abolition of the Collége de France. We hope that M. Fr. Lenormant will not reply to the pamphlet; or, if he thinks fit to do so, that he will remember the advice of the great Emperor about washing one's dirty linen at home.

M. FR. LENORMANT is unwearied. He has just brought out a new work on the Cuneiform Syllabary, which will be found indispensable to the student. The syllabaries are arranged methodically, and preceded by an Introduction explaining and describing them. Complete and accurate indexes are added at the end of the book, and the scholar will have no difficulty in discovering at once the character of which he is in search.

THE Chaucer Society sends out to its members this week a portfolio of sixteen autotypes of pages of fourteen of the chief Chaucer Manuscripts, chosen by Mr. Furnivall. This is the first of a series of three or four like sets of autotypes, and comprises two specimens from the fine Harleian MS. 7,334, close after 1400 A.D.; two from the Lansdowne 851, about 1425 A.D.; one from the Oxford Corpus MS. of the *Canterbury Tales*; one from the Sloane 1,685; two from the British Museum Boethius, Additional 10,340, with its flyleaf containing the unique Envoy to Chaucer's *Truth*; and one each from the Cambridge University Boethius, Ii. 3. 21; the Royal 18 C ii.; the Hengwrt (Mr. Wynne's); the Harleian 1758; Shirley's autograph MS., Additional 16,165 (Brit. Mus.); Impingham's copy of Shirley's MS. of the *Canterbury Tales*—Harleian 7333—the Christchurch 152; and the Museum Additional 5,140 (about 1475–1500 A.D.). Such figures of the Canterbury-Tale-tellers as have not been cut out of the rare Cambridge University MS. Gg 4. 27, have just been photographed by the Autotype Company, and will be issued later, with, it is hoped, some like autotypes from Lord Ellesmere's fine illustrated MS., and two pages of Lord Leconfield's Petworth MS. Should any persons, not members of the Chaucer Society, wish to buy these autotypes, arrangements will be made to enable them to do so.

THE twelfth volume of the German Shakspere Society's *Year Book* is just out. It contains papers by Doctors Delius, von Löen, Wagner, Elze, Götzinger, von Friesen, Gericke, Bruns, König, and Silberschlag; a notice of the publications of the New Shakspere Society, by Prof. Delius; an admirably full list of editions and translations of *Shakspere* and of *Shakspeariana*, by Mr. Albert Cohn; and a most useful Index to the twelve volumes of the *Year Book*.

THE annual meeting of the German Shakspere Society was held, as usual, at Weimar, from Saturday, April 21, to Wednesday, April 25, and excellent performances of four of Shakspere's plays, *Richard II.*, 1 and 2 *Henry IV.*, and *Henry V.*, were given on four successive nights, in honour of the festival.

MR. SKEAT'S fourth and last Part of his three-version edition of *Piers Plowman* for the Early English Text Society will be divided into two sections, whereof the first will contain:—*a*. The Notes to the Text (already printed); *b*. Index I., of Words and Subjects in the Notes; *c*. Index II., of Authors, like Chaucer, illustrated in the Notes. (This first section will probably be issued in July.) The second section will contain:—*d*. Index III., of all the principal Books quoted in the Notes; *e*. Index IV., of the Authors whom William, the author of the Vision, quotes; *f*., *g*. Other Lists; *h*. The Glossary; and *i*. The General Preface to the three versions of "long Will's" great work.

LAST week died, in Copenhagen, Peter Christian Frederik Faber, the Danish Rouget de l'Isle, whose patriotic song of *Den tappre Landsoldat* had so great an influence in rousing the courage of the nation in the fortunate war of 1848, and in the disastrous one of 1864. Faber, who was born on October 7, 1810, wrote many other poems, and even dramas, but he lives in this one song alone. The Danish papers further record the death, on May 1, of Dr. Christen Pram-Gad, the theological writer and sacred poet. He was born in Bornholm in 1801, and spent eleven years as priest in the Faroe Islands.

VIKTOR RYDBERG has been called by the Swedish Academy to occupy the place in its ranks left vacant by the death of the poet Strandberg. No better choice could possibly be suggested.

NOTES OF TRAVEL.

AT a meeting of the Imperial Russian Geographical Society, held in March, it was resolved, on the proposition of M. Sibiriakov and at his cost, to undertake an exploration of the river Angara and its rapids, with a view to ascertaining the requirements of navigation on it. After its discovery by Kurbat Ivanov in 1643 the Angara, in spite of its frequent rapids, became an important highway of traffic, and the number of settlements formed along its banks by Russian colonists subsequently to the foundation of Irkutsk in 1652 showed the importance of the river for intercourse in the seventeenth and eighteenth centuries. At the present day, however, its waters are scarcely navigated at all, except between Irkutsk and Bratskoi-ostrog, about 300 miles down from Lake Baikal, so that an exact knowledge of the capabilities of the remaining portion would be of great value. Since this first proposal was adopted, M. Sibiriakov has laid a second scheme of much grander proportions before the Society. He has stated his willingness to expend a very much larger sum, if the Society should think it advisable to examine into the possibility of uniting the great rivers Obi and Yenisei by canalising the river Ket (west of Yeniseisk), and similarly to join the Lena to the Angara by the Ilim. The magnitude of the scheme will be appreciated when it is understood that if it admits of a satisfactory solution, a waterway can be made from the north-western frontier of China, by the Baikal Lake, the Angara, Yenisei, Ket, Obi, Irtish, and Tobol, all across Siberia nearly to the boundary of European Russia.

CAPTAIN PEVTSOV, who accompanied a grain caravan in the summer of last year from Zaisan by Bulun-togoi across Western Mongolia to the Chinese town of Gutchen, carried out on his journey a complete series of barometric, magnetic, and astronomical observations over a distance of nearly 600 miles, and at the same time made extensive zoological, botanical, and mineralogical collections. The latter have been received by the Russian Geographical Society, and the Academicians Maximovitch, Strauch, and Schmidt, with Prof. Reisler, have already begun the classification of them. Captain Pevtsov is preparing a map of North-Western China on the scale of 40 versts (= 26 miles) to an inch, in which, making use of all previous material, he will incorporate his own topographical observations.

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The Geographical and Statistical Department of the German General Staff has now issued at Berlin its valuable annual catalogue of recent accessions to geographical material of all sorts and in all languages. This is not merely a bare list of all the geographical works which have appeared during the past year, but, giving in short paragraphs the gist of each of the more important of these, it fills out a considerable volume, which represents in the most convenient compass the results that have been gained and the progress that has been made.

The *Geographical Magazine* for May shows by means of a tinted map the districts of the Madras and Bombay presidencies over which the alarming famine of the year has spread, distinguishing those areas in which a third, half, or three-fourths of the crops have been lost by the failure of the monsoon rains. An accompanying article discusses the meteorological problems connected with these periodical droughts, and the theory of the increase and decrease of rainfall in proportion to the increment and diminution of sun-spots. Dr. Hunter, who has recently been investigating this question as far as it applies to Southern India, concludes that there is no uniform relation between sun-spots and rainfall, though the periods of minimum sun-spots coincide with years of drought. A paper by Mr. Markham and a letter signed T. S. in this number, deprecating very strongly the policy of inaction advocated in the *Calcutta Review*, with regard to opening up free communication with the rich wool-producing highlands of Tibet, are well worthy of attention. In a letter from Inhambane, S.-E. Africa, Mr. St. Vincent Erskine describes his accidental discovery of a hitherto unknown port and river-mouth near the Burra Falsa (Cape Lady Grey), in 22° 56′ S., into which he was driven by a south-westerly gale in endeavouring to meet the mail-steamer in a launch from Inhambane. The discovery is an important one, as there is no other available landing-place between Inhambane and Bazaruto.

Under the title of *Portugal e Movimento Geographico Moderno*, Prof. Luciano Cordeiro has reprinted, in pamphlet form, an address which he delivered before the Geographical Society of Lisbon at their first annual meeting.

In an account of a visit to the Ainos in the Japanese Island of Yesso, contributed to the *Church Missionary Intelligencer* for May, the Rev. W. Dening thus describes a formal Aino salutation:—The younger man drew up exactly opposite the old man, and they looked each other in the face in the most solemn and impressive manner; they then extended their hands, and raised them till about on a level with each other's faces; then with eyes cast downwards they commenced rubbing their hands, the old man in a low tone addressing a long form of salutation to the younger man, who occasionally took a glance at his aged friend to see when he was going to conclude the salutation with the usual stroke of the beard; which after a while he did, and the young man simultaneously separated his hands, bringing them down one after the other over the beard. A shorter form of salutation Mr. Dening says may be roughly translated as follows:—"How do you do? It is the first time we have met. May our dealings with each other be pleasant."

We hear that Captain H. Trotter, R.E., well known in connexion with Central Asian Surveys, has been unexpectedly ordered to join Sir Arnold Kemball in Asia Minor on special service.

HISTORICAL LITERATURE IN GERMANY.

The simultaneous outburst in Russia, Germany, and England, of a torrent, never before approached in quantity, of historical literature, will doubtless be connected by the future Buckles and Taines with the proper intellectual or political causes. If so, posterity will understand a phenomenon which neither booksellers, authors, nor readers can explain now. In Germany, in particular, speculation loses itself in the attempt to discover any adequate stimulus preceding the present extraordinary movement in history and the allied studies. Much as criticism at home may despair of keeping pace with the handbooks, epochs, primers, &c., in all their genera and species, the case is worse with the Germans, for their productivity is vastly greater than ours, while their voluminosity is as uncompressible as ever. It now takes a regular annual Congress to settle the programme of the single firm of Perthes of Gotha, whose historic plenipotentiaries have lately had their conference in Berlin. The Protocol shows a complete series of new histories for modern Italy, of which Reumont has already completed his Tuscan instalment: the Papal States and Venice are well in hand. Greece in the Christian era is being treated by Herzberg (who more or less adopts, let us observe in parenthesis, the Hopf, as opposed to the Fallmerayer, theory as to the origin of the modern Greek race); Hillebrand is engaged on the History of France; for Bavaria, Würtemberg, Switzerland, Holland, Spain, competent hands are secured. The works already in progress on Prussia, Poland, Sweden, and Denmark, are approaching completion. But this is not all. In the Perthes series was originally published Pfister's *History of Germany*, on which the votaries of "the Method" look down with such pity that they do not think that classic worth editing afresh. Pfister is accordingly to be displaced by a new eight-book history to be ready in 1881, and to be written by seven different hands. No doubt the names given guarantee solid, exhaustive work, in which criticism will find few errors even of detail. But Pfister, like most of the historians of his date, possessed the narrative art, of which, as a rule, the learned Germans of to-day are hopelessly destitute; and, judging from the antecedents of some of the writers specified in the Berlin programme, the new national collection is likely to be a complete failure as regards this important part of the historic function. Then, again, with every disposition to recognise the merits of Dahn and Giesebrecht, who at least make praiseworthy attempts to be readable, we are inclined to think, as numbers of their countrymen do, that the works of those eminent authorities would be more instructive if the authors could bring themselves to see that Karl the Great, and Henry the Fowler, and Henry the Lion, were not modern Prussians. Objectivity is, perhaps, beyond their reach. Our humble advice to the Congress would have been limited to the recommendation that German historians should consider that they are writing books which are to be *read*; that they should, therefore, adopt a normal system for tables of contents, headings of chapters, analytical side-notes, page dating, indexes, &c., &c. For want of such indispensable helps to study, some works of high intellectual quality (*e.g.* Curtius and Ranke's *Hardenberg*) lose half their value in use.

On April 9 and 11 the annual meeting of the Centraldirection of the *Monumenta Germaniae* took place at Berlin. According to the Report, the following historical works were published last year at the expense of the Society:—1. The *Reimchronik* of Gandersheim, and three other works of mediaeval chroniclers, by Prof. Wieland, with a Glossary by Dr. Strauch; 2. A new edition in 8vo, of the *Vita Heinrici IV.*, by Prof. Wattenbach, and a new edition of Liutprand's works, by Prof. Dümmler; 3. Four numbers of the *Archiv*, a periodical published by the Society, in which are contained papers by Profs. Waitz, Wattenbach, and others. H. Droysen has a new edition of Eutropius in the press, and Mommsen, the indefatigable worker in the field of Roman history, hopes to bring out his new edition of Jordanis in the course of the present year. Various other works are in preparation.

MAGAZINES AND REVIEWS.

In the *Contemporary Review* Mr. Thomas Hughes, Q.C., reprints an Eirenicon ("The Conditions and Prospects of the Church of England") which he read on March 13 last, at Sion College, and which lovingly advocates the continued union of Church and State, which Church Unionists and Liberationists are bent on a common effort to sunder. He shows how, historically, the Church has ever been intimately connected with the national life, and, before and since the Reformation, represented "the Nation organised for spiritual purposes," thirty generations of Englishmen having insisted on a national profession of Christianity by the State. Turning to the new Act as to public worship, he reminds his readers that it was a Church measure, by no means one-sided; and quotes with approval Mr. Goschen's saying that "it will prove a small or a large measure—a small, if the clergy mean to obey; a large and searching one, otherwise." With the Bishop of Lichfield, he would regard the self-effacement of the Church Association and the Church Union as the signal of peace for the Church, and, personally, he has little faith in Convocation or its traditions. Mr. Haweis contributes a brilliant sketch of the struggles, disappointments, stedfast quest of a perfect art-form, and seemingly eventual triumph of the musical dramatist, Wagner, from the earliest dawn of his genius until the Philharmonic invited him to London in 1855, and until now, "after a struggle of forty years, kings are his patrons, the *élite* of Europe have gathered to the Olympian-like festival at Bayreuth, and clamours and sneers are drowned by the applause and recognition of a fairly-representative English public." His dramas of *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin* are discussed, as well as the four dramas of the cycle of Scandinavian and German myths; and altogether Mr. Haweis sounds a grand note of triumph at the advent of this great genius in our midst. "Artists and Artisans" is a paper by Mr. St. John Tyrwhitt on the addresses to Art-Schools and Sections by the Rector of Lincoln and Mr. Poynter, the gist of which is that individuality and originality are the great want, nature being the storehouse of the latter, and personal contact with her the source of the former. The producer must be educated, and that by master workers of artistic genius and training. Mr. Richardson's review of Miss Martineau's account of herself is pleasantly written; Prof. Zeller's "Contest of Heathenism with Christianity" has less life in it than Dr. Lightfoot's learned criticism of Tatian's *Diatessaron*.

The *Fortnightly* has an able but antagonistic article on "Church and State," by Mr. Frederic Harrison, and an account by Mr. A. Taylor Innes of the Scotch Parallel and Contrast in 1843 to Mr. Tooth's imbroglio in 1877. Our Eastern Policy is ably discussed by Mr. Courtney, and "The Levirate and Polyandry" is the title of a recondite, abstruse, and curious article on abnormal developments of marriage, by Mr. Maclennan. Much more generally interesting than this last will be found Mr. G. A. Simcox's sympathetic sketch of "Barry Cornwall" or Bryan Waller Procter, the poet and friend of poets, who took in earnest to conveyancing after at a comparatively early age he had achieved his greatest success in literature, and found his keenest satisfaction in the success of practical life. In assessing the relative value of his remains, Mr. Simcox holds that the interest of his "Dramatic Scenes" is literary and for literati only, while that of the "English Lyrics" is for all cultivated men, though the charm by them is hard to define. Mr Osborne Manian has found time amid senatorial and [illegible] labours for a version of Virgil's 10th Eclogue in very readable hexameters, though we do not like his "weary tramp of the cowherd" (wh[illegible] "cowherds wearily tramping"?) for "tardi [illegible]

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bubulci." In the next verse, "Uvidus hiberna venit de glande Menalcas," he does not quite express what is probably the poet's idea, that he was fresh from maceration of the acorns for cattle-food. Perhaps the best and most readable article is the Editor's account of the sound and philanthropic reforms of Turgot, Intendant of the Generality of Limoges from 1761 to 1774, an office akin to that of a Chief District Commissioner in British India. Coming to administer a downtrodden population, he managed to substitute a yearly rate of money-payment for the *corvée* (a hateful, unskilful and ineffective imposition of personal service in road-making), to the great gain of the roads and amelioration of the population; and with regard to militia service, military transport service, and tax-collection service, under which Limousin groaned, he accomplished the change from imposts in kind to a less burdensome and more civilised money-payment. We cannot follow further the wise measures of this able administrator, whose influence, had it spread over other districts, might have averted the great French Revolution. He was displaced in 1776 by a Court intrigue, in which the Queen was most active.

THE third number of *The Nineteenth Century* opens with a sonnet by the Poet Laureate, on the (*qua* poetry) unhackneyed theme of "Montenegro," and to that sonnet Mr. Gladstone, to use his own words, supplies a commentary, in a sketch the romantic facts of which will, we suspect, be read with more universal interest than many of his recent essays and pamphlets. Without rhetoric or subtlety, with a distinct subordination of politics, he brings out the historic features of the remarkable race which, when all its neighbours succumbed to the Ottoman Turks, retired, in 1483, from the Principality of Zeta to its highland "rough rock-throne of freedom," under Ivan Tchernoievitch, and building there, at Cettinjé, a monastery and a metropolis, in which they deposited one of the earliest of printing-presses, gave an earnest of a zeal for civilisation, at the very time that they prepared to maintain their fastnesses, sword and life in hand. Nobly told is the story of these "warriors beating back the swarm of Turkish Islam for five hundred years," under a succession of metropolitans (a bettermost Papacy, which has lasted 336 years), a series of twenty prelates, "who taught in the sanctuary, presided at the council, and fought in the battle-front," the union of priest and king ceasing in 1851. Not the least interesting part of Mr. Gladstone's sketch is his concluding speculation as to the future of Montenegro (when its conditions of living ever harnessed for war and self-defence are changed), both as to simplicity of character and physical energy and prowess. Mr. Ralston's paper on Russian Revolutionary Literature takes notice of a Russian secret society of revolutionary Socialistic enthusiasts, and furnishes very curious light as to their propaganda and propagators. The "Tale of Four Brothers," who, issuing from a great forest, take diverse routes into the civilised world, and yet all meet on the road "from dear mother Russia to stepmother Siberia" (at the Government expense), is a type of the sort of literary incitement to discontent and insurrection which the Russian Socialists disseminate influentially. Mr. Arthur Arnold enters the lists against Mr. Froude in "The Abuses of a Landed Gentry," and maintains that the "pauperism of England is the consequence to a great extent of our feudalised land system." There are also characteristic articles by the Rev. T. T. Carter of Clewer, on "The Crisis in the Church," and the Rev. J. G. Rogers, on "The Social Aspects of Disestablishment." The Symposium has broken up after its somewhat unsatisfactory discussion of the question of "The Influence upon Morality of a Decline in Religious Belief." The Duke of Argyll and Dr. Ward hit the right nail on the head when they find a flaw in the vagueness of the thesis, which it does not seem that Sir J. Stephen denies. The most fruitful contributions to the discussion strike us as those of Lord Selborne, whose point is the query "What is to be substituted, when the religious foundations and sanctions of morality are given up?" of the Dean of St. Paul's, who claims that "the question should be put in a concrete and historical form;" of Dr. Martineau, who believes "the form and contents of a moral system would not be essentially modified by decline of religious belief, but that the decay of religion would drain off the inward power of morals;" and of Mr. F. Harrison, who would agree with much of Dr. Martineau's paper if, for *theology* and *Christian*, he would read *religion* and *human*. Mr. R. H. Hutton (as it was inevitable some writer would) has introduced the Platonic Symposium into the modern *tempestivum convivium*, and dwelt amusingly on the entrance of an unbidden guest (see *Saturday Review*, March 31) into the controversy. It is perhaps doubtful whether the modern revival is as great a success, from the nature of the topic, as was expected.

IN *Blackwood* for May the interest of the "Woman-Hater" culminates, and a good many evident tokens presage the speedy *dénouement* of a most stirring and well-sustained novel. "Pauline" has a longer and a lively race to run. The "Anglo-Indian Tongue" is a paper to be commended alike to the curious in the local slang of all nations as an etymological problem, and to the Indian officers and civil servants, who find their account in accommodating themselves in a great measure to the language of the country, the peculiarities of which, whether in the culinary, complimentary, legal, or objurgatory lines, are cleverly set forth in this article. "A Wanderer's Letter" (No. VI.), in a delightfully gossiping style, reminding us not a little of "Cornelius O'Dowd," discourses of "Nelson in the Bay of Naples," with sketches interspersed of the haughty queen who was far the better half of Ferdinand the First—a buffoon whom his Neapolitans and Lazzaroni nicknamed "Nasone" from his proboscis—of Lady Hamilton, and her husband, the English ambassador. The moot question of the execution of the Neapolitan Admiral Caracciolo (who was tried and hanged, by the sentence of a court martial of Sicilian officers, confirmed by Lord Nelson, at the yard-arm of the *Minerva*) is met by the excusatory view that Nelson knew best; and a comic element is imported into the painful story by the description of the *fainéant* king haunted on board ship on his return from Sicily to Naples by the ghost, as he at first thought, but the buoyant body, as it proved, of his quondam admiral. Our "Wandering Englishman" is inclined to a little blindness to Lady Hamilton's faults, although duly severe on Mr. Fox's aspersions in 1800 on the officers of the British fleet, evidently pointed at Nelson, and by him indignantly denied and denounced. In addition to the normal political article, and a stave of war-poetry, "The War Caldron," *Blackwood* has two other articles for the special interest of the *habitués* of Club life, and the men who delight in the trips and tours and *séjours* abroad of the past, called "Whist at our Club," and "Rambles round Travel." In the latter there is a cheery hopefulness, mingled with the spirit of the "laudator temporis acti."

THIS month's *Fraser* contains an instructive contrast between Slavery in the East and in the West, Egyptian bondage as it is in modern days, and our own colonial servitude of forty years ago, or that of Cuba and Brazil at the present date. It appears that in Egypt and Turkey all indoor labour, from the small tradesman's house to the Khedive's palace, is done by the slave-class, while in the West the slave's chief value is for field-labour. In Egypt there is no degradation in slavery socially, because for centuries the Mamlouks, a race of slaves, ruled the country. The white slaves are chiefly boys, purchased for playmates of the Pachas' or Beys' sons, or Circassian girls, who wear longer, and in colour excel the dark native Egyptian and Abyssinian women. The class of wholly black slaves is much more numerous, and engaged in lower household work. The supply of these, which began with war, is kept up by kidnapping—the chief complaint against slavery in Egypt, as, once absorbed into service, their condition is bettered, their servitude patriarchal, often very light, and soon ended. The death-rate of black slaves is very high, whence the vitality of the trade, which has this feature alone in common with slavery in the West, the initial cruelties. But Colonel Gordon, it seems, is empowered by the Khedive to suppress this traffic between the First Cataract and the Equator. Mr. Joseph Gilbert's article on "Crowe and Cavalcaselle's *Life and Times of Titian*" contains a clever and enthusiastic *résumé* of the career of that foster-child of Venice, and native of the mountain tops of its municipality, Cadore; and traces his progress from pupilage to the Bellinis, with such painters as Palma Vecchio and Giorgione for his intimates; to the pinnacle of his fame, through the stages of Venice, Carrara, Mantua, and the works connected with them; to his life after his wife's death in the north suburb of Venice; from 1540 or so till his decease at the age of all but a hundred years. The curious in art will find the great pictures of his early period, his mid-age, and declining years mostly noticed. A third series of Mr. A. H. A. Hamilton's "Quarter Sessions under the Commonwealth" whets our curiosity to see his promised work upon the times treated as a whole, and brings in the episode of young George Monk, the son of Sir Thomas, who, from horsewhipping the under-sheriff for imprisoning his father, Sir Thomas, in the debtors' ward at Exeter, came to join the army, and fight first under the King and then the Parliament, and, after the pacification of Scotland, beat Van Tromp by sea. How he earned his chief name in history all are aware, but not all know that the General Monk and Duke of Albemarle of the Restoration had had to run the country for flogging the under-sheriff in a fervour of filial duty. "A Northern Hamlet" is the title of a sketch of the legendary original of Shakspere's *Hamlet* and Oehlenschläger's *Amleth*, and of a contrast between the use of common materials by the simple, straightforward, objective Danish dramatist, and our greatest of literary creators and original geniuses. Mr. Jefferies's "Unequal Agriculture" is an instructive and notable sketch of what British farming too often is, and of what the universal application of modern science, invention, and machinery, by aid of more capital, might make it.

SELECTED BOOKS.

General Literature.

CANSTATT, O. Brasilien. Land u. Leute. Berlin: Mittler. 12 M.

PAGE, H. A. Thomas de Quincey: his Life and Writings. Hogg.

REID, P. Wemyss. Charlotte Brontë: a Monograph. Macmillan. 6*s*.

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CORRESPONDENCE.

MR. FORTNUM'S CATALOGUE OF BRONZES.

Stanmore Hill: May 5, 1877.

In the *Athenaeum* of April 21 I was honoured by a review of my book on the Bronzes in the South Kensington Museum, which, while bestowing some unmerited praise, charged me with errors and omissions of which I am innocent. Thankfully acknowledging certain minor corrections, I must defend myself upon the more serious charges.

I would first assure my reviewer that this book was as much a labour of love as that on Maiolica, or it would not have been written by me, sculpture having really more hold on my affections than the potter's art—and I do not write for bread.

In criticising *La Gorgone* I am accused of stating that it is "an ill-*concealed*" ideal; my wording was "ill-conceived."

No competent editor would have ventured to correct my statement that Celtic workers in gold were "unsurpassed even by Etruscan hands." Castellani, when examining the so-called Tara brooch, said that it was finer than any Etruscan work he had ever seen; the patterns are so minute that a lens is requisite to follow them.

In remarking on the use of enamel, my reviewer does not seem to be aware that brass will not bear the heat requisite to fuse the true vitreous composition. He mistakes a coloured resin or cement for enamel.

He accuses me of omitting to mention two existing examples of enamelled effigies, referring to those of William of Valence, and Blanche of Champagne. Had he *read* my introductory chapters he would have found that both are fully referred to on p. clxvi.

My critic tells us that "a very large proportion of the monumental brasses" in England are enamelled. In reply I may quote a letter from Mr. Alex. Nesbitt (no mean authority), stating "I doubt if twenty in England are enamelled, or that I could name five."

But I must not encroach on your valuable space further than to say that my reviewer's objections in reference to archaeological discussion on a particular figure, and on the propriety of writing critically on individual works, in the course of an historical sketch of the use of bronze by sculptors of various times and countries, are simply puerile. Without such criticism art-history would have but small value. C. D. E. FORTNUM.

THE EPISTLE TO DIOGNETUS.

Cambridge: May 5, 1877.

In a review of the *Church Quarterly* in to-day's ACADEMY it is suggested that I am the author of an article intended to show, in accordance with Dr. James Donaldson's tentative hypothesis, that the *Epistle to Diognetus* is probably of modern origin. The friendly reviewer must forgive my disclaiming the honour with some emphasis. The Epistle appears to me to bear clear marks of having been written either in the latter part of the second century, or only a few years later; and I am unable to see the slightest force in the arguments of Dr. Donaldson, or Overbeck, or the writer in the *Church Quarterly*, on behalf of a late ancient or a modern date. The article, I fear, with all its industry and ingenuity, must count as an instructive and unsuspicious example of that criticism which cannot see the wood for the trees. F. J. A. HORT.

[The *Scottish Guardian* of April 20 states that the article in question is from the pen of the Rev. J. Cotterill, of Portobello, N.B.—ED.]

MR. TYLOR AND MR. SPENCER.

Athenaeum Club: May 7, 1877.

When Mr. Tylor has before him the evidence to be given in the next number of *Mind*, he will perceive that the answer he has published in anticipation, though it meets a part of the case, does not meet the whole.

HERBERT SPENCER.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 12.—3 P.M. Royal Institution: "Modern French Poetry," by W. H. Pollock.
3 P.M. Physical: "On the Achromatism of the Eye in Reference to the Perception of Distance," and "On an acoustical Experiment," by S. P. Thompson.
6 P.M. Cymmrodorion Society: "The History of the Potter's Art in Britain," by F. W. Rudler (at the London Institution).

MONDAY, May 14.—4 P.M. Society of Arts: "The Connexion of Greek and Roman Art with the Teaching of the Classics," by Prof. Sidney Colvin.
8.30 P.M. Geographical: "Recent British Explorations in Eastern Turkistan and adjacent Portions of Central Asia," by Capt. H. Trotter.

TUESDAY, May 15.—3 P.M. Royal Institution: "Chemistry of the Heavenly Bodies," by Dr. J. H. Gladstone.
7.45 P.M. Statistical: "International Statistics of Savings-Banks," by E. W. Brabrook.
8 P.M. Colonial Institute: "On Imperial and Colonial Responsibilities in War," by Capt. Colomb.
8 P.M. Civil Engineers: "Water-Pressure Machinery," II., by Sir W. G. Armstrong.
8.30 P.M. Zoological: "On a Specimen of *Coregonus oxyrhynchus*," by Dr. F. Day; "The Fossil *Ostracoda* of the Antwerp Crag," by G. S. Brady; "On the Species of the Genus *Batrachostomus*," by the Marquis of Tweeddale; "On an undescribed Shrew from Central America," by E. R. Alston.

WEDNESDAY, May 16.—7 P.M. Meteorological: "An Improved Form of Mercurial Barometer," by R. E. Power; "Relation between Upper and Under Currents of the Atmosphere around Areas of Barometric Depression," by the Rev. W. C. Ley; "Contributions to the Meteorology of the Pacific: No. II., The Island of Rapa," by R. H. Scott.
8 P.M. Society of Arts: "Practical Use of the Food Collection of the Science and Art Department," by W. S. Mitchell.
8 P.M. British Archaeological: "The Temple of Baal and Similar Remains in England," by Canon Ridgway; "On an Early Inventory," by E. Maunde Thompson.

THURSDAY, May 17.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.
7 P.M. Numismatic.
8 P.M. Chemical.
8.30 P.M. Royal. Antiquaries.

FRIDAY, May 18.—8 P.M. Philological (Anniversary): President's Annual Address, by H. Sweet.
9 P.M. Royal Institution: "Physical Causes of Indian Famines," by Lieut.-Gen. Strachey.

SCIENCE.

Animal Products, their Preparation, Commercial Uses and Value. By P. L. Simmonds. South Kensington Museum Science Handbooks. (London: Chapman & Hall, 1877.)

"THIS work, prepared by order of the Lords of the Committee of Council on Education, is intended to serve, in the first instance, as a descriptive guide to the Collection of Animal Products at the Bethnal Green Branch of the South Kensington Museum; and, secondly, as a practical treatise on Economic Zoology for the use of the Public generally."

Such a prefatory note raises hopes which we regret to say are far from being fulfilled on an examination of the present volume. In the first place, its scope has been strangely curtailed. Mr. Simmonds tells us that,

"as the Food Products from Animals, and the Economic Relations of Insects to man, are dealt with in separate Handbooks or Guides to those Collections by other writers, the various products of the Mammalia alone are proposed to be touched upon in this Manual, which will be devoted chiefly to those used for Manufactures."

Consequently it has no right to the title which the author claims for it, of "a practical treatise on economic zoology," being confined to the consideration of a single class; and, although food-products are thus expressly excluded, a great part of the volume is devoted to animals which have no value except as food, and even to creatures of absolutely no commercial value whatever.

Mr. Simmonds almost seems to have followed the example of the writer of the well-known articles on Chinese Metaphysics in the *Eatanswill Gazette*, to have turned-up some official table of statistics, some provincial and American newspapers, and some popular natural-history books, and to have "combined his information." He has generally no conception of the importance of citing his authorities, and when he does so, he quotes "the latest official returns" and an anonymous "agricultural periodical" with equal confidence. Of his ideas of the relative importance of the various subjects treated of, it will be enough to say that the whole subject of the fishery and products of the right and sperm whales is dismissed in eleven pages, while five are devoted to the porpoise family and seven to the dugong and manatee alone. Nearly a whole page is given to the spiny ant-eater of Australia, which yields no economic product whatever, while seven lines are enough for the chincilla and four for the Russian sable.

In a work of this nature it would of course be unfair to look for rigid accuracy in matters of classification and nomenclature, though Mr. Simmonds rather challenges criticism by entering on strictly technical topics—such, for example, as Prof. Flower's most recent views on the number of distinct genera and species of rhinoceros now existing. But our confidence in the author's commercial statistics and facts which we have not an opportunity of verifying is not a little shaken when we find how rashly he follows the first lead in zoology. When he has lighted on such authorities as Mr. J. W. Clark and Mr. H. W. Elliott on fur-seals all goes well, but he has not always been so fortunate. To enumerate even the most grave of his errors would be tedious—a few picked out at random must serve as typical specimens. At page 88, under the heading, "*Bos taurus*, the Common Ox or Domestic Cattle," we are informed that "by some naturalists the Cape ox (*Bos caffer* Sparrm.) is made a separate species of buffalo (*Bubalus caffer* Smith)." At page 204, the giraffe is included in "the antelope tribe." At page 255, the ermine is said to be a common inhabitant of America without a word of its existence in Siberia and Europe, and although the Transatlantic forms are specifically separated a few lines further down. The English name of the European pine marten is transferred to the American sable. The tusks of the walrus are "incisors" at page 285, and "canines" at page 286. Lastly, we may quote the following astounding statement from page 331:—"The African elephant is much larger than that of Asia, sixteen feet is not an uncommon height, and many are killed of even superior proportions."

The illustrations may be dismissed with a few words. The strange caricatures of English prize cattle and sheep are mixed up with representations of such out-of-the-way breeds as Montafun and Mariahof cows, and of animals of the commercial importance of the aye-aye of Madagascar, the white-eared antelope of equatorial Africa, and the little-known *Ovis poli* of Central Asia.

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Such being the nature of this volume, we should have hesitated to devote so much space to its consideration did it not seem advisable that public attention should be directed to the description of scientific work which is fostered by their Lordships of the Committee of Council on Education.

EDWARD R. ALSTON.

Lectures on Welsh Philology. By J. Rhys. (London: Trübner & Co., 1877.)

To praise a work on Welsh philology by Prof. Rhys would be superfluous. The author is well known to be in the foremost van of that little band of scholars who are at last investigating the Keltic languages with the aid of the scientific method, and we cannot be too grateful for the results of his researches which he has given us in the present volume. His introductory sketch of the nature and limitations of Grimm's law is clear and serviceable, and his illustrations of it from the Keltic tongues are very happy. The chapters that follow on the Welsh consonants and vowels, as well as the sketch of the history of the Welsh language, are thorough-going and full of new information. But the most important part of the book consists of the concluding chapters, which deal with the Welsh alphabet, and more especially with that form of writing known as Ogmic, and give an exhaustive account of the old Welsh inscriptions found in Wales and certain districts of England, which have been personally examined and verified by Prof. Rhys himself. The inscriptions are reproduced in detail in an Appendix. Some of them may be as old as the second century of our era; at all events, they throw a flood of light on the Welsh language before it assumed the form found in its oldest literary monuments.

The majority of the inscriptions are in a more or less debased Latin, and it is consequently the British proper names which they contain that constitute their importance for Keltic philology. Some few, however, are bilingual, with legends in the native language and Ogmic alphabet, as well as in Latin. The letters of the Ogmic alphabet are formed by straight lines of different lengths, and running obliquely, or at right-angles, to the edge of the stone on which they are cut, and to the unpractised eye might seem mere ornaments, or accidental incisions. Ogmic inscriptions have long been known to exist in Ireland, more especially in Kerry, Cork, and Waterford, and the explanation of their alphabet has been handed down in Irish MSS. Irish antiquaries, therefore, have not been slow in claiming the invention of the alphabet for their own country; but Mr. Rhys shows convincingly in his present work that it must have passed from Wales to Ireland, and, if the invention of Kelts at all, must have been due to the ancestors of the Welsh. Indeed, it is the bilingual inscriptions of Wales which have afforded the most striking confirmation of the accuracy of the traditional Irish explanation of the Ogmic alphabet. Prof. Rhys, however, believes that the alphabet was borrowed by the Kelts from their Teutonic neighbours, by whom it was based on the Phoenician alphabet, and used before the introduction of Runes. This belief is supported with great acuteness, but the most important piece of evidence in its favour is that the third letter, derived from the Phoenician *gimel*, is not *g*, as it ought to be, but *ch*, which is only explicable on the theory that the alphabet reached the Kelts through a Teutonic medium. The alphabet gets its name from "Ogma the Sun-faced," one of the heroes of Irish mythology, who, under the name of Ogmius, was identified in ancient Gaul with the Roman Hercules, and whom Mr. Rhys finds again in the Welsh *ofydd*, "a savant," the *ovate* of the Eisteddfod. Welsh tradition traced the origin of letters to Ogyrven, the father of the dawn-goddess Gwenhwyfar or Guinevere, Arthur's wife, and Mr. Rhys shows that Ogyrven is letter for letter the Zend *angrô mainyus* or Ahriman, "the evil spirit" of night and darkness.

An Appendix on Welsh names of metals will be read with much interest. Many of them are of foreign origin, but *ellyn*, "a razor," is shown to correspond with the Greek ἄρδις and the German *erz*, while the old Welsh equivalent of the Latin *aes* has been found by Mr. Rhys in the proper name Ei-metiaco, which he explains as meaning "aere hastatus." Perhaps, however, the most generally interesting part of the book will be the first chapter, in which the outlines of primitive Aryan civilisation are restored by means of Comparative Philology. Here we may note that the Welsh *haïdd*, "barley," answering as it does to the Sanskrit *sasya* and the Zend *hahya*, "corn," proves that the Aryan community before its separation was acquainted with another cereal besides that represented by the Greek ζειά and Sanskrit *yavas*. In the same chapter the author develops his revolutionary view as to the division of the Keltic family into insular and continental Kelts. The ordinary division into Kymric and Gaelic is based upon the supposed fact that Welsh agrees with Gaulish in having *p* where the Gaelic of Ireland, Scotland, and the Isle of Man has *c*; but Prof. Rhys finds from the lapidary inscriptions that the change of the guttural into the labial in Welsh was of comparatively recent date. He believes that the British geographical names mentioned in Ptolemy or elsewhere which contain *p* belonged either to Gauls or Teutons, or to that non-Aryan race which inhabited the country before the arrival of the Kelts.

The limits of a review do not permit me to do more than indicate the main points discussed in the book and some of the conclusions incidentally arrived at. But nearly every page will be found stored with interesting facts and stimulating suggestions. As Prof. Rhys remarks in his Preface, some of his theories and comparisons no doubt admit of question: but this must always be the case with a progressive science. The Keltic languages are still a favourite field for the linguistic paradoxer and untrained etymologist, and it is of high importance that a book like this should appear in an English dress and teach the Keltic-speaking part of the population how to deal with their own tongue. It is time that the "Keltomaniac" should be replaced by the scientifically trained Keltic scholar. Prof. Rhys has made a valuable contribution not only to Keltic philology in particular, but to general comparative philology as well.

A. H. SAYCE.

SCIENCE NOTES.

PHYSIOLOGY.

On the Poisonous Effects usually attributed to Salts of Copper.—In a communication to the Academy of Sciences (*Comptes Rendus*, April 9, 1877) Galippe points out that, although the various compounds of copper give rise to severe vomiting when administered in large doses, the same compounds may be taken for long periods of time in smaller doses, progressively increased, without the occurrence of any unpleasant symptoms. Burq and Ducom fed dogs every day during two months on food which had been cooked, and allowed to cool, in copper vessels previously exposed to the action of vinegar and salt, without producing any poisonous effects. Galippe himself, for more than a month, lived on food cooked with or without vinegar in untinned copper saucepans, whose contents were often allowed to remain for twenty-four hours in contact with the metal before they were put on the table. The various dishes thus prepared, though often coated at their edges with the greenish matter commonly termed verdigris, were partaken of, both by himself and by other members of his family, without giving rise to any dangerous or even disagreeable symptoms.

Zinc a Normal Constituent of the Body.—Lechartier and Bellamy have found that zinc is constantly present, in appreciable quantities, in the liver of the human subject and of many lower animals, such as the calf, ox, and dog (*Comptes Rendus*, April 9, 1877). They also demonstrated its presence in hen's eggs, in wheat, barley, maize, and haricot beans. These facts have an obvious bearing on certain medico-legal questions.

Animal Heat.—At a meeting of the Société de Biologie on April 14, 1877, M. Claude Bernard communicated the results of some fresh investigations on this subject (*Gazette Méd. de Paris*, April 28, 1877). The first part of his communication referred to the temperature of the blood in different parts of the circulatory apparatus. By introducing long and slender thermo-electric probes into the larger arteries and veins, he succeeded in ascertaining that while the temperature of the blood in the aorta and its more important branches is uniform, that of the venous blood varies considerably in different regions of the inferior cava and its principal tributaries. At the junction of the extremities and the neck with the trunk of the body, the venous blood is colder than that in the great arteries; in the right heart it is decidedly hotter. If we determine its temperature at successive points in the inferior cava, we find that at the junction of the iliac veins this is lower than the arterial temperature; on a level with the entrance of the renal veins, the two are about equal; on a level with the hepatic veins, the temperature of the venous exceeds that of the arterial blood by some tenths of a degree. It maintains this superiority even after it has become mixed in the right heart with the colder blood returned through the superior cava. Accordingly, though the venous blood of peripheral parts is colder than that in the arteries, it acquires sufficient heat during its passage through the abdominal cavity, not merely to equalise the difference, but actually to give it a permanent advantage. It must not, of course, be inferred from these results that the abdominal viscera are, in any special sense, the source of animal heat. They are simply protected by their situation from the effects of radiation and evaporation. If a limb be carefully swathed in cotton-wool, so as to guard against any loss of heat from its surface, the blood returning from it will be

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found hotter than that conveyed to it, even when the muscles are kept in a state of absolute repose. Heat is generated in all the tissues: in the muscles, the nerves, the nerve-centres, the glands. The rise of temperature which may always be detected in a muscle when thrown into a state of contraction is invariably preceded by a slight but distinct depression. Precisely the same phenomenon is exhibited by a gland when its secretory nerve is stimulated. For instance, if the sub-maxillary gland be excited through the chorda tympani nerve, a thermo-electric needle having previously been implanted in its substance, a momentary fall of temperature may always be noticed to precede the rise which coincides with the occurrence of secretion. In the last part of his paper, M. Bernard insists on his old doctrine of the difference between thermic and vaso-motor nerves, and promises further investigations on the subject.

Respiration of the Mammalian Foetus.—Zweifel was the first to demonstrate the presence of oxygen in the blood of the umbilical vein by means of the spectroscope, and to put forth a hypothetical estimate of the amount of this gas required by the foetus. His researches are criticised and extended by Zuntz (*Pflüger's Archiv*, xiv., 11 and 12). The latter found that asphyxia of the maternal organism is attended by a withdrawal of oxygen from the foetal system, the colour of the blood in the umbilical vein growing darker than that of the blood in the umbilical arteries. Zweifel arrived at the surprising conclusion that the consumption of oxygen by the foetus *in utero* is relatively equal to that which takes place after pulmonary respiration has set in. In opposition to this view Zuntz urges the fact that foetal blood contains a smaller proportion of haemoglobin than the blood of the adult. Moreover, the embryo survives complete occlusion of its umbilical vessels (complete privation of its supply of oxygen) for a much longer time than closure of its trachea after birth; whereas the foetal is asphyxiated quite as rapidly as the maternal organism, when, the placental circulation remaining intact, the mother is deprived of air. Hence the power of surviving temporary closure of the umbilical vessels must be ascribed, not to any special independence of oxygen on the part of the foetus, but to the slower rate at which its tissues consume the relatively small store of oxygen contained in the blood. Accordingly, Pflüger's original view, based on *a priori* considerations, is quite in harmony with experimental facts. He contended that a smaller amount of oxygen must be required by the foetal than by the adult organism, because the former parts with scarcely any heat to the surrounding medium, and does hardly any muscular work (apart from the contractions of its heart).

Physiological Action of Glycerine.—A very elaborate research on this subject is published by M. Catillon in the *Archives de Physiologie* (Janvier-Février, 1877). He finds that glycerine, when administered in considerable doses, has a very decided power of lessening the decomposition both of the fatty and of the azotised constituents of the body. Animals increase in weight under its influence, and the daily amount of urea excreted is lessened. The diminished excretion of urea must be due to diminished production, not to obstructed elimination; for no excess of urea is found to accumulate in the blood. In moderate doses, glycerine acts as a mild laxative, and improves both the appetite and the digestive powers. Whatever the dose administered, none can ever be detected, either in the intestinal excreta or in the perspiration. All that enters the stomach is absorbed; but only a certain quantity is capable of being decomposed in the system. When this limit is overstepped, glycerine makes its appearance in the urine; in the human subject, it begins to be eliminated by the kidneys when the dose taken rises above twenty grammes. Elimination begins in less than an hour after it is taken, and is completed in from four to five hours. The urine never contains any trace either of albumen or of sugar. When a very large quantity of glycerine is swallowed in one dose (15 grammes per kilo. of body-weight), death usually takes place, the *post-mortem* lesions being similar to those after acute poisoning by alcohol. The same quantity of glycerine, however, may be administered in divided doses without ill effect; this is to be accounted for, in all likelihood, by the rapidity with which any excess of the compound is eliminated through the kidneys.

CHEMISTRY AND MINERALOGY.

The Origin of Mineral Oils.—Mendelejeff has recently communicated to the Russian Chemical Society the results of his examination of the deposits of mineral oil in the Caucasus and in Pennsylvania, and has propounded a new and interesting theory as to its probable origin. He questions the correctness of the view generally held, of the oils being products of the decomposition of the fossil remains of organisms. The appearance of the oil near the earth's surface is to be ascribed to a tendency which it possesses to traverse higher porous sedimentary deposits when exposed to the action of water, universally present and of greater density than itself. Beds of sandstone, where much of the oil is met with, do not appear to contain the organised remains, to which its formation is usually attributed, and we are driven to seek at greater depths the materials which yield it. In the Caucasus the oil occurs in Tertiary deposits; in Pennsylvania, in Devonian and Silurian rocks. But, as the author points out, we have no grounds for believing in the existence of any extensive deposits of organised structures at a period earlier than the Silurian, and the prevailing view, therefore, can hardly be said to meet the difficulty. Mendelejeff then refers to the theories propounded by Laplace and Dalton respecting the probable formation of our planet, its density as compared with that of the surface layers, so far as we are acquainted with them, and draws attention to the possibility of the interior of our globe containing metallic masses of vast extent. If it be allowed that iron is the prevailing metal—and its presence in great quantities in the sun and in meteorites renders this view not an improbable one—and the metal occur in combination with carbon, we have the material from which we can conceive the mineral oils to have been derived. Contact with water at a high temperature, and under great pressure, brought about by the upheaval or disruption of any of the overlying sedimentary strata, would result in the formation of metallic oxides and saturated hydrocarbons. The latter, permeating the porous sandstones of higher levels, condense there, or by undergoing further change become the marsh gas of the "gas-wells," or are converted into unsaturated hydrocarbons. The invariable association of salt water with mineral oil is not without its bearing on this interesting question. If the view recently advanced by Steenstrup that the curious metallic masses, discovered by Nordenskjöld, at Ovifak, Disko Island, Greenland, in 1870, and generally held to be meteoric irons, be a correct one, and they are erupted matter and not of cosmical origin, their composition, which analysis has shown to be in a considerable degree carbide of iron, narrowly approaches that of the material which Mendelejeff assumes to be the source of the oil.

Baryta-Uranite.—The yellowish-green mineral which occurs in quartz veins in the granite of Bergen, near Falkenstein, in Saxon Voigtland, and which has always been termed autunite (lime-uranite), has been analysed by Winkler (*Jahrbuch für Mineralogie*, 1877, 185) and found to contain no lime, but in place thereof 14·5 per cent. of baryta. This number differs but slightly from that required by the theory (15·1 per cent.) that it is a hydrated phosphate of uranium and baryta. It is interesting to find that half a century ago Berzelius detected the presence of baryta as well as lime in specimens of this mineral from Autun, while all later mineralogists have found lime only.

Tridymite.—Doelter has described in detail the occurrence of this interesting mineral at Hargitterastock, Siebenbürgen, first noticed at that locality by Herbich, and already referred to by vom Rath. (See the Academy, January 13, 1877.) As in other localities, individual crystals are rarely, if ever, met with, while twinned crystals are abundant; some are as much as 1·5 mm. across (*Verh. geolog. Reichs-Anstalt*, 1876, 331). During an elaborate investigation of the igneous rocks of the region west of the Front Range of the Rocky Mountains, Zirkel (*Amer. Jour. Science*, April, 1877, xiii., 309) found tridymite in a variety of basalt from the Kawsoh Mountains. It has been suggested by Mr. Clarence King as not impossible that the source of the mineral may in this case have been some infusorial silica which occurs close to the spot where this basalt was erupted. A British locality of tridymite has been found; it occurs abundantly in rhyolite near Antrim; it presents the usual characteristic features, is met with in the little hollows of the trachytic rock, and resembles in every respect the Perlenhardt specimens (Von Lasaulx, *Jahrbuch für Mineralogie*, 1877, 62).

Preparation of Hydriodic Acid.—While writing that portion of his *Kurzes Lehrbuch der anorganischen Chemie* which treats of the preparation of this acid, Kolbe's attention was directed to the method given in the text-books of Fittig, von Richter, and Roscoe and Schorlemmer, where the quantities of iodine and water employed appear to be far in excess of that required to enter into reaction with the prescribed amount of phosphorus. It is the custom in the Leipzig Laboratory to add, by slow degrees, to ten parts of iodine, placed in an atmosphere of carbonic acid, one part of common phosphorus, and to pour on the mixture of di-iodide and tri-iodide, after it has become cold, four parts of water. The application of a gentle heat causes the disengagement of abundance of hydriodic acid, which is not contaminated with free iodine. Kolbe tried the proportions recommended in the three handbooks, and first suggested by Vigier, where fifteen parts of water are to be poured on one part of amorphous phosphorus, and twenty parts of iodine are to be gradually added; and he finds this method useless. When heat is applied much water and little acid pass off, and that little is strongly coloured with iodine (*Jour. prakt. Chem.*, 1877, xv., 172).

Action of Nitric Acid on Coal Gas.—Akestorides has determined the nature of the action of red fuming nitric acid on the illuminating gas of Leipzig, which is prepared from coal and lignite mixed (*Jour. prakt. Chem.*, 1877, xv., 62). After the gas has bubbled through the acid for some time a brown layer separates, and crystals begin to be deposited. By the application of heat to the brown product abundance of fumes of hyponitric acid are evolved, and the yield of crystals is likewise increased; these were found to be oxalic acid. The chief substances met with in the liquid layer were nitrobenzol and nitrotoluol; and the presence of a small quantity of a substance was recognised which had a boiling-point of 300°, and appeared to be a nitro-derivative of naphthalin. With a view to determine which substance yielded the oxalic acid, the author treated each in turn, in the state of vapour and mixed with carbonic acid or hydrogen, with the acid, and ascertained that benzol never produced it, while its homologues are oxidised partly to oxalic acid, partly to their nitro-derivatives. Ethylene yields oxalic acid when treated with either red or colourless fuming nitric acid; it will be remembered that Berthelot obtained oxalic acid by oxidising ethylene with permanganate of potash. The author finds, contrary to Ber-

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thelot's earlier experience, that ethylene can be almost completely absorbed, either by fuming nitric acid or acid of the ordinary degree of concentration, if gas and liquid remain in contact for some time and are frequently shaken. The reaction is as follows:—

$$C_2H_4 + 5O = C_2H_2O_4 + H_2O.$$

The small amount of residual gas consisted chiefly of carbonic oxide, produced, doubtless, in accordance with the equation:—

$$C_2H_4 + 4O = 2CO + 2H_2O.$$

It should be mentioned that, in a paper communicated to the Academy of Sciences of Paris on March 26 last, Berthelot states that ethylene is slowly absorbed by fuming nitric acid.

The Estimation of Nitrogen in Nitrates.—S. W. Johnson, of Yale College, has examined (*Amer. Jour. Sc.*, April, 1877, xiii., 260) the method recommended by Thorpe in his *Quantitative Chemical Analysis* for the determination of nitrogen in salts containing that element. The plan referred to consists in reducing compounds of nitric acid to ammonia by the use of strips of zinc coated with copper, as devised by Gladstone and Tribe. It is to be gathered from Thorpe's paper that "the results are such as apparently establish its great exactness, while in simplicity and ease of execution it would seem to be quite superior to the similar methods which have been previously proposed." The first determination which the author attempted to make shows a deficiency of 45 per cent. In a second experiment nitric oxide was evolved, "the standard acid not only being not neutralised by ammonia, coming from reduction, but made more acid by the reaction of nitric oxide upon the oxygen and water of the condensing vessels." In the third and fourth experiments the results were equally unsatisfactory. The author then made three determinations by Bunsen's method, with zinc-iron couples and caustic potash, and obtained concordant and perfectly satisfactory results, the numbers being uniformly 0·3 to 0·6 per cent. less than that required by theory.

Nucite.—Tanret and Villiers have found a crystallisable sugar in the leaves of the walnut, to which they have given the name Nucite, $C_6H_{12}O_6 + 2H_2O$ (*Compt. rend.*, February 26, 1877). It crystallises in clinorhombic prisms, which have the specific gravity 1·54 at 10° C., which melt at 208° C., do not reduce an alcoholic solution of a copper salt, and cannot be fermented. When oxidised with nitric acid it does not yield mucic acid or oxalic acid, but a new body which has as yet not been examined. Nucite closely resembles inosite in its properties.

The Flesh of the Halibut.—This fish (*Hippoglossus americanus* Gill) which abounds in the waters of the Atlantic coast from Newfoundland to Cape Hatteras, is highly valued as food in certain parts of the United States. The flesh is of a fine white colour, is delicate and tender, and resembles that of the whiting (*Merlangus vulgaris*), to which the halibut is allied. Chittenden has recently (*Amer. Jour. Sc.*, 1877, xiii., 123), analysed the fresh flesh of this fish, and below are given his results side by side with the result of Payen's examination of the fresh flesh of the whiting:—

	Halibut.	Whiting.
Water	82·87	82·95
Solid constituents	17·12	17·05
Ash	1·08	1·08
Fatty matter	1·26	0·38
Nitrogen	2·01	2·41

The flesh of the American fish when dried at 100° C. was found to contain

Carbon	50·38
Hydrogen	7·43
Nitrogen	11·68
Oxygen	6·35
Ash	24·16
	100·00

and 7·11 per cent. of fatty matter. The ash of the flesh was composed of:—

Silicic acid	0·32
Chlorine	11·11
Carbonic acid	1·13
Sulphuric acid	1·30
Phosphoric acid	34·36
Iron	0·19
Lime	0·15
Magnesia	2·43
Potash	37·07
Soda	12·22
Lithia	trace
	100·28

The total constituents found must in reality fall several per cent. short of the number given by the author, since he quotes the alkaline metals, which are present in the form of chlorides, as oxides in the above table. It will be noticed that more than 70 per cent. of the constituents of the ash are phosphoric acid and potash.

Emodin.—Liebermann and Waldstein have examined (*Ber. deut. chem. Gesell.*, ix., 1775) the crystallised product obtained from the bark of the buckthorn (*Rhamnus frangula*) by treating it with dilute soda solution. On analysing the purified substance it gave numbers corresponding with the formula $C_{15}H_{10}O_5$, which Liebermann has shown to be that of emodin, first obtained by De la Rue and Müller from rhubarb root. The bark of the buckthorn contains about 0·2 per cent. of it. When distilled with zinc powder it yielded a mixture of anthracene and methylanthracene. Whether frangulinic acid also exists in this bark has not yet been determined.

The Phosphorescence of Organic Compounds.—Radziszewski finds (*Beiblätter Ann. Physik und Chemie*, 1877, i., 242) that formic aldehyde and grape-sugar, when mixed with alcoholic solution of potash and warmed in presence of air, become phosphorescent. As Duchemin has noticed that *Notiluca miliaris* can produce a burning sensation on the skin, it appears possible that it may secrete formic aldehyde, which changes in presence of oxygen to formic acid. The phosphorescence noticed in the case of grape-sugar is a further indication of the probability of its being of the nature of an aldehyde. Neurine, which does not form aldehyde under similar circumstances, is not phosphorescent.

PHILOLOGY.

IN the last number of the *Hermes* (vol. xii., part 2) A. Jordan gives a full account of the Vossian MS. of Plato's *Leges*, and argues that both the Vatican and the Vossian are copied from the Paris codex. Schanz, "Ueber die kritische Grundlage der Platonischen Republik," comes to the conclusion that the *Parisinus* A and the *Venetus* P are the only MSS. which deserve consideration. There are two historical essays, one by Droysen on the army of Alexander the Great, in which the catalogue in Diodorus is criticised and discredited; the other by Zurborg on the ostracism of Hyperbolus, in which the writer endeavours to reconcile the conflicting accounts of that transaction. R. Förster, "Aristophanes oder ein anderer," discusses a quotation in Libanius, and also communicates from the Madrid MS. (collated by Graux) the end of the *μελέτη Κεφάλου*. Gomperz communicates the end of the fourth book of Philodemus *περὶ θανάτου*, supplied and emended partly from the Oxford copy, partly by Bücheler. Hertlein and Hercher contribute emendations in various Greek prose authors, and Vahlen ("Varia") has notes on Horace, Livy, Plato, and other authors.

THE last number of Fleckeisen and Masius's *Neue Jahrbücher* (vol. cxv. and cxvi., part 2) contains the continuation and conclusion of Schomann's valuable notes on the *Choëphoroe*. J. Ch. F. Campe discusses several of the epistles of Horace. Ruhl's review of Gutschmid's *Neue Beiträge zur Geschichte des alten Orients* deserves reading; but the rest of the papers in the philological section are short and of no great importance. In the educational section Adolph Korell gives the first instalment of an essay on education in England, which, although not always accurate in small details, contains a fair account of our higher schools and universities. O. Altenburg continues his "Didaktische Studien," and Pröhle his publication of the correspondence of Lessing, Prince Ferdinand of Brunswick, &c.; Hultgren concludes his German translations from Tibullus. The rest of the section is taken up with reviews of German school-books.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY.—(*Saturday, April* 28.)

PROF. G. C. FOSTER, President, in the Chair. Mr. W. Ackroyd described some methods of studying Selective Absorption in relation to the doctrine of Aggregation. After referring to the absorption of iodine vapour and iodine violet solutions, he showed that an analogy exists between these solutions and the aniline dyes, and a method was indicated by which the approximate size of the particles affecting light might be estimated. —Prof. H. McLeod exhibited several forms of apparatus which he has, in conjunction with Lieut. G. S. Clarke, R.E., arranged for determining the speed of machinery, &c., from observations made on the figures produced by combining their motion with that of a vibrating body; a description of them has already been communicated to the Royal Society. If a uniformly-moving point of light be reflected from a mirror attached to a tuning-fork vibrating in a plane at right angles to the motion of the point, the reflected image will appear as an ordinary single wave; and a double figure of the form of a series of figures of eight, caused by the overlapping of two waves, will be formed if a series of points of light move uniformly with such a velocity that a point passes over two intervals during an odd number of vibrations of the fork. If equidistant perforations be made in a circle on a disc which is attached to a rotating axis, and the number of vibrations of the fork be known, the form of figure reflected on to the screen will, theoretically, give the requisite data for determining the rate of rotation of the disc, and, further, a slight increase or decrease in this rate causes the figure slowly to move in the same or opposite direction to the disc. If the fork make 3,600 vibrations, and the disc 100 revolutions per minute, the circle must be divided into seventy-two equal intervals, but for such a number as 101 revolutions 71·287 intervals are needed. This fact would introduce some difficulty in preparing an apparatus for measuring the velocity of rotation so as to give the speed in whole numbers per minute, but it may be obviated by ruling convergent white lines on dark paper and so wrapping it round a cylinder that one line is parallel to the axis, an arrangement which gives every possible subdivision of a circle between any given intervals. The figures are then observed by examining these lines through a narrow slit in a light opaque screen attached to a tuning-fork or reed vibrating in a plane parallel to the axis of the cylinder. The observing apparatus is moved parallel to that axis until the figure remains stationary, when the number of rotations is read off on a graduated scale. Conversely, if the number of rotations of the cylinder is known, the period of the tuning-fork can be determined. Incidentally Prof. McLeod explained a simple method of causing a fork to vibrate, and the manner in which they have succeeded in maintaining the vibrations of a reed. It was found that variations in temperature influence the determinations, inasmuch as they cause the period of the fork or reed to vary. When the former is used it becomes necessary to deduct 0·011 per cent. of the result for each degree Centigrade of rise above the temperature for which the fork is set, and 0·0277 per cent. when employing a reed.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(*Tuesday, May* 1.)

C. T. NEWTON, Esq., C.B., in the Chair. The following papers were read:—"Sur une Stèle égyptienne du Musée de Turin," par François Chabas. The author of this paper, having stated that the steles generally contain the name and titles of de-

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ceased persons, pointed out that the present stele is unique in several respects. Beka, in whose honour this monument was erected, was a great man in Egypt; he was lord of the public granaries, and a great favourite with the Pharaoh. As to his name, Beka, it is not an uncommon one; it means slave. It is remarkable that the defunct officer makes no mention of his parents. He states that he was dutiful and obedient to them, but does not give us their names; probably this was because of his foreign extraction. The most remarkable point in regard to this stele is the omission of any profession of belief in the gods of Egypt. It is just such a stele as might have been placed over the remains of the patriarch Joseph. The age of the monument is not to be determined, nor the name of the Pharaoh under whom he administered the public granaries.—"On the Sites of Chorazin, Bethsaida, Capernaum," by Canon Ridgway.—"On the Stele of Tritisen in the Museum of the Louvre," by Prof. G. Maspero. This stele, which is generally described as C 14 in Lepsius' *Auswahl* and the *Catalogue du Musée égyptien du Musée du Louvre*, is of the period of Mentuhotep, surnamed Ra Neb Khersu, of the eleventh dynasty, and it is one of the finest examples of Egyptian art under the old empire; the original draught in red ink, which still remains visible on the monument, is, however, much superior to the carving which it is designed to direct. The stele was erected for an officer of high rank, named Tritisen, who is described as an artist or "scribe sculptor," and as "knowing the mystery of the divine Word, the ordinances of the religious feasts, and of every rite which is contained in them, as having never strayed from them," and as being "indeed an artist wise in his art, a man standing above all men by his learning." The principal portion of the very laudatory lines which follow the enumeration of his titles and offices are occupied with descriptions of his domestic affairs, the names of his family and relations, and the usual funereal formulae and allusions to the Ritual of the Dead and the Myth of Horus; and after some further still more obscure mythological references, it closes with the ordinary proscynema of "thousands of wine, loaves, oxen, geese, linen, clothes, all good and pure things, to the devout Tritisen, the wise, the son of the lady Ad."

Zoological Society.—(*Tuesday, May* 1.)

Prof. Newton, F.R.S., V.P., in the Chair. Mr. Howard Saunders exhibited and made remarks on some nests and eggs of the Orphean Warbler (*Sylvia orpheus*) from the vicinity of Malaga, Spain. Among the eggs in each nest were one or two of larger size, supposed to be possibly the eggs of the cuckoo. Mr. Howard Saunders also exhibited two skins of Dupont's Lark (*Certhilauda Duponti*) from the same locality.—Prof. St. George Mivart read a paper on the axial skeleton of the Pelicanidae, selecting *Pelicanus* as his type and standard of comparison. Prof. Mivart first compared it, as regards its axial skeleton, with *Struthio*, and the other *Struthionidae*, and then compared the other *Steganopodes* with it and with one another.—A communication was read from Dr. M. Watson, Professor of Anatomy, Owens College, Manchester, on the anatomy of *Hyaena crocuta*, in which he described the very peculiar conformation of the female generative organs of that animal.—Mr. A. G. Butler read a paper wherein he gave the description of two small collections of Heterocerous Lepidoptera, from New Zealand, recently brought to England by Dr. Hector and Mr. J. D. Enys.—A communication was read from Dr. O. Finsch, giving an account of a small collection of birds from the Marquesas Islands. Among these were three examples of a new species of Kingfisher, proposed to be called *Halcyon Godeffroyi*.—A communication from Mr. Frederick Smith contained descriptions of four new species of Ichneumonidae, in the collection of the British Museum. Among these was a new *Bracon*, remarkable for having its ovi-positor more than nine times the length of its body. This was proposed to be called *Bracon penetrator*, and had been received from Yokohama, Japan.—Prof. A. H. Garrod read some notes on the anatomy and systematic position of the genera *Thinocorus* and *Attagis*, which he considered should be referred to the Limicolæ, in the neighbourhood of *Glareola* and *Cursorius*.

Entomological Society.—(*Wednesday, May* 2.)

J. W. Dunning, Esq., F.L.S., Vice-President, in the Chair. Mr. Jenner Weir exhibited a large silken cocoon from the Cape of Good Hope, supposed to be a spider's nest. On being opened it was found to contain among other *débris* the skins of a number of small spiders.—Mr. F. Grut exhibited a large *Chelifer* from North Spain.—Sir Sidney Saunders exhibited *Atypus Sulzeri*, a spider found on Hampstead Heath, where it is found inhabiting tubes which project about four inches above the ground and extend about ten inches below the surface. These tubes are generally found concealed under bushes.—Mr. Champion exhibited a series of *Alaus Pureyssi*, from Thaso Island.—Mr. C. O. Waterhouse exhibited *Dohrnia miranda*, a heteromerous beetle from Tasmania; also from the same region *Creophilus erythrocephalus* and *Forficula erythrocephala*, these last insects bearing some resemblance to each other.—Sir Sidney Saunders communicated a paper "On the Adult Larvae of the *Stylopidæ* and their Puparia," and exhibited specimens.—Mr. H. W. Bates communicated a paper "On *Ceratorhina quadrimaculata*, Fab., and Description of Two new allied Species." Specimens of the insects described were exhibited by the author, Mr. Dunning taking the opportunity to request the authors of papers to exhibit the new species described in their communications in all cases where possible.

Royal Society.—(*Thursday, May* 3.)

Dr. Hooker, C.B., President, in the Chair. The following papers were read: "Further Observations on the Modification of the Excitability of Motor Nerves produced by Injury," by G. J. Romanes; "On the Temperature, Correction, and Induction Coefficients of Magnets," by G. M. Whipple; "Distribution of the Radicals of Electrolytes upon an Insulated Metallic Conductor," by A. Tribe.

Chemical Society.—(*Thursday, May* 3.)

Dr. Gladstone in the Chair. The Treasurer announced that 1,000*l.* had been placed to the credit of the Society by the son of the late Fellow Mr. Lambert.—The following papers were read: 1. "On some points in Gas Analysis," by J. W. Thomas. The author finds that nitric oxide is absorbed by caustic potash and pyrogallic acid, and recommends that a known volume of pure oxygen should be introduced after the absorption of carbonic acid, and any decrease of volume noted as nitric oxide. He states that an excess of caustic potash should always be present in the alkaline pyrogallate, but that too much of the latter should not be used.—2. "On the Decomposition of Nitric Oxide by Pyrogallate of Potash," by Dr. Russell and W. Lapraik. The authors state the probable action of the above reagent is to convert nitric oxide into half its volume of nitrous oxide; simultaneously, however, another more obscure reaction takes place, so that 58 to 76 per cent. of the gas is absorbed instead of 50 per cent.—3. "Contributions to the History of the Naphthalene Series. No. I., Nitroso-β-Naphthol," by Dr. Stenhouse and Mr. Groves. Nitroso-β-naphthol was obtained by the action of nitrosyl sulphate on β-naphthol and purified by conversion into a barium compound, &c., it crystallises in brilliant hydrated yellow needles or anhydrous orange-brown plates or prisms. It melts at 109°·5 C. By treatment with dilute nitric acid mononitro-β-naphthol is obtained. By acting on the barium compound of nitroso-β-naphthol with hydrogen sulphide a precipitate is formed which, by the action of potassium dichromate, is converted into β-naphthaquinone, melting at 96°C.; this substance is interesting as being the first instance of two isomeric quinones derived from the same hydrocarbon.—4. "On Asbestos Cardboard and its Uses in the Laboratory," by W. N. Hartley. This substance resembles thick greyish cardboard, and is formed principally of asbestos fibres; it can be cut or moulded (by moistening with water) into any shape, and is extremely useful for crucible supports, muffles, &c.

Society of Antiquaries.—(*Thursday, May* 3.)

F. Ouvry, Esq., President, in the Chair. Mr. Franks exhibited some flat beads of brownish coal found in a cairn near the circles of Shap, in company with an unburnt skeleton and some British and Roman pottery; a honestone containing moulds for leaden seals, of the thirteenth century, and the matrices of two seals, one of which belonged to the family of Norman of Heningham, and bore the arms of Norman and Curzon quarterly, and the other was the seal of the Customer of Shoreham in the reign of Charles I.—Mr. R. S. Ferguson exhibited a block of plumbago found near Wether Wastdale in 1865. There were cut in it moulds for casting imitations of the London groat and half-groat of Edward IV. and Richard III. and the York silver penny of Henry VII. Mr. Ferguson also mentioned the discovery of a wooden stockade at Carlisle, inside the Norman wall, which he was inclined to attribute to the Romans.—Mr. G. Payne exhibited a collection of Roman objects found at Bayford, near Sittingbourne. Among them was a jug of greenish glass, very elegant in shape, and fluted, which was absolutely uninjured. Another glass jar, full of calcined bones, was found broken, and there were also fragments of small bottles of crystalline glass. The metallic objects comprised a bronze lamp-stand, with a crescent-shaped handle; a copper patera, with the head of a bearded deity on the handle; a copper jug, with a trefoil-shaped mouth and the figure of a Harpy at the lower juncture of the handle; a lecythus, with four faces in relief, of a Nubian type; and a broken iron strigil. The pottery consisted of paterae and cups of Samian ware with a pattern of crossed leaves, which has not been hitherto noticed on ware found in that neighbourhood, and a few urns of coarse brown wares.—Mr. Octavius Morgan exhibited a drawing of a tesselated pavement, and a few small objects of antiquity, found at Caerleon.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(*First Notice.*)

In reviewing this exhibition, which opened to the public on Monday last, we are encountered at the outset by the wonted difficulty of defining the general character of the display: is it good, bad, or indifferent? The diversities between exhibition and exhibition from year to year are not, to our eyes, extremely salient, and there is mostly more of smartness than of equity in attempting to distinguish the one apart from the other by any broad line of demarcation, or pungency of expression. We can truly say that the present exhibition appears to us well enough qualified to pair off with the herd of its predecessors; but certainly, if we are to choose between the terms of comparison, "good" and "indifferent," we should abide by "indifferent" as the more accurate. Cleverness is abundant here, and we have got fairly out of that stage of inefficiency in which there really used to be a good number of works positively discreditable and unworthy of criticism included in the gathering. Now, with comparatively rare exceptions, the exhibitors are men who, even if they rise no higher, see the surface of things clearly, know what they mean to be about, and execute with tact. Indeed, the simplicity and dexterity of handling, in painters of no extraordinary attainment, is often very remarkable. We may take a single small instance, and illustrate our purport by pointing to the young grey-tabby cat watching a yellow butterfly in the picture (293) of Mr. Frederick Morgan. The number of works exhibited is 1,539, and we hear that the number excluded—we will not use the invidious and only partially applicable term "rejected"—was exceptionally large.

As the space at the Royal Academy for exhibition, so also the space at our own disposal for criticism, is very limited. With a view to economising it, we shall mention in detail only a relatively small number of leading works, giving in other cases merely the artist's name and a reference to the number of his production in the catalogue. We shall also waive our ordinary plan of treating the works in classes, and shall take them up simply in their order on the walls—and thus we begin with—

Gow, *The Tumult in the House of Commons, March* 2, 1629. The citation in the catalogue sets forth, from a contemporary Relation, how the Speaker of the Commons wanted to break up the sitting immediately after the royal message had been read, having imperative orders so to do: but the House wished to hear what Sir John Eliot was prepared to say, and Hollys and Benjamin

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Valentine forced the Speaker back into his chair, many other members seconding them. This significant subject is very naturally and sensibly conceived by Mr. Gow, with a humoristic turn which does not lower it below its due historical status. The general roughness of accommodation (the bare benches for members, and the Speaker's chair, hardly more dignified than that of modern nobleman's hall-porter, set up on the dais with the benches almost touching it) catches the eye across the hubbub of the action. Eliot stands up ready to speak, and looks as if he were resolved to remain ready until silence be obtained; the Speaker, held down into his chair by the grasped right wrist and left fore-arm (a grasp hardly powerful enough perhaps to constitute actual physical coercion), is divided between his courtierly anxiety to get away, and his indisposition to engage in a positive tussle of thews and sinews; a loutish florid-faced country-member to our right runs forward to bear his part in the fray, but is withheld by a more politic colleague, whose dark face looks like the mask of many stratagems; to the left, another country-member, a ponderous and stolid old gentleman, sits out the disturbance, with open mouth and sturdy walking-staff—noise and raillery environ him. One does not see any of the close-cropped Roundhead visages, for which 1629 were too early a day. The subject is well diffused over the canvas, and at the same time well centred in the principal group; and Mr. Gow certainly, with this picture, takes one more firmly-planted step in advance. *Sacrifice*, by Mr. Marcus Stone, represents a young lady, in the costume of about 1800, who, under the hard dictation of a cold-blooded and sordid father, burns with her own hand a love-letter from the youth of her heart: her mother (whose dress looks to us overmuch like that of our own time) covers her sympathising face with her hand, and a white cat attends to her own affairs on a chair. This is painted with great evenness and nicety: the burning paper looks fateful as well as brilliant: and the spectator is at once enlisted in the cause of the fair and sorrowful Clarissa of this silent drawing-room. *A Yeoman of the Guard* is one of the three contributions (all diverse in class) of Mr. Millais, and a very singular and special masterpiece it assuredly is. With his superb pictorial instinct, Mr. Millais, having chosen a somewhat *outré* theme, carries it out to the uttermost: he will not mince matters. His red coat is to be as red as red can be, and his black hat as black as black can be, and his aged, only less than senile, Yeoman as trim and straight-backed as long years of parade and disciplined subordination can make him—his staff in the right hand, an official paper in the left. It is a handsome, even a beautiful, old face, and Mr. Millais manages to infuse a genuine pathos into his subject by this very contrast of gaudy uniform and extreme age: the thin white hair and beard that were once tawny, the closed mouth, alert openness of eye, attenuated regular features, yellowish pallor of complexion with a ruddy streak here and there. The background is of an olive-brown tinge, with wall and screen, and a halberd poised in the corner. This portrait of Serjeant-Major Montague may or may not be a strictly popular picture at the moment: it will certainly remain a famous one in time to come. Mr. Walter C. Horsley, son of an Academician whom we seldom find it our lot to eulogise, sends a very remarkable and well-treated picture—we think, his first exhibited work—*The Hour of Prayer on board the Turkish Ironclad "Mesoudyeh."* The captain and five or six of the crew are in one of the port-holes of the vessel, with its dark, massive, menacing cannon pointing outwards: the solid obscurity of the recess contrasts finely with the open afternoon-light which enters it from outside; the captain has taken off his semi-Europeanised boots, and remains barefooted like the others, who are of various nationalities—one of them of negro race—and join in the common act of worship with very well-varied details of pose and gesture. The feeling is grave even to solemnity, the treatment natural and realistic. *The Fates* is an important essay by Mr. Moody in a style seldom indeed seen on the walls of the Royal Academy, the style of Michelangelo; clear and hard in contour, symmetrical in composition, grandiose in attitudinising, strongly defined in colour. Clotho, Lachesis, and Atropos, are respectively young, mature, and aged. Lachesis presses her finger on a terrestrial globe, the wheel of destiny and of life; and a boy, with open-eyed unknowing countenance, holds the vital thread for her to spin out and off. The symmetrical arrangement is well condensed and emphasised in the opposition of the youthful foot on one side of the group, and the aged foot on the other. Below the marble seat on which the Fates are grouped comes a plinth, sculptured with figures in vivid action, showing the course of a human spirit from birth to a violent death in combating; stars shine in a blue sky which deepens towards the west. Next comes one of the most crowded, elaborate, and attractive pictures of the year, the *Egyptian Feast* of Mr. Long, a sort of companion-subject to his deservedly-applauded *Babylonian Marriage-Market*. This represents the well-known ancient custom of bringing round, at the close of a banquet, a mummy in the form of Osiris, which was shown to the various guests by the attendant, with the exhortation, "Gaze here, and drink, and be merry; for, when you die, such will you be." Mr. Long has planned out his important subject with a great deal of judgment, has thronged it with a multitude of well-varied and well-occupied figures, and has kept ably under control a vast quantity of wall-painting, dress-patterning, personal ornament, and the like, so that the total effect not only escapes confusion and heaviness, but even attains, in a large degree, to clearness, unity, and atmospheric space. The subject—one which undoubtedly presents great opportunities to an artist—might be treated from any one of three points of view: the scenic, or the ethnographic, or the point of view of sentiment and character, the third being more especially the modern conception, and so far a little alien from the ancient. Mr. Long combines all three in reasonable proportion, leaning a little, as was to be expected, towards the third. Among the principal personages or groups, the following may be named so as to illustrate the general mode of presentment. A beautiful naked girl, whom we should perhaps understand to be a dancer, is poised in front, to our left, under a statue of black basalt; the painter was quite justified in endeavouring to make this prominent figure as engaging as possible to the eye, and he has attained a commensurate success. Four female harpists are playing their instruments. The group to which the mummy is being brought forward at the moment consists of a rose-crowned man, two young women, and a second man whose face is but half seen; there are two slaves to drag the mummy, and their leader who delivers his axiomatic harangue. Still gazing at the onward-passing mummy are an old man, and an old woman with a showy head-dress of pink feathers, and every finger ringed—an emblem of the vanities of this life when its enjoyments are well-nigh extinct. A bridegroom is seated with his bride, who clasps him round the neck. Close to them an elderly man, of a cheerful but reflective aspect, prepares to drink: this figure seems to indicate a right application of the hortative words; he is the sort of man to enjoy himself temperately and reasonably, taking quietly life with its solaces, and death with its inevitability. A husband and wife sit happily side by side, with lightly clasped hands: their little girl, the thought of death brought home to her, gazes fixedly, her eyes suffused. To the right, a man and a rather sensual-looking lady drink together, with gleaming eyes and beating pulses: various slaves also associate themselves in the revelry, two of them clinking their gilded goblets. The laboriously detailed wall-paintings of sacrifices, feasts, &c., are copied (in part at least) from well-known examples in the British Museum. Outside the banqueting-hall, with its clear half-light, come glimpses of the sunny verdure of the pleasure-grounds. All these things, and many others, are given in Mr. Long's picture with a skill and balanced efficiency which, without gratuitously overpraising him in point of style, must commend unstinted acknowledgment and eulogium.

Near this hangs another painting which forms, under present circumstances, a second "Memento Mori" of a far more sorrowful character: we refer to *The Fairy Ring* by Mr. Valentine Bromley. The artist died on April 30, just as the Academy galleries were about to open; died as the morning of youth was barely reaching its noon—a model, as his numerous friends will long remember him, of athletic form and masculine beauty. Young as he was, Mr. Bromley had been twice married; his second marriage (with the daughter of a gentleman well known in artistic and literary circles) having taken place probably less than a year ago. He had seen much of savage life in the far West of America; and his striking picture of an Indian chief in full war-costume, in last year's Royal Academy, will be remembered by many of our readers. As a painter, he had both facility and force, and was rapidly advancing in maturity of execution. The present picture of *The Fairy Ring*—two country-girls and a little boy within the grassy circle, going though some old-world conjuration with sticks laid across—is a fresh, genuine, unsophisticated piece of nature, painted with vigour and decision. We regret to observe that a larger picture, of which we made mention several weeks back, soon before the Academy "sending-in day," a very effective Cavalier and Roundhead subject, has not found (what it certainly more than deserved) a place on the walls: it would have gone far to confirm the lamented young painter's good repute into decided popularity.

The Fall of Man, by Mr. Bouverie Goddard, is a very ambitious and uncommon animal-picture on a large scale, rising, indeed, into epical grandeur of subject and significance; nor is the execution far from being worthy of so bold an attempt. The picture pourtrays the savagery of brute-nature ensuing upon the disobedience of Adam and Eve. Of these human protagonists, however, nothing is here seen: we have only a multitudinous turmoil of beasts—the carnivora raging and ramping, the herbivora trooping together or hurrying away, startled into the novel instinct of terror. The huge earth-crawling serpent slinks off to the right. The difficulty of Mr. Goddard's attempt becomes all the greater in that he does not (so far as we observed in scanning the huge composition) represent any actual attack of one animal upon another, but only the moment when the attacking and ravenous impulse arises and manifests itself in gesture and demeanour. *Little Cold Tooties*—a rustic Scotch mother with her child at the fire—is a favourable and large specimen of Mr. Thomas Faed: he has two other pictures, also large, and in all three he seems to us to have come into more than wonted possession of his good qualities—expression, skill, and dexterous handling—with less than the ordinary counterbalance of commonplace sentimentalism or funniness, and of executive self-display. Mr. Donaldson produces an able picture of an archaeological and scenic kind in *Edric the Fisherman presents a Fish as a Token from St. Peter of the Consecration of Westminster Abbey*. King Sebert, attended by his warriors and counsellors, and Bishop Mellitus, with Edric kneeling in front, make up the group. The characters of old age, semibarbarism, and the like, with conspicuous details of costume and weapons, are well given, the Thane who stands sideways towards the centre of the group being particularly effective. The method of painting is a great advance upon this artist's previous attempts in oil-

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colour, but it is still in need of some glazing and harmonising. Mr. Tadema sends a vivid and capital series of *The Seasons*, treated from a late period of Roman civilisation: green, yellow, red, and grey, are the prevailing tints appropriated respectively to the Spring, Summer, Autumn, and Winter. For Spring, we have wild-flower gathering—the stooping figure of a slim brunette in brown especially pleasant; for Summer, a rose-crowned lady bathing in a tank, and airing her sultriness with a yellow feather fan, while another woman, seated on a bench against the mosaic wall, lolls with her wide-parted limbs in the drowsing heat; for Autumn, a Bacchante dancing, with rhyton and lighted torch, before a gilt term of Bacchus—a less agreeable figure than the others, standing out from among them rather unaccommodatingly in colour and tone; for Winter, three women with a baby, closely grouped together over a brazier of castellated form, under a portico, with snowy ground outside. A bronze lamp in this compartment is a wonderful piece of painting, such as Mr. Tadema knows the secret of so well.

We have now gone through the first and second galleries, so far as the description or specification of pictures of major importance is concerned. It only remains for us (according to the plan mentioned at the beginning of this article) to call attention to works—many of them truly able in a conspicuous degree—by Valentine Davis (6), Perugini (8), Crowe (9), Dicksee (14—bought by the Council of the Academy, out of the Chantrey Fund), Pickering (22), Scholderer (25), Edwin Ellis (27), Walter Horsley (44), W. H. Mason (55), Garland (59), J. R. Reid (63), Alice Havers (69), R. E. Wilkinson (71), E. Douglas (72), Schäfer (82), Calderon (91), Louise Jopling (94), Pettie (96), Leslie (101), L. Thomson (104), Bodmer (111), Hodgson (124), Hook (126), Archer (127), R. J. Gordon (132), and Kate Perugini (134). W. M. Rossetti.

THE SALON OF 1877.

(*First Notice.*)

In this notice of the Salon of 1877 the works exhibited will be taken, not according to their order of merit or subject, but in order of their position in the rooms, so as to furnish a guide to those who may desire one.

Last year the visitor was detained at the head of the stairs by Puvis de Chavannes' fine cartoon of St. Geneviève, the cartoon which he is now engaged in carrying out at the Pantheon. It gave a noble key-note at the entrance, which is this year wanting entirely, for there is nothing of importance to detain us after reaching the landing. We make our way at once to the large centre room (No. 25), from which the galleries open out to right and left. Among the canvases of great size which appear on its walls the large and capable work of Toudouze, *La Femme de Loth* (2,041), at once arrests attention. In the midst of the ruins of the doomed city the white figure of Lot's wife, just connected with the colour of surrounding parts by the hue of the yellow cloth which covers the basket she bears beneath her arm, is dominated by a rather theatrical blue-robed and blue-winged angel, who hovers and stretches over nearly the whole space; the retreating figures of Lot and his daughters are seen on the right, but the grey mantle which he wears, and which he spreads out as he extends his arms over his companion's shoulders, carries the group into the neutral tones of the smoke-driven sky which forms, together with the mass of fallen blocks of stone lying on the sandy road, the ground upon which the two centre figures are detached. Strong colour is present only in the blue of the angel's robes, and this is based on the deep-brown and tawny flesh-tints of the dead bodies lying beneath his feet. Facing this picture on the opposite side of the room hangs Roll's *Inondation dans la Banlieue de Toulouse* (1,822), which is not bad in parts, although full of exaggeration in gesture and expression, and recalling to its disadvantage, in at least one of the figures, a part of Géricault's great *Wreck of the Medusa*. A group which has taken refuge on the roof of a house which shows in the centre out of the waste of turbid waters is approached, just in time, by a boat which occupies the immediate foreground. Beneath this picture hang two of the more important nude subjects of the year—Thirion's *Psyché abandonnée* and *La Jeunesse et l'Amour*, by Bouguereau. The pretty little head of the smiling Cupid whom Youth bears on her shoulders is the most successful bit of M. Bouguereau's picture, for the figure of Youth herself has grave defects. The parts do not cohere—the left breast does not match the right, nor the right leg (which also appears out of drawing) the left, and the want of unity in the painting, which is very different in different places, tends to heighten the generally disjointed effect. In parts the flesh has the waxen transparency which attracts the favour of the public to the meretricious graces of M. Bouguereau's Saints and Martyrs. Thirion's Psyche, on the other hand, is evidently the work of an honest artist and master. There is no sentiment nor pretence of sentiment; Psyche, indeed, looks rather glad than sorry to be quit of Cupid, and the flesh is not of an especially pleasant quality, but, unlike the work of M. Bouguereau, it has the merit of looking "done at once." The entire figure is well-constructed, and except about the modelling of the knees, which is a little old, is charmingly youthful in appearance. Between these two pictures hangs *Une Etape de Cavaliers* (55), by Arus, a new name. The advancing horsemen are strongly relieved against the sky, and detached from the bare road by a deep mid-day cast shadow. The first effect is striking and true, but a detailed examination does not bring to light that fullness of observation which gives interest to the work of M. Dupray, of whom M. Arus seems to be a follower. To the left is Guillemet's *Environs d'Artemare* (1,006). A broad deep-green foreground is separated by a belt of trees and a range of farm buildings from the dull-grey sky above. The eye is carried to the centre by skilful reinforcement of deep colour in the roofs, repeated in the dark skirts of the peasant woman who wades through the heavy grass below. The work throughout is very strong and solid, yet the trees to the left have something of the mysterious bloom which slowly, but too surely, fades day by day from the masterpieces of Corot. *Les Falaises de Dieppe* (1,005), by the same painter, has remarkable qualities of light and air, but the perspective of the picture is seemingly a little disturbed by the strong colour which M. Guillemet has got into the flat ridges of rock running out to sea, which appear consequently to rise above the horizon line though they do not actually do so. Van Marcke, in *La Source de Neslette* (2,083), contributes an admirably-painted and masterly study of two cows standing side by side in the water-springs, overshadowed by trees; near to which hangs *La Fontaine du Taureau* (2,170), by Worms, a lively scene of Spanish outdoor life, which recalls and rivals in liveliness and character the much-lauded work of Vibert, though its attractiveness is a little marred by the commonness of the head of the woman who, in the centre, engages the attention of the postboys who bring their horses to drink. Before leaving the room, *Bonheur perdu* (1,017), by Gussow—portraits of a widow and her child in mourning—deserves attention on account of the thorough work which it attests both in study and painting. The head of the woman has great distinction.

Room No. 1.—One of the chief attractions of the next room is a large painting by Gonzalez—*Les Cadeaux de Noces* (960). The comedy is well put on the stage: the bridegroom in gold and white, after whom enters a gay troop of wedding-guests, approaches the bride, casket of jewels in hand; she, backed by her mother, coyly receives him, standing in the centre of a room magnificently splendid. The imitative painting of outdoor light reflected in the great looking-glass over the chimney-piece is an achievement not unworthy of a follower of Fortuny. The golden-panelled walls and their decorative paintings, the patterns of the vast Gobelins carpet which covers the floor, are drawn with perfect certainty, and every tint is harmonised and carried round the picture, just as the pink dress worn by the foremost figure of the entering group has its value dispersed and compensated by the flesh tints, by the bared arms and necks, of the women in the bridal company. It does not do to look too close; but, as far as it goes, this picture is distinguished by perfection of arrangement, by equally perfect adjustment of differing values of tint, and by conveying an impression of light and air which its near neighbour, *La Visite de Condoléance* (965), by M. Goupil, carefully studied and deserving as it is in many respects, yet fails to give. *Vue de Dieppe* (614), by Daubigny *père*, placed immediately to the right on entering this room, is very firm and quiet, solemn even, in effect. The pale-blue evening sky, streaked with fleeting clouds, is reflected in the shallow pools of water left by the receding tide. Between sands and sky runs the darkening line of the town, the towers of its churches showing dim in the centre, and gaining a startling richness of effect from the long ridge of a deep-red roof put in immediately below them. Dubois' little portrait of a child, Mdlle. P. M. (747), buried in the corner close by, is a gem, admirable both for workmanship and feeling. The fair little profile, shaded by falling locks of light-brown hair, is relieved on a dark-brown ground, from which the figure is detached by its green dress and knots of light-brown ribbons. Fantin la Tour has also in this room a portrait of two girls (815), superior both in refinement of sentiment and in completeness of execution to anything of a similar kind that he has previously contributed. The profile of the fair girl on the left is remarkable for the delicate truth with which the effect of light falling from above is given. De Coninck's *Moccoli!—Fin du Carnaval à Rome* (632), a half-length group of four handsome Roman women on a balcony, is sure to have a great success; but a "succès de Salon" no longer means what it did in the days when the reputation of an artist wholly depended upon the judgment of his fellows. It is impossible to compare the tales told by men of a former generation of the passionate excitement, the eager devotion with which opposite camps of the art-world of their youth maintained the principles which they represented, when the opening of the Salon was a war-cry calling the different sections to do battle for their creeds, with the dubious attitude of the privileged groups who now saunter through the rooms on "varnishing-day," without acknowledging that for the moment a great deal has been lost of the direct action of stimulating and genuine criticism, and it is difficult to see by what this loss has been or will be compensated. De Coninck's brilliant group of smoothly-painted and gaily-clad women has, however, not only the agreeable liveliness which must ensure success when coupled with the attraction of a more or less foreign style and colour; it is in its way a capable work, sure and certain, and the energetic accent which individualises the heads of each of these four women shows, not only an assured hand, but keen and accurate observation of character.

Room No. 2.—The most important picture in the next room is *Les Fugitifs* (648), by Glaize. The gates of Athens having been closed to prevent the flight of citizens terrified at the approach of Sylla, many bribed the guards, and escaped by night, letting themselves down with cords from the ramparts of the town. A projecting angle of the city wall with its crowning ramparts occupies half the canvas; the rest shows a clear, bright midnight sky. Three groups at various intervals and distances are being lowered—the nearer, a

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mother with her infant at her breast; next drops a strong man, bearing his arms with him, and with a fair young girl slung across his knees and clinging to his neck. The deep shadows thrown downwards from each of these groups bases them and gives a strong impression of successive perpendicular lines, which has much dignity of effect. On the opposite wall is the work of another pupil of M. Gérôme (893), the subject of which is a Turk who has cut off the head of one of his women to please another who figures in the foreground—a picture which is in advance in its display both of talent and vulgarity on M. Garnier's contribution to the Exhibition of last year. Guillaumet's *Marché Arabe* (1,002), a large canvas which occupies the centre of the same wall, is only just short of perfect success. It has every quality which skill and intelligence can bestow, and shows complete command of artistic resources, and accurate knowledge of the external aspect of things, but is without that intimacy of possession which alone can give expression to life, and arouse human interest. The disposition of the subject is good; there are triumphs of draughtsmanship; but the faces show no signs of internal animation, just as the atmosphere is devoid of moving air. The important life-size figure, *Le Christ au Tombeau* (879), by M. Gaillard, though not so successfully complete as his little *St. Sébastien* of last year, and lacking unity and breadth in the flesh-painting, attests in its conception and style, like all M. Gaillard's works, an artist deeply cultivated and profoundly acquainted with the elder masters of his art. Harpignies' *Effet de Matin* (1,035) is a study from nature, delightfully frank in attack and tone: the group of trees running down into the middle distance, where a few sweeps of the brush seem to give us everything and nothing, are especially striking.

Room No. 3.—*Le Soir*, by M. Henner (1048), is one of the most poetical works in the exhibition. It is equally fine both in sentiment and colour. In the foreground, her back towards us, her long auburn hair streaming over her shoulders from the knot in which it is loosely twisted, the figure of Evening lies at length upon the grass which grows thickly about a great pool of water in which is reflected the dim light of the darkening sky. To the right and left are heavy masses of trees, which, opening in the centre, show the last gleam of twilight shining on the distant hills. If, indeed, as M. Ingres asserted, "Le dessin est la probité de l'art," "la probité" is not a quality to which the drawing of this figure can entitle M. Henner to lay claim. Its merits consist in superb colour, in grandeur even of tone, and in an execution which evidences a born painter's command of the brush. A portrait of M. Gambetta (1,040), by George Healy, which hangs in this room, attracts many gazers, rather because of the man represented than on account of the merits of the representation, which is eminently commonplace, and compares unfavourably with reminiscences of the same subject as treated by Legros. *Le Montreur d'Ours à Aurillac* (934), by Firmin Girard, the successful painter of *Le Quai aux Fleurs*, is an elaborately studied crowd jammed in the shadow of a narrow street and watching the bear which dances in the midst. The heaviness of touch, which was carried off somewhat in the general gaiety of effect in the *Le Quai aux Fleurs*, is this year more conspicuously apparent. *Paysage Hollandais* (908), by Gegerfelt, is careful and delicate, and Humbert's *Jésus-Christ pardonne à la Femme adultère* has passages of pretty colour, though it is neither drawn nor painted. If compared with Bouguereau's *Vierge Consolatrice* (which we shall find in one of the last rooms) this picture seems frank and honest in point of sentiment; it is, though, evident that M. Humbert is one of those who attempt to catch something of the mystic dreams commanded by Hébert, and of which his *Muse des Bois* in the next room is a fine example.

Room No. 4.—In *La Muse des Bois* everything is sacrificed to the bringing out of a hazy, passionate dreaminess of sentiment, full of grace and charm. The head and upper part of the body appear emerging from a leafy forest background. The figure is loosely drawn, but the tone is attractive, the breast and a band of white drapery only come in light, all the force being kept about the head and in the eyes, which look out from deep shadow. *La Communion à la Trinité* (919), by Henry Gervex—a young artist (only twenty-one), already known by his *Autopsie à l'Hôtel Dieu*, mentioned in the notice of the Salon which appeared in these pages last year—evidences the same power of giving broad effect of light and air which distinguished his earlier work. The white-robed procession of little girls moves down the steps towards us, clasped hands uplifted, and eyelids cast down; a line of deep red carpet runs up on the right, balanced by the group of spectators straining over the rails on the left; above is the golden altar, the shafts of towering columns, and the coloured glass of a lancet window, through which the light plays, flecking the stone steps and the dresses of those below with prismatic tints. Everything keeps its place with the same justness of value shown in the placing of the grey head of the father, who in the near foreground bends forward to catch sight of his little daughter. The mass of white coming against the cold greys of the stone is very finely handled, and the delicate brilliancy and clearness of the tone throughout makes Israels' little picture, *Les bons Camarades* (1095)—an old woman playing, as only the old do play, with a little grandchild—look dull and muddy. Kaemmerer's lively *Partie de Crocket* (1142), a circular group of players, whose summer dresses are relieved on a field of pale-green shut in by a stone wall parted in the middle by a *grille*, above which is a clear blue sky, is rather crude in colour, and approaches the work of the Impressionists, though carried somewhat further than is usual with the work of that school.

Room No. 5.—When one turns to the work of Pasini, to *Un Faubourg de Constantinople* (1,651), or to *La Cour d'un vieux Conak* (1,652), one is in the presence not only of a painter but an artist. The court of the Conak is as remarkable for the variations of tone in shadow as is *Un faubourg* for the same quality in light; not only so, but this crowd of flower-like gaiety and brilliance, which set by the edge of a quay washed by rippling waters, and cut off from the broad light of the sky above by a skilfully managed dark line of deep-green trees and of broad-cast shadows carried into the distance by a continuous bank of low hills, shows in every single figure the acutest observation; every look and gesture is full of interest and life, and painted throughout with a touch exquisitely direct, light, and felicitous. *Funérailles de Charles le Bon*, 1127 (2,068) is also by a master, but by a master of a very different order—Van Beers, who seems to take his point of departure from the school of Baron Leys. The arrangement of the subject is peculiar. Jotted along the whole length of the foreground are the backs of kneeling black-robed monks; between the intervals left by these figures we see the gorgeous dresses of the knights and nobles and dignitaries who form the funeral procession drawn up in the aisle of the church of St. Christopher. In masterly rendering of character and precision of accent this picture has work of no common capacity, but the affectation of an early manner, the renunciation of any aid from effect of light and air, and the entire reliance placed on patterning of surface, make its merits not readily appreciable. Lehoux's *St. Etienne, Martyr* (1,294) has much grave and scholarly work; but it is difficult to turn to any other picture in a suitable frame of mind after long looking at a work so out of joint with its neighbours as Van Beers' *Funérailles*. Ribot's *Bretonne de Plougastel* (1,791) stands the ordeal best. This is a complete and masterly study. In rendering of light on surface modelling M. Ribot's portraits last year were beyond rivalry, but he has here added a thorough indication of structure which leaves nothing to be desired. Poirson's *La Jetée de Trouville* (1,723), which hangs near, is an eminently clever reproduction of the unmodified image of a scene of modern life; and Rossano's *Le Printemps* (1,837) shows the same intention directed with great delicacy to landscape.

Before leaving this room Dupuis' medallions (4,200) deserve examination, and Peter's *Idylle* is noticeable for the meaning choice of gesture and expression by which the simple story is told—the half-incredulous, half-charmed air with which the girl on whose knees a little Love has alighted listens to the tale he tells her, forefinger uplifted, with an air of *naïve* authority, of the passion of the lad who lurks listening by the rock beneath which she sits. E. F. S. PATTISON.

NEW FRAGMENTS OF THE SCULPTURES OF THE PARTHENON.

AMONG the remains recently discovered in the excavations on the south side of the Akropolis at Athens were some fragments of sculpture thought to belong to the Parthenon. Casts of these have been recently received at the British Museum, and the following have been already identified as belonging to marbles brought from Athens by Lord Elgin:—

The head of a centaur, in the metope marked vii. in the work of Michaelis.

The head of a centaur, in the metope marked ix. in the same work.

Ibid. N. frieze, Pl. 12, III., fig. 8: the combination of a new fragment with another previously received, and unappropriated up to this date, completes this figure. C. T. NEWTON.

ART SALES.

LAST week the second portion of the Burleigh James sale was concluded at Messrs. Sotheby's. It had extended to eight days, the collection being of unusual bulk. Of the fine subjects not many were in brilliant condition or fine state. We cite some of the highest prices obtained. By Wenzel Hollar, *Views of Albury, in Suffolk*, early impressions of the complete set, rare, 5*l.* 15*s.*; *Large View of London before the Fire*, 5*l.* 15*s.*; another *Large View of London before the Fire*, in seven sheets, 8*l.* 15*s.* The two published sets of M. Legros' etchings—the set published in Paris, and that issued more recently by the firm of Holloway—realised 7*l.* 10*s.* These, it is of course understood, do not include several very fine works which M. Legros has since executed, and has published separately. By William Hogarth, *The Four Times of the Day* sold for 3*l.* 3*s.*; and the *Rake's Progress*, 3*l.* 11*s.* Subsequently the *Lady Elizabeth Sherley*, after Vandyke, by Hollar, sold for 5*l.* 10*s.* By John Young, after Hoppner, the *Mrs. Orby Hunter*—an attractive print—sold for 3*l.* 19*s.* Hollar's print of the *Chalice*, from a design by Andrea Mantegna, sold for 3*l.* 12*s.* 6*d.* The Lukas van Leydens were not of a quality to require mention. By Antoine Masson, *Guillaume de Brisacier*, after Mignard—the second and fourth states in one lot—fetched 5*l.*, and the Henri de Lorraine, also after Mignard, was sold for 3*l.* The Sir Joshua Reynoldses do not demand notice. The third portion of the sale will begin on Wednesday, May 23, and will, among many other things, include what Mr. Burleigh James possessed of the etchings of Rembrandt. Meanwhile Messrs. Sotheby sell the late Mr. Tiffin's prints, and one or two other collections.

MR. JOHN F. LEWIS left at his death an unusual number of unfinished works—many of them sketches, and mostly in water-colour—and these Messrs. Christie, Manson and Woods sold on Friday and Saturday of last week. They had formed during the earlier days of the week an interesting exhibition—the more finished work showing those qualities of accuracy, harmonious

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brilliancy, and finish which have for so long a time marked John Lewis's work; and the slighter examples—of which there were so many—evincing that the capacity for bright and vigorous and effective sketching is not so entirely a thing of the past as some of our critics have supposed it to be. The gathering at Christie's left hardly any part of Lewis's work unrepresented, for every phase of Oriental life—of Egyptian life especially—seemed to be there, to show that if the domain of John Lewis's art had its limits, he was within those limits peculiarly a master, and if his realm was small, he knew at least its every corner and cranny. The sale, begun on Friday, continued and concluded on Saturday, when were sold among the sketches *The Plain of Thebes*, from Sir G. Wilkinson's tomb, 1850, 35*l.* 14*s.*; *The Great Mosque of Brussa*, 34*l.* 13*s.*; *Exterior of the Mosque of Goriah*, 36*l.* 15*s.*; *Bazaar of the Khan Khalil, Cairo*, 45*l.* 3*s.*; *Court of the Mosque of Bejazet*, 31*l.* 10*s.*; *The Slave Market, Constantinople*, 43*l.* 1*s.*; *The Tomb of Suleiman the Magnificent*, 31*l.* 10*s.*; a study for the picture of the "Proclamation of Don Carlos," 38*l.* 9*s.*; *A Turkish Araba* drawn by oxen, 50*l.* 8*s.*; *Turkish Girls*, at Brussa, 31*l.* 10*s.*; *An Armenian Lady*, 57*l.* 15*s.*; *Madame Linant Bey and her Attendants*, at Cairo, 47*l.* 5*s.* Of the more finished drawings, the following fetched the best prices:—*The Arab School*, 57*l.* 15*s.*; *Ave Maria*, 90 gs.; *The Drug Market*, at Constantinople, 62 gs.; a portrait of Mehemet Ali Pasha, 76 gs.; the Hosh of Mr. Lewis's house at Cairo, with Arabs and camels, 310 gs.; *The Gorieh*, 300 gs. Among the sketches in oils, a study for a picture representing an old Sheikh reading, fetched 100 gs.; while *The Levantine Lady* fetched 146 gs. *The Gorieh*, 430 gs., and *The Siesta*, 965 gs. Saturday's sale alone realised nearly 6,000*l.*

Messrs. Christie, Manson and Woods sold porcelain and other decorative objects on the 2nd and 3rd inst., the latter day including the collection of the late Mr. R. Vernon. On the 2nd, a pair of old Nankin jars, 42 in. high, with medallions of landscapes and figures in blue on white ground, sold for 185 gs.; a pair of octagonal jars, 25½ in. high, with flowers and ornaments in pink, 138*l.*; a Capo di Monte coffee-pot, with classical figures in relief, 20 gs.; Wedgwood figures of Neptune and a Triton, in black basalt, 24*l.* 10*s.*; Worcester jug, deep-blue ground with exotic birds in medallion, 29*l.*; Chelsea group of two figures, Summer and Winter, 81*l.*; Louis XVI. secrétaire, with chased ormoulu ornaments, 50 gs. In Mr. Vernon's sale, a large Oriental jar, black ground with flowers and birds in colours, 50*l.*; a Persian ware jug with spiral blue lines and green bands on white ground, with silver chased mountings of the time of Queen Elizabeth, hall mark 1586, 76 gs.; group of bronze boys after Bouchardon, 76*l.*; clock by Vulliamy, case, a vase of ormoulu with figure of nymph in Derby biscuit at the side, 71*l.*; pair of Louis XVI. wall-lights, each with bronze female caryatid, supporting four ormoulu branches of lilies and roses, 270 gs.; another pair of ormoulu with three branches springing from masks, 80 gs.; a pair of silver-gilt candlesticks formed of kneeling figures of negroes, 71 gs.; an antique statue of Ceres, 70 gs.; another of Diana, 70 gs.; Bailey's celebrated statue of Eve, 304*l.* 10*s.*

NOTES ON ART AND ARCHAEOLOGY.

A new picture by Sir Noel Paton, *Christ the Great Shepherd*, is on view at No. 169A New Bond Street. It is a work of great dignity, and highly developed and refined art, and we rate it above any other production of similar character that we have seen from the author's hand. Sir Noel's special object (as explained in a printed letter of his) has been to illustrate "the Shepherd's *love* for the Lamb;" but we hardly know why he should consider that "this sentiment has been unaccountably ignored in all renderings of the subject," for to us it appears to be clearly enough *intended* in almost all such renderings, and fairly expressed in some of them. However, we could not cite any to pit against Sir Noel Paton's, whether in this particular point of sentiment, or in general impressiveness of art and of treatment. The figure of Jesus is presented with some symbolic accessories, but generally in a human rather than an extra-mundane type. It is much beyond life-size, perhaps from seven to eight feet high. The right hand placed on the lamb's fleece, tangled and torn with thorns, is especially loving and soothing in gesture, in harmony with the well-realised facial expression: the drapery is most skilfully cast, and has less hardness of colour than the painter sometimes lapses into. The spiritual Shepherd is crossing, with unsandaled feet, a rocky half-pathless desert, in early evening—brambles and hemlock are in a corner of the foreground. This work, it is announced, was designed by the painter twenty years ago, and has been modified from time to time.

The indefatigable Doré has added another picture to the series which has so long formed a standing exhibition in Bond Street. The new work represents *The Brazen Serpent, Moses in the Wilderness*, 30 feet by 18, or nearly the same size as the *Christ leaving the Praetorium*, and the *Entry of Christ into Jerusalem*. The present is a subject with which M. Doré might naturally be expected to do much; and indeed there is a great deal of force of huddled horror in the vast picture when you settle down to examining it, although the first glance does not produce much impression. The tormenting serpents are numerous, of large size, and forcibly designed: it is noticeable that Doré makes them ordinary ophidians, not the "fiery serpents" of the Pentateuch, which might nevertheless have been supposed to present considerable attraction to such a master of the wild and affrightful.

Count Gleichen has on view at his studio in St. James's Palace his statue of Alfred the Great, to be erected at Wantage. A smaller-sized model of this figure may be seen in the Grosvenor Gallery.

Mr. Shields has in hand a series of designs for painted glass. Abel (the figure recently exhibited in the Gallery of the Water-Colour Society), Enoch, Noah, Abraham and Isaac, Sarah, and Rahab, have already been drawn: the last more especially is singularly successful in its significant and at the same time decorative appositeness of design.

Messrs. Phillips, of Oxford Street, have opened in their galleries a collection of the works of Wedgwood contributed by various amateurs. It is quite refreshing after the blue cats, yellow lions, pink boys, and all the startling extravagances of modern *faïence*, calmly to repose on the finished classic productions of Wedgwood. We have here examples of some of his choicest works, in form, decoration, colour and material. All his manufactures are represented, from the early cream-colour ware to his fine, artistic works in jasper and basalt. There is one of the fifty original copies of the Portland vase (of which, it is affirmed, only thirty were ever executed); a replica of the Pegasus vase, without a pedestal, similar except in colour—this is of a pale blue—to the black jasper vase of Dr. Sibson which sold for 700 gs. A remarkable vase of black and white jasper—subject, a Bacchanalian triumph—is contributed by Mr. F. Joseph. A centre-piece of blue jasper, belonging to Dr. Hooker, has a medallion portrait of George, Prince of Wales, surmounted by a figure of Britannia, with lion and unicorn supporters. A blue jasper vase, with a nuptial procession of Cupids, is of very high finish; but, among 1,200 specimens, it is difficult to particularise, when each bears the impress of the accurate undercutting, the high polish and finish which characterises the works of Wedgwood. The collection of plaques is very extensive: the Marlborough gem of the marriage of Cupid and Psyche; Diana, a large green jasper plaque; the Sacrifice of Iphigenia, a group of thirteen figures; and many others. We noticed a curious pair of pot-pourri vases of green mottled ware, gilt, and decorated with rams' heads, and cameo-medallions; and vases, plaques, snuff-boxes, smelling-bottles, are all represented in this collection. There is a drawing of designs for seventeen of the celebrated chessmen in Indian ink, by Flaxman, and various other curious documents relating to Wedgwood, who spared neither time nor expense in the invention and execution of his wares—a competition for cheapness, he said, being a certain cause of the decay and destruction of arts and manufactures. Messrs. Phillips have done good service to art in making this collection.

We are informed that among the pictures purchased by the Council of the Royal Academy from the funds of the Chantrey bequest was Mr. Joseph Knight's *A Tidal River*, price 200*l.*

The Exhibition of the Water Colour Society does not become more exhilarating as years go on. In spite of its frequent accessions of young blood, it retains a humdrum old-fashioned tone, and the new Associates are sadly quick in learning the fashion of conventionality. The present show is not much better or worse than the average of such exhibitions. We may begin by congratulating the society on its new Associate. Mr. Edwin Buckman is a vigorous and accurate draughtsman, novel in his view of modern life, and with more than a touch of genuine humour. His *Business of Pleasure* (65), a long canvas, representing a strolling company of players on the trudge, is excellent. *Our City Herald of Spring* (203), a dirty fellow crying primroses in the streets, is also clever, but has the disadvantage of hanging next to the strongest work in the room, Mr. A. H. Marsh's *Driftwood* (198), a procession of worn women in blue drapery, struggling with the wind along a desolate sandy coast, where they are gathering fragments of wreck after a storm. Mr. Boyce's *In Dunston Park* is an exquisite study of a quiet glade in a forest, green and sparkling. The place of honour in the gallery is given to Mr. E. K. Johnson's *A Golden Swarm* (64), a huge picture of a garden, full of lilies and lavender, in which the members of a family party are more or less interested in the proceedings of a swarm of bees in the background. The painting is very minute and careful, and the profusion of flowers agreeable; but something is wanting, depth of colour and atmosphere being required to fuse the different beauties into one work of art. Mr. Johnson might learn much from a study of Mr. North's *Roses, Asphodel and Cyprus—Algeria* (67), a work of almost perfect beauty, rich and golden in tone, and yet neglecting nothing in the minute discrimination of blossom and shoot in the foreground. This is a most poetical little landscape. Miss Clara Montalba's clever sketches hang all over the room; it is to be wished that this gifted artist would concentrate her talent on some important work. She is in danger of frittering her abilities away on trifling subjects. Mr. A. Goodwin is rather better than usual, Mrs. Allingham rather poorer. Several of the recently-elected Associates fall much below what we have a right to expect from them. We name only the worst offender, Mr. Smallfield, whose productions this year are absolutely worthless, and must, we fear, damage his reputation. The most noticeable pictures which we have omitted hitherto to note are the following:—Alfred Hunt's tender and delicate *Loch Maree at Sunset* (17); Thorne Waite's *Idlers* (21); Arthur Hopkins, *The Genius of the Village* (57); W. Matthew Hale, *Afternoon* (95); Arthur Hopkins, *A Cornish Fisherman* (104), a melancholy boy with the corners of his mouth unduly drawn down; Walter Duncan, *Love, Scandal, and Politics* (180), gaudy in colour, but very telling and clever; L. Alma Tadema, A.R.A., *An Interesting Scroll* (218); R. W. Macbeth, *The Morning Post* (272).

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SEVERAL changes have lately been made in the arrangements of the Print Rooms in the Berlin Museum, whereby better opportunities are afforded to the public for becoming acquainted with the treasures therein collected, and greater facilities accorded to the student for their study. These alterations chiefly consist in the removal of the huge presses which used to fill the centre of the room, and the arrangement of long tables extending from the windows, at which three times as many persons can be accommodated as under their former disposition. Besides this, the folding-doors of the presses against the walls have been devoted to the exhibition of all the newest acquisitions of the museum, so that in walking round the room the visitor can see them without trouble. The drawings bought by Prof. Weiss at the Galichon sale in Paris, a selection from the small but choice collection of drawings formed by King Frederick Wilhelm I., the large sketches now rightly attributed to Hans Holbein the Elder, some magnificent prints including the extremely rare unfinished *Madonna in the Grotto*, by Mantegna, acquired at the Liphart sale, and a few examples of the best modern etchings, are the works at present under view. We mention these concessions to the interest of the public on the part of the Berlin authorities partly with the hope that they may stimulate our Museum authorities to accord likewise greater facilities to lovers of art for the enjoyment of the hoards of treasure stored in their Print Room.

THE opening of the new building of the Vienna Academy took place last month with great ceremony, the Emperor Franz Joseph being present in person, and a number of distinguished persons, including representatives from most of the large Academies of Germany, taking part in the proceedings. The new Academy was designed by the Vienna architect Herr Theophil Hansen. It is large and well proportioned with a great hall in the centre, in which are placed various works of modern plastic art. Rooms for the exhibition of paintings open out of this hall, and the well-arranged school-buildings and offices lie to the north and east. The chief interest of the opening lay in an historical art exhibition in which the works of national artists in architecture, sculpture, painting and engraving, from the earliest periods of artistic development in Vienna down to the present day, are systematically arranged. An excellently prepared biographical catalogue gave the uninstructed much useful information regarding these artists, many of whose names are but little known, or at all events are unfamiliar to foreign ears.

M. A. MERCIÉ, the well-known sculptor of the *Gloria Victis*, has been selected to execute the fountain which is to be placed over the tomb of Michelet.

THE Society for Photographing Relics of Old London has chosen as the subjects for its third year's issue six views of houses in Cloth Fair, adjacent to St. Bartholomew's the Great, West Smithfield, and of the Church. The annual subscription is 10*s.* 6*d.*

A SALE of the paintings, sketches, and other artistic effects left by the late Eugen Krüger, the talented German landscape and animal painter, has just taken place in Hamburg. In the same town, also, a loan exhibition of his works has been organised, showing his artistic activity from its earliest to its latest development.

THE Germanische Museum, at Nürnberg, is an institution that has had a most rapid growth. Only a few years ago it was a small local museum of no particular interest; but owing to its excellent management under Director Essenwein, it has lately assumed quite a national importance. The project for building a new wing out of the ruins of an old monastery at Nürnberg is still being carried on, and the State has voted a considerable sum in furtherance of this undertaking. In the August of this year the Germanische Museum will celebrate the twenty-fifth anniversary of its foundation.

A PORTRAIT by Paul Dax of himself has, it is stated, just been acquired at a high price by the Ferdinandeum Institute at Innsbruck. To the question, Who was Paul Dax? the answer seems to be that he was a Tyrolean painter who came under the influence of Holbein and did much work in his time, but of whom nothing now is known to remain except this one portrait. Hence its value.

DÜRER'S early painting of Hercules, which we mentioned in the ACADEMY last year (vol. x., page 483) as undergoing restoration at Munich, has recently been placed in the Germanische Museum at Nürnberg, where so different is its appearance from that which it formerly presented in the Burg that most critics who have seen it have been converted to the opinion that it is a genuine Dürer work.

THE proposed memorial to Liebig at Darmstadt will have for its principal feature a colossal bust of the great chemist, executed by the rising young sculptor Georg Bersch, of Darmstadt, who carried off the palm from nineteen other competitors. The bust, although of such large dimensions, is said to be a striking likeness.

UNDER the title of *Anleitung zur Kenntniss und zum Sammeln der Werke des Kunstdruckes*, Herr J. E. Wessely, Keeper of Prints in the Royal Cabinet at Berlin, publishes a small volume which will, no doubt, be found useful to German students, but English students and collectors may possibly prefer Dr. Willshire's *Introduction to the Study of Ancient Prints*, a work without the faults of dulness and want of lucidity. Herr Wessely's instructions, however, are tolerably plain and succinct. He divides his subject under a number of different heads (*Abschnitte*), which are subdivided again into what we may call different features. The first part, called "The Connoisseur," deals with the history of wood engraving, its *technique* and its artistic worth. The question so often discussed as to whether the great artists of the sixteenth century actually cut their blocks themselves is answered vaguely, that they sometimes did, and sometimes did not—a fact that is tolerably certain, the only difficulty being to find out *when* they did and *when* they did not. Copperplate engraving is next considered, and we are given the history of its discovery, its various methods—*niello*, etching, dry-point, mezzotint, coloured printing, &c.; but next to nothing is said of the great masters who made this their chief mode of expression. The book of course is intended for practical instruction, and does not profess to give a history of the subject; still a few details such as Dr. Willshire and the writer of an admirable little work on Print Collecting, published in 1844, have introduced into theirs might well have been added, and would have given far greater interest and point to the remarks. The second part of the work is more especially addressed to the collector, and endeavours to teach "What to collect," "How to collect," and "Where to collect"—most valuable knowledge, but not always easy to convey.

THE STAGE.

MR. PHELPS has reappeared at the popular Saturday *matinées* in his famous character of Sir Pertinax Macsycophant. On Monday he played the part of Job Thornberry in Colman's *John Bull*, for the benefit of the Theatrical Fund, supported by Mr. Hermann Vezin, Mr. Toole, Miss Bessie Hollingshead, Mr. Kendal, and Mr. Lionel Brough. This afternoon Mr. Phelps will appear at the Gaiety in *Richelieu*.

MR. CHARLES MATHEWS has been performing this week at the Opéra Comique in *The Game of Speculation*, and in *A Cosy Couple* by way of afterpiece.

IN a recent note, we mentioned Mr. Charles Reade among the many adapters of Molière's *Médecin Malgré Lui*. We are reminded by Mr. Gerald Dixon, whose version of the same comedy is to be produced on the occasion of Mr. Odell's benefit, that it was not *Le Médecin Malgré Lui* but *Le Malade Imaginaire* which Mr. Reade adapted, and which was brought out at the Adelphi. Fielding's *Mock Doctor*, which is the only accepted version, is rather obsolete, and, being in one act only, cannot be regarded as adequately representing Molière's work.

THE new play entitled *Jean Dacier*, at the Théâtre Français, has been received with a degree of favour which augurs well for the future of its author, M. Charles Lomon. The play is in verse; and though the sketch of the story—which deals with the old notion of a Republican *lion amoureux* who marries an aristocratic lady to rescue her from the scaffold—reveals little that is above commonplace, there seems to be dramatic tact in the management of scenes, and literary power at least in the dialogue.

La Lectrice is still performing at the "Troisième Théâtre Français," but is almost an acknowledged failure. It is, however, regarded as a work of considerable promise, its author, M. Edouard Constant, being entirely new to the stage. A tendency to fine speeches in one or two of the characters was found to be a little too much for the patience of the audience.

A DISTINGUISHED French critic has attributed the production of M. Gondinet's new piece, entitled *Professeur pour Dames*, at the Variétés, to the desire of the management to utilise the elaborate scene representing a gymnasium, originally prepared for a play brought out a year ago with little success. The new sketch, however, seems to accomplish no other purpose beyond that of bringing a number of ladies on the stage, and is described as wanting in the art conspicuous in *Les Grandes Demoiselles* of the same writer. On the other hand, the trifle—a mere duologue, or scarcely more, between Mdlle. Judic and M. Dupuis, entitled *Les Charbonniers*—has furnished much amusement to audiences at the Variétés. This is a piece which our adapters would probably find it difficult to manipulate. The humour arises from the appearance of the two *charbonniers* before a magistrate's clerk to make mutual complaint in the matter of an alleged assault. Directed to go out to wash their faces, as the law attaches importance to expression of countenance during interrogation, the two depart and return at once so changed that they converse without a suspicion of each other's identity.

MUSIC.

THE WAGNER FESTIVAL AT THE ALBERT HALL.

AFTER an absence from this country of twenty-two years, Richard Wagner reappeared for the first time before an English audience at the Albert Hall on Monday evening last, when the first of six concerts under his direction took place. The general arrangements of the Festival have been already so fully discussed in these columns that but few remarks upon them will be necessary here. A doubt must, however, be expressed as to the advisability of selecting the Albert Hall as the locality for the concerts. It was doubtless foreseen that sufficient curiosity and interest would be felt to render exceptionally large audiences a matter almost of certainty; but an assemblage which would crowd any other concert room in London would not half fill the Albert Hall; and nothing is more depressing, alike to performers and listeners, than the sight of a large number of empty seats. There is yet another consideration of no slight importance, which has perhaps hardly been sufficiently taken into account. Every one knows how much of the effect of the music depends upon a certain indefinable sympathy among the audience; it may be affirmed as a general principle that this sympathy will be in

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inverse proportion to the size of the area in which the music is performed. In addition to this the acoustic properties of the Albert Hall are by no means perfect; and many of the more delicate effects of the orchestra which would sound distinct enough in one part of the building would, to a hearer seated in a different part, be probably either confused or altogether inaudible. These, however, were questions of detail for the consideration of the managers of the festival; they decided in favour of the Hall, and all that remains is to record the result.

To my great regret an important engagement, which it was impossible to put off, prevented my attending the first concert, on Monday last. I can therefore only speak of it at second-hand, and must content myself with recording that, after the "Kaisermarsch" by way of prelude, selections from *Rienzi*, the second act of *Tannhäuser*, and *Das Rheingold* were given; the vocal parts being sustained by Frau Materna, Frau Sadler-Grün, Fräulein Waibel, Fräulein Exter, and Herren Unger, Schlosser, Hill, and Chandon. The composer, who himself conducted a great part of the performance, received an enthusiastic welcome; and Herr Richter (the conductor at Bayreuth last year, who on this occasion shared the duties with Wagner), Herr Wilhelmj, and the various artists, were also warmly applauded. For further details I must refer my readers to the reports of those who were fortunate enough to be present.

Though it is rather hazardous to prophesy, I cannot help thinking it probable that the second concert, which took place on Wednesday, will prove to be musically the most successful of the six—and this not from the superiority of the performance, but from the fact that, of all portions of the *Ring des Nibelungen*, the first act of *Die Walküre*, which formed the second part of the programme, is that which, as a whole, will best dispense with stage accessories. Besides this, in the selection from the *Fliegende Holländer*, which opened the concert, a chorus of male voices was employed—this being the only occasion of its use throughout the festival; and there is no doubt that a few choral pieces interspersed in a long programme give great relief to the whole.

Wednesday evening's concert commenced, as just said, with a large selection from *Der Fliegende Holländer*, including the overture, the entire first act, and the great duet from the second between Senta and the Dutchman. The whole of this music was probably familiar to the majority of the audience from the frequent performances of the entire opera under Mr. Rosa. The rendering of the music, which Wagner himself conducted, was on the whole very good. Some blemishes no doubt there were; but when it is remembered that an orchestra of not much less than 200 performers has been assembled at a period of the year when most of our best orchestral players are engaged at the operas, the wonder is that an even creditable performance of such difficult music should have been given. Frau Sadler-Grün sang the part of Senta, Herr Hill was the Dutchman, Herr Chandon Daland, and Herr Schlosser the Steersman. The very highest praise is due to Herr Hill for his really splendid singing, especially in his first air, which was given with a pathos and feeling which were remarkable. Herr Chandon, whose name I must confess to never having heard till I met with it on this occasion, has a very fine bass voice, and sings well; while Frau Sadler-Grün and Herr Schlosser (both of whom were heard at Bayreuth last year) were excellent in their respective parts. The chorus, of about forty male voices, placed in front of the orchestra instead of (as usual with us) behind, sang capitally. It is a question whether the plan of putting the chorus in front of the band be not an improvement. Certainly the small number of singers, against at least four times as many instruments, told out far better than might have been expected.

The second part of the concert consisted of the entire first act of *Die Walküre*. I must speak of this performance with some diffidence, because I find it impossible to say how far the great effect which it produced upon myself may be the result of my recollections of Bayreuth last summer. I can only say that, as a matter of personal feeling, I do not know when I have been more impressed by a performance in a concert room. Much was of course lost apart from the stage; but the rendering of the parts of Sieglinde, Siegmund, and Hunding, by Frau Materna and Herren Unger and Chandon, was admirable, while the orchestra played marvellously, if the great difficulty of the music is taken into consideration. This part of the concert was conducted by Herr Richter *from memory*! —a most astounding feat. I had taken the full orchestral score with me to follow the music; and when I saw Herr Richter begin to conduct without a book before him, I watched him, from curiosity, very closely. I am in a position to state that, during a performance lasting more than an hour, he did not miss one single point, and that from the first bar to the last he gave every important cue to each instrument in his enormous orchestra. Such an effort of memory is truly astonishing. During the first part of the music the audience seemed somewhat cool, but the latter part of the act evidently warmed them up, and the applause at the close of the performance was most hearty and long sustained. The enormous hall, though not crowded, was very fairly filled. The third concert takes place this afternoon, when selections from *Tannhäuser* and from the second and third acts of *Die Walküre* will be given.

Ebenezer Prout.

At Mr. Manns's benefit concert at the Crystal Palace last Saturday, the second set of Brahms's "Liebeslieder" Waltzes was produced for the first time in England. The new series is in no degree inferior to that which has lately acquired such sudden popularity. Like the first it is written for vocal quartett, with piano duet accompaniment. It was excellently given by Miss Sophie Löwe, Fräulein Redeker, and Messrs. Shakespeare and Pyatt, as vocalists, the accompaniments being played by Miss Anna Mehlig and Mr. Walter Bache. The work is, however, in its character so essentially chamber-music that it necessarily suffers in effect in so large a concert-room as that of the Crystal Palace. Another feature of the afternoon was the performance of Rubinstein's Humoresque for orchestra, *Don Quixote*, a curious and interesting work, which had already been once heard at Sydenham, and which, it is said (we know not with what truth), is intended as a burlesque of Liszt's "Poëmes Symphoniques." Special interest attached to the performance on this occasion, from the fact that it was conducted by the composer. The remainder of the excellent programme, the only fault of which was its too great length, consisted of Bennett's overture, *Paradise and the Peri*; Weber's Concertstück, played by Miss Anna Mehlig; Beethoven's Pastoral Symphony; and vocal music by Miss Enriquez and Herr Henschel.

Herr Rubinstein's second recital took place at St. James's Hall on Wednesday afternoon. The programme included preludes and fugues by Bach and Rubinstein; Haydn's Variations in F minor; Beethoven's sonata, Op. 57; a selection of Mendelssohn's "Lieder ohne Worte;" Schumann's "Carneval," and a number of small pieces by Chopin and Rubinstein. During the coming week there will be two recitals, one on Monday evening, and one on Wednesday afternoon.

The third annual concert of the students of the National Academy for the Higher Development of Pianoforte Playing was given at the Langham Hall last Saturday afternoon. The playing of the pupils showed a decidedly higher average of attainment than at either of the previous concerts. Especial mention must be made of the very remarkable performance of Mendelssohn's G minor concerto by Miss Randegger, a niece of the composer, and of Liszt's concerto in E flat by Miss Pettifer. Both these young ladies are amateurs, and both display talent of no common order. The remarkable neatness and finish which characterised the performance of every pupil without exception furnished a conclusive answer to those who persist in affecting to believe that "higher development" means the playing of an unlimited number of wrong notes, and an ultra-demonstrative and affected style.

The final concert for the present season of the Borough of Hackney Choral Association took place last Monday at the Shoreditch Town Hall, when Randegger's *Fridolin* was performed by a band and chorus of nearly 200, conducted by Mr. Ebenezer Prout. The soloists were Mrs. Osgood and Messrs. Shakespeare, George Fox, and Henry Pope. The work was most warmly received, the composer, who was present, being called for and enthusiastically cheered at the close of the performance.

The Cambridge University Musical Society, which has already on several previous occasions distinguished itself highly, will give two concerts on Friday the 18th and Tuesday the 22nd inst. The former will be a chamber concert, and the latter a full choral and orchestral concert, with a programme no less interesting than is usual with this society. Besides Wagner's Prelude to *Die Meistersinger von Nürnberg*, and Schumann's D minor symphony, Brahms's exquisite "Rhapsodie" (Op. 53) for alto solo and male chorus will be given for the first time in England; and a new setting of the 46th Psalm for solos, chorus and orchestra, by Mr. C. Villiers Stanford, the conductor of the society, will also be produced.

NEW PUBLICATIONS.

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SATURDAY, MAY 19, 1877.

No. 263, *New Series.*

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LITERATURE.

Peru; Incidents of Travel and Exploration in the Land of the Incas. By E. George Squier, M.A., F.S.A., late U. S. Commissioner to Peru, &c. With Illustrations. (London: Macmillan & Co., 1877.)

THE historians who have treated of the ancient civilisation of Peru laboured under two great disadvantages. They had never themselves been in the country, and they had not access to careful and accurate descriptions by modern travellers. This remark applies to the narratives of Robertson and Prescott, and to a certain extent to that of Sir Arthur Helps. The two earlier historians had nothing to guide them in drawing up an account of Ynca civilisation from the early chronicles. Helps derived some assistance from the joint work of Rivero and Von Tschudi (*Antiguedades Peruanas*), but, on many points, this work is meagre and unsatisfactory.

So far as regards the architectural remains, the future historian will find nearly all that he can desire in Mr. Squier's work, and will, in this respect, have a great advantage over his predecessors. For the first time we have a complete and, on the whole, a thoroughly trustworthy and conscientious survey of Peruvian ruins, executed by one who is competent to undertake the task. For Mr. Squier had not only received a practical training as an archaeological surveyor in another field, but he has also collected an exceptionally good library, and is conversant with most of the early works on Ynca history and civilisation, some of which are scarcely accessible to an ordinary enquirer; so that he undertook his investigations in Peru under great advantages.

His journeys were so arranged as to embrace all the points of chief interest within the limits of modern Peru, excepting the northern region of Chinchay-suyu, including Huanuco and Cajamarca. Commencing with the district around Lima, he next proceeded to the north and thoroughly explored the palaces of the Chimu and the ruins between Truxillo and the capital. He then crossed the Bolivian Andes and visited Tiahuanaco and other places in the Collao, including the islands on Lake Titicaca and the various *chulpas*, or burial towers, of the Collas (erroneously called Aymaras), of which he gives a detailed and very interesting account. From the Collas he proceeded down the valley of the Vilcamayu to Cuzco, and is the first traveller who has furnished us with an accurate account of the remarkable temple to Uira-ccocha at Cacha, which is described in detail by the Ynca Garcilasso de la Vega. Mr. Squier then gives careful descriptions, with measurements, of the remains of Ynca times at Cuzco, of the ruins at Chinchero and Yucay, of the marvellous buildings at Ollantay-tambo and Pisac, and of the bridges over the Apurimac and Pampas. But, curiously enough, he seems to have altogether overlooked the remarkable ruins of the palace at Limatambo, having probably taken another road from Mollepata to the Apurimac bridge.

Mr. Squier began his archaeological survey by a minutely careful examination of the famous ruins of Pachacamac, on the Peruvian coast, to the south of Lima. His account of what he found in one tomb, illustrating the mode of life of an ordinary family residing in the ancient city, is an excellent specimen of descriptive archaeology, and vividly brings home to the reader the condition of a distant people in a remote age, and the character of their every-day life. Their dress, their utensils, their implements of every kind, their ornaments, are all brought to light, and even articles which illustrate the religious notions of the occupants of this ancient tomb. Mr. Squier also examined the various *adobe* ruins in the valley of the Rimac; but we suspect that he did not personally visit the remains of the Ynca fortress of Hervay, in the valley of Cañete; for he gives the plans of ruins which he supposes to be apart from each other, when they are really portions of one and the same edifice at the mouth of the river of Cañete. He is wrong, too, in the name he gives to the Viceroy who is said to have partially demolished the fortress of Hervay. He was not the Conde de Mendoza (p. 82), but the Conde de Moncloa, whose surname was Mendoza.

The palaces of the Chimu, near Truxillo, are by far the most important archaeological remains on the Peruvian coast. They represent a civilisation entirely distinct from that of the Yncas, which may be investigated not only through the remains of buildings and objects of art, but also by means of the language and of traditions. This work still remains to be done. But Mr. Squier has furnished us with the best and most detailed account of the Chimu ruins that has yet been published. His descriptions will surprise those readers who are not already acquainted, to some extent, with this coast civilisation through the work of Rivero, and all students of American antiquities have reason to be thankful for the present careful and very able survey of the Chimu ruins.

Mr. Squier transports us from the marvels of the lost civilisation on the coast to the famous monolith of Tiahuanaco and the romantic islands of Lake Titicaca. Tiahuanaco has been minutely described by D'Orbigny and others, but the account given in the present work is, on the whole, the best that has appeared in modern times. We observe that Mr. Squier spells the word Tiahuan*u*co, which is certainly incorrect. Possibly he follows the fantastic derivation suggested by Lopez in his *Races Aryennes du Pérou*. From Tiahuanaco we are taken to the sacred islands on Lake Titicaca, and here Mr. Squier has done a real service, for the island ruins have never been so well described before, and, indeed, there is no other account of them of any value, later than the seventeenth century, except that in the *Antiguedades Peruanas* of Rivero and Von Tschudi.

While Tiahuanaco and the curious *chulpas* (of which Mr. Squier published an account some years ago in pamphlet form) belong to a remote and uncertain period, the ruins on the lake islands represent Ynca architecture when the civilised rulers of Peru were at the height of their power. The tradition that the first Ynca traced his origin to the lake of Titicaca probably arose from his later descendants having made the islands their favourite residence, and erected upon them their most sacred temples. But, be this as it may, there can be no doubt that to the student of Ynca architecture the islands of Titicaca and Coati are the most interesting spots in Peru. Here not only was great care bestowed upon the buildings, but every effort was exerted to make the place delightful, by the construction of terraces, gardens, and baths. In describing the *pila* (fountain) of the Yncas, Mr. Squier truly says that it tells its inarticulate tale of a race departed, and to whose taste and poetry it bears melodious witness. The water comes through subterranean passages from sources now unknown, and never diminishes in volume; while the garden testifies equally to the taste, enterprise, and skill of those who created it, in spite of the most rigorous of climes and most ungrateful of soils. The water is conducted from terrace to terrace until it discharges itself into the lake. On Coati island there is the same beautiful but complicated series of terraces, which fall off in harmonious gradations from the court or esplanade of the ruined edifice to the lake. From the esplanade the view is one of the most sublime and beautiful in the New World. In the foreground are the terraces once covered with bright flowers; beyond is the blue expanse of the lake, and the view is bounded by the snowy peak of Illampu, the most lofty in America. In his visit to these classic islands Mr. Squier was accompanied by Prof. Raimondi, whose great scientific work on Peru is now passing through the press at Lima; and in his survey he was guided by a previous study, not only of Garcilasso, but also of the rarer works by Calancha and Ramos.

Mr. Squier is also the first traveller who has given us an intelligent and detailed description of the famous temple to Uira-ccocha at Cacha, in the valley of the Vilcamayu, of which the Ynca Garcilasso has left us so curious an account. Garcilasso tells us that the temple at Cacha was built on a plan quite different from that of other Ynca edifices; and his narrative showed the importance of a minute and careful examination of the ruins. Mr. Squier's survey, made with reference to the details given by Garcilasso, is most valuable and instructive. Two churches in the neighbourhood, and more than one bridge over the Vilca-mayu, are built of stones taken from the walls of the Cacha temple; nevertheless, Mr. Squier found that its plan could still be traced, and he has done important service

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in having rescued it from exaggeration or forgetfulness. It does not exactly agree with that described by the chronicler, who did not, however, err on the side of exaggeration. He gives the dimensions of the temple at 120 feet by 80 feet, when it is really 330 feet by 87 feet; but Mr. Squier confirms much that Garcilasso tells us. The temple is strictly unique in design; it has a series of columns which do not appear in any other Ynca edifice; nor had any other so great a height. In short, the observant modern traveller gives important testimony to the trustworthiness, if not to the strict accuracy, of the Ynca chronicler on a point which is of great moment in the study of Peruvian history. For the story of Uiracocha and the building of the Cacha temple is one of its main turning-points.

Mr. Squier's descriptions of the ruins and other architectural remains at Cuzco and Ollantay-tambo are equally accurate and conscientious, but here he is upon ground which has been gone over by others. At the same time his measurements and other details, and especially the plans of the fortress and of the convent of San Domingo (Temple of the Sun), will be very useful to students. I am glad to have this opportunity of thanking Mr. Squier for his courtesy in having allowed me to use his excellent plan of the Sacsahuaman, or fortress of Cuzco, to illustrate my translation of the Royal Commentaries of the Ynca Garcilasso de la Vega.

In describing the very remarkable ruins at Pisac, in the valley of the Vilca-mayu, near Cuzco, Mr. Squier discusses the question of the Peruvian solstitial-towers called *sucanca*. He suggests that the word is a misprint for *rucana*, a finger in Quichua, and that they were not towers but merely small cones of stone about sixteen inches in height, serving as gnomons. Such certainly were the *Ynti-huatanas* (literally "Sun Year"), one of which Mr. Squier saw at Pisac, and which are to be met with in other parts of Peru. These *Ynti-huatanas* usually rise out of the centre of a smooth rock or masonry platform. But I am unable to concur in Mr. Squier's theory that the earlier writers, in describing the solstitial-towers, merely alluded to these *Ynti-huatanas*, nor can I allow that *sucanca* is a misprint for *rucana*. The word *sucanca* is derived from *suca*, a ridge or furrow, and *sucani*, to make a ridge; whence *sucanca*, the towers for determining the time of the solstices. *Sucanca* would be the future passive participle, meaning, "that which is about to be furrowed." I am inclined to believe that the name had reference to the alternate light and shade caused by the sunlight between the pillars or towers, making the ground appear in ridges or furrows; and I cannot see any sound reason for doubting the existence of the solstitial-towers, which are so fully described by Acosta and other old writers.

I fully concur with Mr. Squier that the Ynca civilisation was indigenous, and that there is no valid evidence of the progenitors of the Peruvians having reached their country from abroad within any period known to human records, or of their civilisation having been imparted to them by any other race. It has always appeared to me a most deplorable waste of erudition and of labour to devote long years in the building up of fantastic theories, based on fanciful resemblances, like those which are worked out in such treatises as *Les Races Aryennes du Pérou* of Don Vicente Lopez, and the *Peruvia Scythica* of Mr. Ellis.

Architecture is one out of several branches of a most interesting investigation which may eventually lead to a thorough understanding of all that can now be known respecting early Peruvian history. A study of the pottery and of other works of art is a second branch of the question. A scientific comparison of the various languages which were once spoken within the empire of the Yncas is another and a far more important branch of the subject. The words belonging to the old Colla language must be clearly ascertained and separated from the Quichua, and, above all, the Ynca language of the coast, with the other coast dialects of which we have remains, must be systematically compared together, and also with the Chibcha (Muysca) of Bogota. These investigations must be conducted by a student who is intimately acquainted with the writings of all the authors who wrote on Peru during the sixteenth and seventeenth centuries. But much material, in the branches of enquiry other than that relating to architecture, has yet to be collected and sifted before the whole can be brought together so as to throw full light on the past.

Meanwhile, Mr. Squier has done valuable service as regards the survey of the architectural remains of Peru. His book is agreeably written and well illustrated, and it is undoubtedly the best that has yet been published on that branch of the subject to which he has especially devoted his attention.

Clements R. Markham.

The Invasions of England: a History of the Past, with Lessons for the Future. By Captain H. M. Hozier. (London: Macmillan & Co., 1877.)

We have been gratified and disappointed by this book. Captain Hozier's object, he tells us, is to describe "the invasions, or attempts at invasion, that have been made against England throughout our history, and to deduce from the conditions under which they were either successful or the reverse the probabilities of another successful descent on our shores." He has performed the first part of his task admirably, and we have nothing but praise for his work when he narrates what has been done in past times by enemies to assail these islands. But the second and most important part of his book is not worthy of his accomplished pen; he has not, we should say, thought out the problem; he has not set forth some of its chief conditions; he has misinterpreted what, we believe, would be the probable course of events in the case of a descent on our coasts; and, even when he is correct in his facts, we think his inferences often unsound. His last chapter ought to be rewritten; as it stands it is, in the main, a failure.

It is impossible for us, and, indeed, needless, to comment upon the long list of invasions described by Captain Hozier with a graphic hand. The descents of Caesar and his Roman successors were attacks made by disciplined troops on tribes of brave but disunited savages. The Saxon and Danish conquests were the migrations of hordes of fierce barbarians into the territories of a people whose strength had declined; and the Norman Conquest is, in a great measure, to be ascribed to strife and discord in England. As for the numerous invasions of the feudal age, they were either, for the most part, mere raids, without serious or lasting effects, or they were the sometimes successful attempts of exiles and of pretenders to the crown, backed by a considerable part of the nation. This, too, was in the main, the character of the repeated descents, or threatened descents, for which we may thank the Stuart dynasty; but for Protestant England his Dutch soldiery could have done very little for William III. against the far more powerful army of James; and it was the Highland clans and Jacobite sympathies that enabled Charles Edward to advance to Derby. From the end of the seventeenth century to the first years of the nineteenth, France, on several occasions, has made great exertions to land an army upon our coasts; but these expeditions, save in one instance, considered upon their military side, can hardly be said to have been very formidable, or to have exposed these realms to imminent danger. As a general rule our fleets were sufficient to defeat and dispose of the hostile armaments; and, in the rare cases when this did not happen, the enemy had not enough strength to operate with decisive effect had the country continued true to itself. England was, doubtless, in peril in 1690 when De Tourville was supreme in the Channel; but this was far more owing to faction at home than to anything that could have been done by D'Humières, whose numbers, according to Lord Macaulay, Captain Hozier has rated too high by a third. As for the demonstration of Saxe, in 1744, when our coasts were for a moment uncovered, it was made by 15,000 men only; when D'Orvilliers, in 1778, held the narrow seas, he might probably have landed 30,000 men; but forces like these could not have subdued the England of George II. or of George III., assuming that the nation had been united, as certainly it would have been in the later instance.

Of the attempts that have been made to invade these islands, two only, we think, need be studied now, for these alone could at all resemble what might possibly be witnessed again. In 1588, Spain had engaged in a crusade against England; and then, as it would be now, the problem was how to convey across the Channel an army sufficiently strong to subdue the country. The preparations of Philip had been immense: he had equipped a fleet which he had deemed invincible; Parma had a large flotilla in the ports of Flanders; and it was confidently expected that the combined armaments would land 50,000 veterans on our coasts. It is unnecessary to dwell on the events that followed. England, united for the first time for years, had had time to prepare also; her fleet, though inferior in guns to its foe, was much more efficient in English hands; and the Calais fireships and the day of Grave-

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lines soon put an end to the Armada's hopes. The land forces did nothing on either side; and it was doubtless well, as Captain Hozier says, that Leicester and his levies did not meet in the field the best soldiers and captain of the age. Yet it does not follow, as this book hints, that the landing of Parma meant the conquest of England; the correspondence of that great commander shows that he had very serious doubts of the issue.

The second attempt was made within living memory. France was at war with England in May, 1803, and Napoleon resolved to attain our shores. He possessed an overwhelming military force; but his naval resources were less than our own: how was he to land a great army under these conditions? He found the means, at least, in the secrets of his art: a vast and heavily-armed flotilla was drawn together in view of our coasts; and many ingenious combinations were made to raise the blockade of the French ports, and to send a greatly superior fleet to the Channel in order to cover the intended descent. At the same time the flower of the soldiery of France were gradually assembled on her northern seaboard; and though—what deserves especial notice—the preparations took twelve months at least, the summer of 1804 saw an army of 150,000 men, with all the appliances of modern war, collected within a day's sail of our coasts, and ready to embark at the first signal. What followed should be studied with care, in the evidence afforded by the documents of the time. Our Admiralty fell into the snare their foe had laid: in the belief that he would try to force the passage with the flotilla and the flotilla alone, they opposed light ships for the most part to it; and the Channel, the decisive point on the theatre, was left comparatively without protection. Napoleon, meanwhile, went on with his plan, and, though unexpected delays occurred, the chances of success were largely in his favour. Villeneuve escaped from Toulon in March, 1805; Nelson was led away to the West Indies a month behind his immediate foe; and it was in the power of Villeneuve in July and August to effect his junction with Ganteaume at Brest, and for several days to command the Channel. Had the French Admiral been a capable man, the navy that met its fate at Trafalgar ought to have made the passage of the French secure.

The peril we then incurred was no doubt terrible; but we do not think, as Captain Hozier does, that England would have been stricken to the heart. Our motley forces would have been no match in a pitched battle for the Grand Army, and the invaders probably would have held London and a great part of the south of the island. But had our army and levies retreated northward, avoiding carefully a decisive action, time would have been gained for our fleets to re-enter the Channel, and in that event—regard being had to the menacing state of Europe at the time—Napoleon, we think, would have been the first to treat, and to secure the means of a return to France. Our great adversary did not calculate on subjugating us by the mere force of arms (a point not noticed by Captain Hozier); he believed he could win England over by setting up a Republic—assuredly a complete delusion.

We shall here make one remark only. In barbarous and mediaeval times attempts at invasion were often successful; in modern times they have always failed, save in the exceptional case of William III. It would be unsafe to dogmatise from these facts, but they indicate that, as civilisation has grown, the difficulties of a descent have increased.

We now come to the worst part of this book, its review of the chances of future invasion. We must be very brief; but we can show, we think, that Captain Hozier's chapter is of no great value.

I. Contrary to what we find laid down in this work, the political condition of Europe, we say, makes the danger of an invasion very remote. A combination of Powers against England is improbable in the very highest degree, for we have renounced our pretensions to control neutrals. We may dismiss fears of a Russian descent, and neither France nor Germany could make the attempt so long as they stand in their present relations.

II. A great Power, however, might be at war with us, and an invasion in force might be, perhaps, planned. Assume that the assailant, in that event, would be very superior in military power, but that we should retain our naval supremacy—an assumption we may confidently make—what turn would the conflict probably take?

(*a.*) As Napoleon thought that 150,000 men were required to invade the England of 1804, 200,000 certainly would be needed now, especially as the country is more united than it was in the days of Fox and Pitt. The first question, we have seen, must be, how could this gigantic force get across the Channel? and the conditions, at this time, deserve attention. As England would have an immense steam fleet, steam transports and ironclads could alone be used, and these vessels should be of large draught, and could assemble in a few harbours only. Now we very much doubt whether any Continental Power possesses ships of this description sufficient to carry over half 200,000 men, with the material needed for a large army, or could obtain them for many months; and even if it had it would find it difficult to bring them together at convenient spots. The means of transport, therefore, are, at the present day, more than they ever were, a bar to invasion. Captain Hozier has not even glanced at the subject.

(*b.*) This, however, is but a small part of the matter. England, in the supposed case, having the command of the sea, would at once blockade the enemy's ports; and this blockade would be very different from what it was in the days of Nelson. Seventy years ago a blockading fleet could never maintain a constant siege; it was often beaten off its station by gales, and, in fact, Napoleon's famous design assumed that this was a common occurrence. Nowadays, however, a steam fleet can invest a port as strictly as a beleaguered fortress; and thus the English squadrons, we might justly hope, would be perfectly able to keep the forces of the enemy within his own harbours, especially as they would have few points to close. If so, the descent could never take place. Captain Hozier has omitted this consideration also.

(*c.*) In the present day it would be almost impossible to repeat the stratagem of the French Emperor, to draw away our fleets to a distance, and to direct a superior fleet to the Channel. A very considerable part of our fleet is bound to the narrow seas by its own exigences; and it must, therefore, in all cases oppose a powerful barrier, even to a daring enemy.

(*d.*) Thus steam and changes in naval construction have, we think, made a successful invasion more improbable than in former times, assuming, of course, that we command the sea. Nor can it be affirmed that other inventions have in any way turned the scale against us. The telegraph enables a divided army to communicate with a certainty unknown before, and to concentrate with increased rapidity. But it adds greatly, too, to the efficacy of blockade; and it facilitates the assembling and directing of fleets. We dissent from Captain Hozier's views on these subjects; and it would be premature as yet to express a judgment on the probable results of the new force of torpedoes.

(*e.*) England, therefore, is now, as she has always been, a gigantic and amply-provided fortress, surrounded by a prodigious wet ditch, extremely difficult to cross or to force, and that can be approached only through certain defiles. But the wet ditch is less practicable, we believe, than it was, regard being had to the means of the garrison; it is now comparatively easy to close the defiles; and in this matter of invasion our conclusion is that the defence has relatively gained in power. Here, again, we differ altogether from this book.

III. No combination, we think, could land 200,000 men on our shores, with the appliances required to take the field, in the existing state of our naval resources. A considerable part of an invading army might, however, conceivably get across the Channel; let us glance at the case on this supposition. Captain Hozier evidently thinks that 100,000 men would be a sufficient force to subdue England—at least to compel her to a humiliating peace. This might be so, provided (1) that we had no time to organise our military strength, admittedly in a defective state; (2) that a great battle were risked to save London; (3) that England would yield if her capital fell. Captain Hozier tacitly assumes all this, but he reasons upon an unsound basis. (1) Many months must elapse before any hostile Power could collect the means of effecting the descent; and during this breathing-space we could easily provide material for our militia and volunteers, and could connect them with our regular army, creating thus a far from contemptible force. (2) It is possible that, in the event supposed, our troops and levies might not be able to fight an enemy 100,000 strong in the open field to defend London; but, if so, no such hazard should be run; the English army should fall steadily back until the hostile lines were greatly prolonged and an impression could be made on the invader's flanks; and then, when our fleets had re-

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gained the Channel, the adversary, we believe, would be glad to treat, even though the capital were in his hands. (3) The fall of London, we are convinced, would not put an end to the resistance of England; it would, doubtless, occasion a frightful shock; but it would not place the nation at the feet of a conqueror. On the whole, we believe that though an invader, at the head of an army of 100,000 men, could do the country enormous mischief, he would not be able to compel it to succumb if common-sense prevailed in our councils.

IV. It will be observed that we have argued all through on the assumption of our great superiority at sea. Captain Hozier, however, doubts the fact, or at least hints that our naval supremacy is gradually becoming a thing of the past. We join issue with him on this point, and assert that our naval power is relatively greater at this than almost at any time.

To conclude, we agree with Captain Hozier in some of his suggestions in this part of the book. We object, indeed, to the fortification of London; but we concur in thinking that our great harbours should not be at the mercy of a hostile cruiser. No doubt, too, our military power should be better organised than it is at present; and unremitting attention should be given to the fleet, especially in this age of invention. We are sceptical as to the probabilities of a descent on England; but that is no reason why a solid insurance should not be taken against the contingency.

William O'Connor Morris.

Last Essays on Church and Religion. By Matthew Arnold. (London: Smith, Elder & Co., 1877.)

With this volume closes a period in Mr. Arnold's career as author. There was first his work in the field of pure literature, work which proceeded from a state of moral incertitude and indecision. Next came the period now closing, in which a faith was found, and delivered as by a teacher who had himself attained. And henceforward to the end, as he announces, Mr. Arnold's work is to be again literature strictly so called, to which he returns fortified by the possession of a doctrine respecting life. Perhaps the most characteristic quality in those early volumes was the faithfulness with which the troubles of a divided intellect, divided emotions, and a divided will were set forth. There was in Mr. Arnold's nature a moral truthfulness, a sense of fact, which preserved him from any temptation to hurry forward to a factitious certitude, favourable to the purposes of poetical rhetoric, and of fervour prepense, but lacking reality. Now, when he returns to literature—and I ardently hope that word is meant to include poetry as well as criticism—he will return as one who by patience and honest dealing with himself has attained a vantage-ground. His poetry, if poetry be written, will speak less of a foiled desire to simplify life by bringing it under one dominant set of motives, less of the restlessness and fever of a will attracted on this side by the world and on that by the desire for recollection and calm. We may with confidence predict that in his future literary work there will be a harmony, a continuity, a sane energy, and adult power which we vainly look for in the work of the earlier years.

But while Mr. Arnold's certitude is sincere, it must be confessed now, when his work directly concerned with religion is complete, that such work leaves upon the mind of the thoughtful student of religion a feeling of dissatisfaction. Its essential merit is that it is vital, not mechanical, of a real, not a notional, kind; but Mr. Arnold, with his literary talent and fluent sympathy, has suffered through want of those checks under which an accurate and logical thinker always consciously or unconsciously works. Breathing the atmosphere of our time, he has come to attach a measureless importance to the words "verified," "scientific," "experience;" but Mr. Arnold ordinarily gets at his "science," his "verification," by the facile literary method of assuming them. We must believe that his results are scientific, as we are bound to believe that the heroes of second-rate novels are persons of extraordinary genius, because we are told that they are such. One who comes with no party passion to his writings, but with a disposition to use them honestly for his own advantage, though he is quickened and animated, can hardly be satisfied. Mr. Arnold's religious conservatism consists in part in detaining the devout imagination as near as may be to the things of the past, while he bids the enquiring intellect go forward. The old landmarks are to be moved, but we are to speak as far as possible on the supposition that they are not. We are orphans, and made wards in Chancery, but let us call the Court of Chancery "Our Father," and the filial emotion will accept the transition more easily. No; if we are orphans we feel the fact so acutely that it only adds to our pain to be mocked with words. If our wine is new, it is the part of prudence to put it in new bottles. Our endeavour must be to keep intellect, emotions, and imagination as near to one another as possible in a mutually quickening activity.

The *Last Essays* comprise a parallel between St. Paul with his belief in a resurrection of Jesus, and Sir Matthew Hale and John Smith of Cambridge with their belief in witches and witchcraft; an address on "The Church of England," in which the clergy are exhorted to recover the loyalty of the working-man by showing him that there is indeed, as he sings, "a good time coming"—namely, a kingdom of righteousness; "A Last Word on the Burials Bill;" finally, two lectures delivered at the Edinburgh Philosophical Institution on "Bishop Butler and the Zeit-Geist."

While doing honour to Butler's seriousness and sincerity, Mr. Arnold observes justly that Butler's writings had a special value for his own time which they no longer possess. Mr. Mark Pattison had remarked in *Essays and Reviews* that it was in society, and not in his study, that Butler had learned the weight of the Deistical arguments, more particularly in the society gathered together by Queen Caroline's philosophical parties. In this connecting of the *Analogy* with the Queen's philosophical parties, Mr. Arnold sees "an idea inspired by true critical genius." The idea—whatever its value may be—was fully expressed by the late Mr. Walter Bagehot in an interesting article on Butler contributed to the *Prospective Review* at a date previous to the publication of *Essays and Reviews*. Mr. Arnold goes on to render more precise this "idea inspired by true critical genius." Butler "as Clerk of the Closet" had to attend regularly Queen Caroline's parties, and "the *Analogy* is the result." It has been pointed out by Prof. Ingram (*Hermathena*, No. iv., p. 505) that the advertisement prefixed to the first edition of the *Analogy* bears a date previous to Butler's appointment as Clerk of the Closet; the book was written and printed before Mr. Arnold supposes it to have been conceived.

This stumble on the threshold is not a favourable omen. In the main what is true in Mr. Arnold's criticism of Butler's *Analogy* is not new, and what is new is erroneous. It is surely needless to point out with elaborate comment that Butler's work does not accomplish what he distinctly tells us it was not meant to accomplish. That there is a natural Governor of the world Butler, as every reader is aware, took for granted; nor can any intelligent reader for a moment suppose that it was his object to supply a theoretical proof of the truth of religion. But it has been left to Mr. Arnold to point out "the precise break-down in Butler's argument from analogy." The argument is used by Butler to prove not only the probable continuance of the laws of moral government in a future world—supposing such a world to exist—but also to prove that such a world *does* exist; now, the existence of a future world can only be proved, as the existence of the present world is proved, by *experience*. This vicious process, according to Mr. Arnold, underlies the whole structure of the *Analogy*. By the careless use of the words "world" and "state" Mr. Arnold confuses the question. Butler does not infer from the facts of moral government here and now the reality of a future life; he leaves the reality of a future life to its proper proofs, but before proceeding to the question of moral government he has devoted a chapter—his first—to showing, as far as the scope of his own argument permitted, the credibility of a future life. To say, as Mr. Arnold does, that our existence after death must be proved by experience is as absurd as to say, "I cannot think it probable that I shall exist to-morrow, unless my existence to-morrow be first proved by experience." Butler's argument from *continuance* ought not, perhaps, to be named analogical, but it is assuredly valid in kind. An instructive comparison might be drawn between Mr. Mill's treatment of this subject in his essay on Theism—that of a careful thinker—and the style, easy and free, unconscious of its own superficiality, in which the literary artist proceeds.

But not only, according to Mr. Arnold, does Butler's whole argument involve a paralogism, "the wonderful thing about the *Analogy* is the poor insignificant result, even in Butler's judgment—the puny total outcome" of the whole. "It is, after all, only 'evidence which keeps the mind in doubt,

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perhaps in perplexity.' The utmost it is calculated to beget is 'a serious doubting apprehension that it may be true.'" To depreciate the *Analogy* Mr. Arnold takes Butler's statement of its *minimum* force upon the most sceptical of minds, and states that this, according to Butler, is its *maximum* force. Butler has throughout argued upon the principles of others, trying to show what they are obliged to believe in spite of those principles, and the following is his statement of the result:—

"Hence, therefore, may be observed distinctly what is the force of this treatise. It will be to such as are convinced of religion upon the proof arising out of the principles of liberty and moral fitness, an additional proof and a confirmation of it; to such as do not admit those principles, an original proof of it, and a confirmation of that proof. Those who believe, will here find the scheme of Christianity cleared of objections, and the evidence of it in a peculiar manner strengthened; those who do not believe will at least be shown the absurdity of all attempts to prove Christianity false; the plain undoubted credibility of it; and I hope a great deal more."

Such is, in Butler's judgment, "the puny total outcome" of the whole.

Mr. Arnold proceeds to disprove the well-known statement of Butler, intended to show that a low degree of evidence in matters of religion puts us under an obligation as regards practice. "In the daily course of life," wrote Butler, "our nature and condition necessarily require us to act upon evidence much lower than what is commonly called probable."

"We do not," replies Mr. Arnold, "in the daily course of life, act upon evidence which *we ourselves conceive* to be much lower than what is commonly called probable. I am going to take a walk out of Edinburgh, and thought of choosing the Portobello road, and a travelling menagerie is taking the same road: it is certainly possible that a tiger may escape from the menagerie and devour me if I take that road; but the evidence that he will is certainly, also, much lower than what is commonly called probable. Well, I do not, on that low degree of evidence, avoid the Portobello road and take another."

This might have passed sufficiently well as a sally at one of Queen Caroline's philosophical parties. We have to act as is best for our life upon the whole; and life would be disorganised if we were to attend to *every* infinitesimally small presumption of risk or of gain. But it is no less true, as Butler says, that—

"in numberless instances a man would be thought in a literal sense distracted who would not act, and with great application too, not only upon an even chance but upon much less, and where the probability or chance was greatly against his succeeding."

If there were one chance in five hundred that a lost poem of Shelley could be recovered by advertisement and search, the advertisement would be printed and the search made forthwith. I insure my house, although it is highly improbable that my house will be burnt. The physician tries his last remedy, although he believes recovery all but impossible.

Mr. Arnold's last objection urged against the *Analogy* is that the motive to religion always supposed in the treatise is unlike that always supposed in the book of our religion, the Bible. "After reading the *Analogy* one goes instinctively to bathe one's spirit in the Bible again, to be refreshed by its boundless certitude and exhilaration. 'The Eternal is the strength of my life!' 'The foundation of God standeth sure!'"

As if the tone of an Apology could be the same as the tone of a Psalm! As if Butler addressing the Deists and arguing upon their principles could write as Paul wrote to "Timothy, my dearly beloved son"! But the writer of the *Analogy* was a lover of works of mystical devotion, and thereby earned some of his reputation for a leaning to Catholicism. And in his own sermons on the Love of God—so remarkable in an age when "enthusiasm" was the bugbear of preachers—are strains which might well be placed beside Mr. Arnold's quotations from the Psalms and from St. Paul. There seems to me something pathetic and noble in the reserve from high feeling which Butler accepted as his duty as apologist. In the *Analogy* God appears as a moral governor; in the sermons as a Divine Person, to be loved and revered. There is nothing beyond some superficial appearance in either to warrant Mr. Arnold's notion that Butler could have brought himself to regard the power of "the law of virtue we are born under" as an idea equivalent to the religious idea of the power of God. It would, indeed, have appeared fantastic to Butler to speak of the love of a stream of tendency. The superficial appearances which suggest Mr. Arnold's view arise from the fact that in this world, as Butler held, it is only the effects of God's wisdom, power and greatness which we discern; but he anticipated with solemn joy a time when we may contemplate the qualities themselves in the Supreme Being, or rise yet higher, even to the Beatific Vision. EDWARD DOWDEN.

Encyclopaedia Britannica. Ninth Edition. Vol. V. CAN—CLE. (Edinburgh: A. & C. Black, 1876.)

The Globe Encyclopaedia of Universal Information. Vol. II. (Edinburgh: Thomas C. Jack, 1877.)

THIS fifth volume of the *Encyclopaedia Britannica*, which is stated to have been unexpectedly delayed in publication, carries on the great work not much beyond the middle of the third letter in the alphabet. Two years have now nearly elapsed since the issue of the first instalment; and if it were not for the confidence that a large part of the following volumes is already in a forward state, we might almost regard with despair the probable duration of the undertaking. It cannot, however, be alleged that any symptoms of exhaustion are yet discoverable, either in the writings of the contributors or in the supervision of the editorial staff. In the present number, as in the earlier ones, the public is presented, at a moderate expense and in a methodical form, with the ripest results of British knowledge at first hand on an infinite variety of subjects. Scattered among elaborate expositions, themselves forming treatises on special departments of science or philosophy, may be found geographical articles which carry their statistics up to the year which has lately closed, and biographical notices which are models of historical condensation and literary style.

Out of a total of 830 pages, the heading "Chemistry," the joint work of three contributors, occupies no less than 120, or more than one-seventh of the whole. It must be admitted that this somewhat unattractive subject has not been treated in such a way as to excite any adventitious enthusiasm. Next in length come "China," by Prof. Douglas, which is not one line too long; and "Chronology," which may perhaps be thought to be unduly expanded by a table of dates and events which covers about sixty-eight columns. "Celtic Literature," by Prof. Sullivan, is of peculiar interest at the present time, as unfolding the abundant promise of a neglected domain of knowledge which will shortly claim recognition at two British universities. Among the numerous geographical articles, which seem almost without exception to be written up to date, those on the towns of Chicago and Cincinnati, by two different hands, merit especial mention. The exhaustive character of the figures they give shows that this branch of political science has been carried much further in the United States than in this country. Even our own dependency of India, as it would appear from other minor articles, is generally in advance of us in this matter. The reader interested in theology will naturally first turn to the articles "Canticles" and "Chronicles," bearing the name of Prof. Robertson Smith, which prove that the Free Church Professor has not thought fit to moderate the expression of his views, in face of the consternation produced among his Presbyterian countrymen by his previous article on the Bible. "Church History," by the then Prof. Wallace, is an admirable example of the sober force of exposition, and absence of emotion, which characterised the sermons of the former minister of Old Grey Friars. These same qualities cannot be predicated of the cognate article on "Christianity." Mr. Cheyne's brief contributions on "Cherubim" and "Circumcision," which are marked by an exceptionally full citation of the authorities, exhibit a startling contrast with the old-fashioned views to be found in such books as Smith's *Dictionary of the Bible.* The biographical articles have been entrusted to writers whose names guarantee that the reader is protected from the mere compilations into which such notices have a tendency to degenerate. "Casaubon" is written by Mr. Mark Pattison; "Catullus" by Prof. Sellar; "Chapman" by Mr. Swinburne; "Chaucer" by Mr. Minto.

It would not be true to say that the careful scrutiny to which, in performance of our duty as reviewer, we have subjected so much of this work as we are capable of criticising has not revealed a few small blemishes. In all the volumes that have yet appeared, we have noticed with some irritation that the printers have persevered in the bad habit of omitting to insert full stops at the conclusion of many sentences. In the article on "Chicago" important dates are at least twice wrongly given; and on p. 793 there are three most perplexing mis-spellings of Indian geographical names. It is surprising to learn (p. 333) that Guido's well-

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known picture of *Beatrice Cenci* is preserved in the Villa Borghese; and also (p. 385) to read of "the Zermatt in the Bernese Oberland." We are further disposed to ask why the heading "Chivalry" should have dropped out of this edition of the *Encyclopaedia*. These criticisms may seem petty, but they are deliberately brought forward for a double reason. The high standard of excellence aimed at, and maintained, by the editor lays him under the obligation of doing his best to disarm even carping reviewers; and, secondly, the labour that has been expended in the discovery of these slight faults enables us to give conscientious testimony to the pre-eminent merits of the work, which alone render such faults deserving of notice.

The *Globe Encyclopaedia* is intended to meet the wants of a very different class of readers, and may fairly claim to be judged by a less exacting standard. As a cheap repertory of universal information, it undertakes to satisfy a want not yet fully provided for, and from the manifest pains bestowed upon its compilation it deserves success. The second volume, published within little more than six months after the first, is carried to the conclusion of the letter E; and this despatch of publication, which has been attained without any sacrifice of material exactness or of printers' accuracy, affords a gratifying assurance to the original subscribers that the promise of the editor to limit himself to five or six volumes will not be broken. The comparative compass of the work may be estimated from the fact that, despite a considerably larger number of headings, it compresses into 170 pages the same alphabetical section which fills 830 pages in the *Encyclopaedia Britannica*. Such condensation, of course, leaves no room for original disquisitions. A plain statement of facts, sufficient for the intellectual guidance of plain men, is all that can reasonably be expected; and it is no slight praise to be able to say that these facts are, on the whole, accurately and clearly expressed. The ordinary reader, who is unable to consult original authorities and expensive books of reference, will find here all that he is likely to require, in a form that he will understand: and he will very rarely be misled. Among the more valuable characteristics of the work, may be noticed the notice paid to etymology, and the scrupulous care with which the standard authorities are quoted. It may also be remarked, in illustration of the kind of information that the general public are assumed to be willing to accept, that those articles which, unavoidably trench on theological ground are expressed in the language of the advanced school of historical criticism.

In conclusion, the fact deserves notice, as suggested by both the books at the head of this notice, and as also applicable to Chambers's well-known *Encyclopaedia*, that all three of these works are edited, printed, and published in Edinburgh; and that in each case a large proportion of the contributors are of Scotch birth. It would be a curious subject of enquiry to consider why this particular branch of the book-making business has so tenaciously retained its early local associations.

Jas. S. Cotton.

Memorials of the South Saxon See and Cathedral Church of Chichester. By the Rev. W. R. W. Stephens, M.A. (London: R. Bentley & Son, 1876.)

The see of Chichester has been fortunate in its historian. Mr. Stephens, a worthy son-in-law of Dean Hook, is already favourably known by his *Life and Times of St. John Chrysostom*, and the present work, which is a valuable contribution to an interesting department of history, will do much to increase his reputation. The industry he displays in collecting materials is equalled by his skilful use of them, nor has the antique dust which belongs to his subject impeded the flow of his pen or imparted aught of dryness to his writing. We can excuse, if we cannot altogether endorse, the praise which, with proper enthusiasm, he bestows upon the structure of his cathedral church, and are quite ready to admit that size is not essential to architectural beauty, and that at Chichester there is much to compensate for the absence of grandeur. The history of the see, moreover, is full of interest, and among those that have occupied it there have been statesmen and divines of the highest rank. We may therefore congratulate Mr. Stephens upon his choice of a subject, as well as express our pleasure that it has fallen to his lot to deal with it.

Sussex, though locally situated close to the cradle of Christianity, was late in being converted to the faith. It is true that early in the seventh century there was a tiny monastery surrounded by woods and water at Bosham, where an Irish recluse lived with some five or six brethren "serving the Lord in humility and poverty." But Dicul and his companions were not missionaries. "No one," says Bede, "cared to emulate their life or listen to their preaching;" and the South Saxon kingdom remained wrapped in heathenism until Wilfrith, the exiled Bishop of York, with noble revenge, introduced Christianity among those who had sought his life. But it was not at Chichester that the persecuted prelate found a refuge. The royal villa of Æthelwealh was on the flat and dreary peninsula of Selsey, and, as the propagation of the new faith needed the near protection of the king, it was at Selsey that the first cathedral church of Sussex was founded. The king soon fell a victim to the fierce invader Ceadwalla, who completely subdued Sussex and made it an appanage to Wessex, but Ceadwalla himself was in turn won from heathenism, and with a convert's zeal established the faith which once he destroyed. How far the charter by which he granted certain lands to Wilfrith is to be trusted is discussed with much acuteness by Mr. Stephens. He shows that neither of the existing copies of the deed is earlier than the fourteenth century, and that the date attached—A.D. 673—involves anachronisms which are fatal to the genuineness of the record. Yet it is far from being improbable (we should say that it is extremely likely) that there is in it a substratum of truth, which has only been overlaid by the carelessness or fraud of successive copyists.

After the Norman Conquest the South Saxon see was removed from Selsey to Chichester, the latter place having the advantages of being still surrounded by the old Roman walls and of being easily accessible by land and sea. Here Stigand, the first bishop of the new see, erected some sort of cathedral church, but both it and the nobler edifice built by Bishop Ralph shared the same fate, and it was reserved for Bishop Seffrid to recast, in 1199, the entire structure, blending his graceful Early English style with the severer Norman work that had escaped the ravages of fire. The present building is in the main what Bishop Seffrid made it, for the Ladye-chapel, built by Bishop Gilbert, need not be regarded as an integral part of the structure, and the additions made in the reign of Henry VII. were, as Fuller quaintly puts it, only "trimming and lace." One portion of the fabric, however, demands a separate notice. The central spire, which Sir G. Scott has successfully re-erected in our time, was added at the beginning of the fifteenth century, and almost from the date of its erection became a source of anxiety and expense. It proved, too successfully, that "weight is motion," and, in spite of every effort to avert the disaster, fell to the ground on February 21, 1861, involving the tower in its ruin. Prof. Willis says that the spire was seen to incline slightly to the south-west, and then to descend perpendicularly into the church as one telescope tube slides into the other, the mass of the tower crumbling beneath it. Nave, choir, and transepts were filled with the *débris*, and the top of the spire, throwing its capstone against the abutment of one of the flying buttresses of the nave, was itself shivered into fragments by an intervening projection.

Of the bishops who filled the see of Chichester before the Reformation, the most eminent were Ralph Neville, Richard la Wyche, and Reginald Pecock. The first of these was as much a statesman as an ecclesiastic, and, in fact, declined the primacy in order to retain the great seal. During the sixteen years of his chancellorship "he proved himself," says Matthew Paris, "faithful in many perils, and a singular pillar of truth in the affairs of the kingdom"—then sorely distracted by the unpatriotic policy of Henry III. Upon his domestic affairs much light is thrown by the letters of his seneschal, which have, happily, been preserved. We cannot forbear making an extract therefrom, which sufficiently prove that the steward was wise in his generation:—

"229. The Archbishop is moving about Sussex. He will stay one night at your manor of Tarring, and thence proceed to your manor at Preston. He means to be lodged there at his own cost, but you had better offer to defray it; it will look well, and I know he will not accept. . . . I want a writ to catch a runaway villain.

"230. Some more seed is wanted at Totehall. I think you ought to know that the vicar of Mundham keeps two wives: he pretends to have a papal dispensation, contrary to the statutes of a general council. Pray send half-a-dozen foxhounds to Addingbourne: the foxes are doing great mischief in the park, and the season is getting on."

This last request would certainly have met with no response from Bishop Neville's successor, Richard la Wyche, an ascetic,

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whose virtues procured him a place in the Calendar of Saints. He straitly forbade his clergy to indulge in the pleasures of the chase, and set them an example of pious assiduity in the discharge of his duties.

"In his private life he observed the most rigid frugality and temperance; he adhered to the vegetable fare of his old Oxford days, and, when such delicacies as lamb or chicken were served at table, he would exclaim, 'Poor innocents! what have ye done to deserve death? Could ye but speak, ye would verily rebuke us for our gluttony.'"

The benefits conferred on Chichester by St. Richard did not terminate with his life. Devout pilgrims flocked to his shrine, and their offerings enriched the chapter and gave prestige to the cathedral. The King himself, in the midst of his wars, found time to remember the saint, and sent costly gifts to offer at his wonder-working tomb. Of Reginald Pecock, who filled the see of Chichester from 1450 to 1459, Mr. Stephens gives an interesting and, on the whole, an impartial account. Pecock exposed with singular ability many of the errors and abuses which prevailed in the Church, but when the critical moment arrived he lacked the courage of his convictions and stultified his whole career by a miserable recantation. His *Repressor* is unquestionably a very remarkable work, and contains much which even now is not out of date. The memorials of the see subsequent to the Reformation are less interesting, and it must suffice to name the Romanising Daye; Barlow, the translator of the Bible; Henry King, the poet; Simon Patrick, the commentator; and Francis Hare, whom his descendants rather than his own conspicuous merits have rendered famous. Mr. Stephens's memoirs of these prelates are ably written, and he is careful to give his authority for every statement adduced. For many of his facts he has had recourse to the Episcopal Registers and Chapter archives, and we desire most distinctly to echo his wish that these records may be made accessible to all students of history instead of being locked up or, as is sometimes the case, treated with disgraceful neglect.

CHARLES J. ROBINSON.

NEW NOVELS.

Christmas Roses. By Geraldine Butt. (Edinburgh and London: W. Blackwood & Sons, 1877.)

In Change Unchanged. By Linda Villari. (London: Macmillan & Co., 1877.)

Love's Young Dream. By F. E. M. Notley. (London: Tinsley Brothers, 1877.)

MISS GERALDINE BUTT'S publishers have been rather unkind to her. We can only suppose that she gave its present title to her very pretty little book under the impression that it would appear at Christmas, and lo! Messrs. Blackwood have kept it until *Easter Eggs* would be a much more appropriate appellation. Then the binder has entered into the plot, and has stamped it *Christmas Roses and other Tales*, when there is no story in it with the former title. However, it is long since Mr. Pope rebuked the "microscopic eye;" and perhaps it is only fond and foolish persons who cannot help lingering over the details of a book merely as a book that would even notice these little *contretemps*. The stories which the book contains, though modestly ticketed "for young people," are really very admirable works of their kind, especially the first, "Dieudonnée." This is the record of a journey in 1870 from Vire to Paris which the child-heroine undertakes in order to rejoin her only brother. She falls in with the Prussians of necessity, and their treatment of her, while in her ignorance of their nationality she inveighs against them, is charmingly sketched. She gets into Paris, and the moral is drawn by her not finding her brother, and by her conversion to less exclusively patriotic sentiments in her service as a hospital-nurse in miniature. The next and next-longest story is thinner in texture, inasmuch as it deals (gracefully enough) with a merely commonplace flirtation and misunderstanding. These two tales fill two-thirds of the book; the half-dozen others are slight, but pleasant and workmanlike sketches. The book will be not only an admirable present for young ladies who are still fed on *tartines*, but also very agreeable reading for those who know how to relish literary food of all kinds provided it be well cooked.

It is not easy to say more, and would not be fair to say less, of *In Change Unchanged* than that it is of very fair ordinary novel-quality. It occupies a certain amount of time without exciting any violent impulse to put it down, or any irresistible desire to laugh at it. If we omit some rather tall talk on the part of the heroine, there is nothing especially unlifelike about it, and there is even one scene, a studio-party at Florence in the midst of roses and Japanese china, which is very pleasantly sketched. But it is a decidedly negative book. The heroine, an orphan, has been brought up by a studious grandfather, who keeps aloof from society. He suddenly transports her from Greek plays and meditation to London and the nineteenth century, in which her training and her natural shyness make her, of course, very much the reverse of at home. She is therefore inordinately grateful to the first man who takes the trouble to make himself agreeable to her, and marries him forthwith. He, though not a bad fellow, is only an empty-headed rattle with beautiful eyes, and by no means suited to run in a curricle with a devotee of Greek plays. They go to India and disagree admirably, the husband engaging in a very hot flirtation with a naughty brother-officer's naughty wife. He has, however, the good taste and judgment to leave the heroine a not altogether disconsolate widow before long. She mopes for a little, and then goes to Italy on a wild-goose chase, which has been ingeniously suggested to her as a distraction. In Italy she meets her fate, and she and the fate and the object of the wild-goose chase make it all right, after the insertion of a due amount of spokes in the wheel by the original naughty rival, now a grass widow and naughtier than ever.

Mrs. Notley has dedicated her book (her ninth, she adds) to her children, whose voices, she tells us, have often cheered her toil. There is no accounting for tastes in writing, and after somebody else's avowal of a fancy for the noise of children running about overhead, surprise would be futile. When we ourselves take to the production of immortal works we shall, we imagine, prefer silence around and above us; but, after all, those who have actually produced such works have no doubt the best right to be heard. We do not know whether the amiable confusion of Mrs. Notley's surroundings is responsible for the fact that she has called her book on the outside *Love's Young Dream*, and on the inside *Love has Eyes*; but perhaps at the last she faltered before the enunciation of such an heretical dogma as the latter. Be this as it may, however, *Love's Young Dream* deserves a good deal of praise. Its kind is not one for which we have any special affection, but of its kind it is most unusually good. It is very rare to find a ninth novel better than its preceding eight, but this is certainly the case with the book before us. The exaggerated oddities which characterised *Olive Varcoe* and its successors are not, indeed, wanting at first. The people produce, for instance, some very strange atmospheric effects. One speaker's "disgust and bitterness seem to fill up all the atmosphere around him with a breath of gall." Another "laughs an uneasy laugh, and there creeps into the air around him a dull sense of annoyance and fear." In the next page No. 1's "words fall as tranquilly and coldly as snow," and shortly afterwards his "reply strikes the ear like the thud of bullets." Every reader will, we feel sure, hope sincerely that he may never meet this remarkably-gifted person. But the object of *Love's Young Dream* is evidently not to supply us with model English or with model sense. It is, on the other hand, to provide strong sensations and a mysterious plot. And this object is satisfactorily carried out. The book possesses undoubtedly the power of interesting despite its occasional absurdities; and its interest is of the kind which, if we were reviewing in another style, we should, we suppose, call breathless. Miss Coralie Luttrell, with her remarkable horsewomanship, her mysterious parentage and persecutions, and her final incarceration in an inflammable pavilion on a lonely island with a drunken murderer who considerately suggests that she had much better commit suicide and thereby save him the risk of being hanged, is quite an engaging character. It would be wanton unkindness to say how the book ends, so we shall not say it. But, if anybody wants a little gentle excitement, without the danger of being too much ashamed of himself for being excited, let him read *Love's Young Dream*.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Silver and Gold. By S. Dana Horton. New Edition. Revised and Enlarged. (Cincinnati: Robert Clarke and Co.) This volume makes a useful contribution to the literature of the controversy between bimetallism and monometallism. And there is much truth in Mr. Horton's proposition that particular historical circumstances have mixed a good deal of irrelevant matter and prejudice with the grounds on which the adhesion to a gold standard rests in this country. We join, too, with him in the hope that M. Cernuschi's vigorous exertions have given a shake to some economic superstitions which cluster round the subject.

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Nevertheless we believe that the policy of maintaining a gold standard rests on a solid foundation, which not even the energetic assaults of a Cernuschi can disturb. Mr. Horton quotes Locke's doctrine that the common consent of mankind has given a value to silver as coin. But just as the consent of civilised mankind to wear shoes does not determine their value, neither can the value of silver be fixed by the common consent to use it as money. As we pointed out at an early stage of the discussion raised by M. Cernuschi, no Mint regulations that silver shall bear a certain proportionate value in reference to gold would prevent its falling in market value as bullion, if more cheaply obtained. And whenever it fell below the Mint valuation, gold would disappear from the coinage, and only silver would be brought to the Mint, so that monometallism, not bimetallism, would be the practical result. M. Cernuschi and his supporters must take up new ground, and Mr. W. T. Thornton has recently made an ingenious attempt to provide them with it in his letters to Sir Louis Mallet on the Indian side of the silver question.

Essays on Political Economy. By Frederick Bastiat. English Translation Revised, with Notes. By David A. Wells. (Sampson Low and Co.) Most English economists are agreed that Bastiat's political economy was narrow, and contained two great fallacies—namely, that there is a perfect natural harmony between the economic interests of all classes, and that the services of land and other natural agents are gratuitous, and add nothing to the value of commodities. But he was altogether unrivalled as an expositor, and his genius for exposition was largely employed in the advocacy of economic truths of the highest importance. One of the essays in the present volume, "That which is seen, and that which is not seen," is a brilliant example of this exercise of his powers. Mr. Wells has done a service to readers both in America and England who prefer English to French, by the publication of this translation.

The English Manual of Banking. By Arthur Crump. Second Edition, Revised and Enlarged. (Longmans.) Mr. Crump's treatise will be found useful on practical subjects connected with banking and the foreign exchanges, but it is not a work which can be safely recommended to students of political economy. He observes that "most writers, especially theoretical writers, on banking are too much given to hair-splitting in their definition of terms, such as capital, money, value of money." The following is one of his own definitions:—"The value of money is in the strict sense defined by the Latin *pecus*, cattle, or *pecunia*, and the Greek *βοῦς*, meaning the same thing." The definition of a pound which Sir Robert Peel ridiculed in his famous speech on the Bank Charter Bill, that it was "a sense of value in reference to commodities," is lucid reason in comparison. Nor can we say much more for the intelligibility of Mr. Crump's definition of capital, as follows:—

"Sticklers for technical accuracy will do us the favour to understand that when speaking of capital, which in a variety of ways is a representative purchasing power, we mean that by which the two agencies, (first) human beings employing their skill and energy, (secondly) on the globe on which they exist, are able to continue the reproduction of the necessaries and luxuries which are consumed."

The historical parts of Mr. Crump's Manual teem with inaccuracies. The word "Bank" is not, as he affirms, "derived from the Italian word *banco*, signifying a bench," but from the German *banck*, signifying a heap, or common stock or fund. This derivation, which has the sanction of Ducange and Muratori, is supported by a passage which Mr. Crump cites from Lord Bacon's essay on Usury, but by an astounding blunder ascribes to his namesake in the thirteenth century:—

"One can hardly," he says, "expect even so deep-thinking a philosopher as Roger Bacon to foresee the absolute necessity which banks would become, flourishing as he did in the thirteenth century; but he remarks in one of his essays, 'Let it be no bank, or common stock, but every man be master of his own money.'"

The famous Lombard merchants, again, from whom Lombard Street takes its name, were not Jews, as Mr. Crump supposes; on the contrary, on their arrival they took the business of money-lending out of the hands of the Jews, who were soon afterwards expelled from the country. We recommend Mr. Crump to read the chapter on Lombard Street in Mr. Martin's *History of Lloyd's* before publishing another edition of his book, and, if possible, to get it thoroughly revised by one of the theoretical economists whom he appears to hold in small esteem.

A Trip to Cashmere and Ladak. By Cowley Lambert, F.R.G.S. (Henry S. King and Co.) The "vale of Cashmere" is now familiar ground to hundreds of our countrymen, but its mountain dependency of Ladák, with its Tibetan population, and their strange customs and ways, has as yet been little visited. Mr. Lambert has, therefore, not done amiss to publish these notes of his trip thither; they at all events fulfil his object, of giving to intending tourists, and especially to sportsmen, some useful hints as to the character of the country, the nature of the sport, and the preparations needful for the journey. Although he somewhat exaggerates in saying that "people speak of the voyage to India as one of the most terrible undertakings in the world," it is certainly not generally realised that Cashmere is little more than three weeks' easy travelling from London, while the sport is fair, the climate during several months excellent, and the scenery magnificent. Mr. Lambert's description of the borders of India and Cashmere is especially attractive, a single landscape often comprising every variety of scenery and vegetation, from Alpine to tropical. He considers that nothing but the character of the people—which he "sums up in three words, filthy, ignorant, and lying"—prevents a country with such resources from becoming "one of the richest in the world." This is rather summary; ages of misgovernment may have something to do with the matter; and the inhabitants may besides, after all, not consider such a destiny to be the *summum bonum*. Mr. Lambert describes all the pleasures and sights of the Happy Valley—the picnics, the moonlight boating, the shawl-making, and the goldsmith's work. The last is rapidly losing its national character, the artists now, alas! taking their designs from an illustrated catalogue of "Streeter's Machine-made Jewellery." We read of various amusing rencontres with bears, and the different ways of hunting them. With ibex he was less fortunate, and he only once saw the beautiful snow-leopard of the Himalayas. In Lé, the capital of Ladák, they organised for his amusement a game of Polo, but it was not played with much spirit, and seems to be going out of fashion. At the famous monastery of Himis he was entertained—and bored—by the dance of masks, a very ancient institution. These Buddhist monasteries, as is well known, are usually perched in inaccessible situations, but it is questionable whether, as Mr. Lambert says, they were thus built to serve as fortresses. He made an unsuccessful attempt to ascend the peak of Kuneró, some 20,000 feet high. His native guides carried with them a supply of onions, which he says they *sniffed at* as a preservative against the emanations from the aconite plant, which he describes as overpowering. Dr. Henderson, we remember, mentions an *Artemisia* with a very evil smell; but the natives often attribute to the smell of plants the symptoms produced by the rarefied air of great altitudes. The onion or garlic has been not *sniffed* but *eaten* for centuries on the high passes, to mitigate the sensations so caused. The book is illustrated with a few engravings from photographs. One of these gives a view of the striking position of Lé; another, which will have an interest for many in India, of the grave of Dr. Stoliczka, the naturalist attached to Forsyth's mission to Kashgar, who died from the effects of the atmosphere on one of the highest passes.

Glân-Alarch, his Silence and Song. By Emily Pfeiffer. (Henry S. King and Co.) The same qualities which have made Mrs. Pfeiffer's poetry of interest and worth to many readers appear in the present volume more largely and evenly developed than in any of her preceding writings. The poem is a narrative in blank verse, the scene Wales, the time that of the massacre of the monks of Bangor by Ethelfrith, the Bernician. From the imagined narrator, Glân-Alarch, the aged bard of Eurien—Eurien, chief of Snowdon—the poem takes its name. The story is less concerned with external movement, with broil and tumult, than with spiritual motives and their relation to two human hearts. In the more material or external elements of epic poety Mrs. Pfeiffer's poem is least rich; the writer has a pure perception of action and movement, and the stir and throng of life, but these are rather perceived and studied than properly belonging to her. With this characteristic the medium of expression, the verse, is in harmony: it is pure and possesses a certain inward grace and inward strength, but it is not rich verse, it never quivers and surges and rolls under the stress of the gale. In what is spiritual Mrs. Pfeiffer's poetry is at its strongest and best, and the tale of Glân-Alarch is one which gives a primary place to what is spiritual. Eurien grows up from boyhood in the halls of his mother side by side with the Irish maiden, rescued from death in infancy, little Mona. The chieftain of Snowdon is manhood and youth in its flower-like and flame-like splendour. Mona, a beautiful and original conception, is "a spirit and a woman too," whose whole being is framed for self-transcending joy and pain. At first as a child she owns—

"Those pleading eyes
Startled and strange, that lit the wan, peaked face
Beneath the pent-house brow, and dusky shade
Of wilful hair;"

and afterwards her beauty is of that kind which belongs to exquisite organisations, with whom the body is a veil of the soul. Her love of Eurien is almost as free from self-regarding feeling as her love of the mountains and the keen mountain air. Both Eurien and Mona are tested by a temptation to place self-interest before some interest which seems rival to self—Eurien is tempted to avenge a private wrong rather than devote himself to the cause of Wales against the Saxon; Mona is tempted to contend for a place in Eurien's heart, when, as it is falsely represented to her, he loves another. The interview upon the mountain-edge between Mona and the shallow-hearted, narrow-brained Bronwen—a widow who would entrap the young chieftain—rises to passages of true passion, and is written with real dramatic cunning. Mona disappears, but her words remain behind her and inspire Eurien to live for his country and his people. When, after her long seclusion, she reappears, it is to rescue the child of Eurien and Bronwen from the flames, but at last to be loved and made his own by Eurien when the Saxon spoilers have slain his wife. We close the volume, and what remains with us is chiefly the character of Mona, and the refined and vivid feeling for nature which appears throughout the poem. What passes away from us is the portions of the poem dealing with the stir and action of visible life. These are important, and the greatest poets, with their massive personalities, cannot dispense with the rude forces and brute matter of the world and of life—which they penetrate with permeant fire. But there is abundant place in literature for what is finely organised spirit in a delicate robe of flesh, and Mrs. Pfeiffer's poem makes a real addition to our possessions of this kind.

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NOTES AND NEWS.

MRS. P. A. TAYLOR has recently printed for private circulation a volume entitled *Auld Lang Syne: Selections from the Papers of the Pen and Pencil Club*, a select body of kindred spirits finally dissolved in 1875, after a pleasant life of more than ten years. The volume contains contributions in prose and verse, but the number of the poets far exceeds that of the prose-writers. In the latter class the best-known names are Joseph Mazzini and Moncure Conway, while Mrs. Webster, Miss Cobbe, Prof. Seeley, William Allingham, Edwin Arnold, Austin Dobson, Edmund Gosse, Lewis Morris, and Arthur Munby, are found in the ranks of the poets. If the poems prove sometimes to be the slighter effusions of an idle hour rather than the products of a soul struggling for utterance, yet the pleasure of meeting with a graceful or vigorous poem from a name eminent in prose literature gives, in some instances, a peculiar charm to the volume.

THE Council of the Art Union are having prepared a medal with a head of Stothard, the artist, on the obverse; and on the reverse a group taken from his picture of the Canterbury pilgrims. They want a two-line motto for the group, from Chaucer's *Canterbury Tales*, and Mr. Furnivall has suggested the first of the following pair from the General Prologue:—

"Ye goon to Canterbury: God yow speede!
The blisful martir quite yow your meede."
Lines 769, 770.

Or

"and pilgrimes were they alle,
That toward Canterbury wolden ryde."
Lines 26, 27.

THE members of Trinity Hall, Cambridge, propose to raise a subscription among members of their college, for a copy of the Maclise portrait of the late Lord Lytton, "a most distinguished Member of Trinity Hall, of whom the College possesses no memorial." The present Lord Lytton has approved of the design, and named the picture by Maclise as being, in his opinion, the best portrait of his father. Why does not the college carry out Prof. J. E. B. Mayor's plan at St. John's, of securing all the editions of all the books of its members? Prof. Mayor has, with his well-known liberality, made donations to many college and other local libraries, all over the country, of books written by men belonging to the special college or town, which his extraordinary bibliographical knowledge has enabled him to trace out. It is a happy thought of his, and its carrying-out would be the best memorial that colleges could keep of their members. An "idle fellowship" might be suppressed for a few years to supply funds for the scheme.

MR. T. ALFRED SPALDING, LL.B., of the Middle Temple, has been added to the committee of the New Shakspere Society.

MESSRS. ABEL HEYWOOD AND SON, of Manchester and London, have in preparation a new edition of *Nixon's Cheshire Prophecies*. It will contain:—(1) An Essay on Modern Prophecies; (2) Nixon's Prophecy, from Lady Cowper's Copy, with Life by Oldmixon (first printed 1714); (3) The Life of Nixon in a letter from a gentleman at Nantwich (first printed 1716); (4) The Life of Robert Nixon of the Bridge House; (5) The Original Prophecies of Robert Nixon in doggerel verse; (6) Prophecies of Nixon from Old Pamphlets; (7) Nixon's Prophecy from an Unprinted MS.; (8) An Appendix containing a Bibliography, the "Legend of Alderley Edge," &c. The new edition, it will be seen, contains some prophecies now first printed from a MS. placed at the disposal of the editor by its present possessor.

PROF. DELIUS has, in the new volume of the German Shakspere Society's *Year Book*, given shortly his reasons for thinking that neither Shakspere nor Fletcher had a hand in *The Two Noble Kinsmen*. He intends to write a full paper on the subject in the next volume of the *Year Book*, and hopes to win over some English critics at least to his view, heterodox as it is now considered.

THE Director of the Ducal Archives at Zerbst (Anhalt), Prof. Kindscher, has just discovered the second part of Luther's Old Testament translation in the Reformer's own handwriting. This addition to the earliest Luther-literature dates as far back as 1523, and on 216 quarto pages gives a translation of nearly the whole Bible text from Joshua to Esther, while Part I. contains the Pentateuch. This translation was finished on December 4, 1523, and was printed in 1524, by Lufft, in Wittenberg, in quarto, with illustrations. The newly-discovered MS., as to the genuineness of which there seems to be no doubt, is in various ways interesting and valuable as a testimony of Luther's knowledge of Hebrew, as well as for an appreciation of his incomparable ability and cleverness in the art of translation. Everywhere, it is true, the translation follows closely the Hebrew text, but in his tasteful re-wording, the pointedness of terms and phrases, and the true version of the original text, none of the later translators has equalled Luther. There are to be found in the MS. many lacunae, which in every instance prove, as Prof. Kindscher has by a careful examination ascertained, Luther's original want of acquaintance with the Hebrew words; frequently the blanks are filled up with the original words in Latin or Hebrew characters. Prof. Kindscher has also found, by a careful collation of the printed text of 1524 with the text of the MS., that in many instances even the proof-sheets underwent an alteration of words and phrases, probably by Luther himself. There is no division into verses, either in the MS. or in the print of 1524, and the numbers of chapters were in some cases altered by Luther himself as well as by the printer.

THE death is announced of Mdme. Boissonas, author of *Une Famille pendant la Guerre* and *Un Vaincu*; of M. Edmond de Manne, best known by his monographs on the troupes of Voltaire, Talma, Nicolet, and the Comédie-Française; and of M. Taxile Delord, whose valuable *Histoire du Second Empire* was reviewed in these columns last week.

THERE can be no more valuable contribution to our knowledge of the present acute phase of the Eastern Question than Mr. Stanford's maps. One of these includes Turkey in Europe and her tributary States; together with such parts of Russia, Austria, Turkey in Asia, and Persia, as are more immediately concerned in the settlement of the Eastern Question; another is described as a popular map of the seat of war; and a third is Jankowsky's Russo-Turkish War-Map, showing the physical features of the countries bordering on the Danube and the Black Sea. With Mr. Stanford's help, no one need despair of being able to follow intelligently the main operations of the opposing armies.

THE *Jahrbücher für protestantische Theologie* (current number) contains a reply from the veteran Old Testament scholar, Dr. Studer, to the able attack of Dr. Budde in his recent work maintaining the unity of Job; also an interesting account, by Dr. Hase jun., of Baldassara Altieri, a little-known Italian humanist and Reformer.

WE generally look to the *Theologisch Tijdschrift* for a candid and dispassionate estimate of works on the Jewish history and religion, and the last two numbers have brought us just such a criticism of Dr. Goldziher's *Hebrew Mythology*. It may be questioned, however, whether full justice is done to the great suggestiveness of the work, or whether the reviewer, Dr. Matthes, is half as well acquainted with comparative mythology as Dr. Goldziher; otherwise we should hardly find the brilliant pages devoted to the story of Jephthah so coldly treated as they are in the *Tijdschrift*. It produces no favourable impression to see Chrysor or Chysor, whom Philo of Byblus identifies with Hephaistos, explained from the Greek as Chrysaor, "gold-sword," on the ground that the etymology is so obvious. (Elsewhere we find Pyrrha derived from πυρός, wheat.) No answer is made to the concurrence of evidence from Egypt and Phoenicia, and from Polynesia, in favour of the theory that Jephthah was originally a solar, or at any rate a cosmogonical, deity. Perhaps Dr. Matthes has been prejudiced against the new explanation by its unfortunate association with a much less plausible theory to account for the name Jacob. It is satisfactory, however, to find Dr. Matthes inclined to accept Goldziher's (or rather Kohler's) explanation of Levi as originally the storm-dragon. And, on the whole, the author of *Hebrew Mythology* may be proud to have won so strong a testimony to the value of his principles of interpretation (apart from their application) from so learned and sober a scholar as Dr. (we hope soon to add Prof.) Matthes.

GOLDZIHER'S *Hebrew Mythology* is also reviewed in No. 3 of the *Zeitschrift für Völkerpsychologie* by no less a critic than Steinthal. Exception is taken to various parts of Goldziher's theory—*e.g.* to the large place given to the nomadic stage of mythic thought, but due recognition is given to the author's real merits.

ALMOST simultaneously with Goldziher's publications in Germany, Dr. Milton Woolley was printing a work with a similar object in America, called *The Science of the Bible; or, An Analysis of the Hebrew Mythology* (Chicago: 1877). It has reached us for review, but we can only say that it goes far toward qualifying the author for Bedlam.

BRUGSCH-BEY, the eminent Egyptologue, has laid historical as well as hieroglyphic scholars under great obligations by the almost simultaneous publication of two important works: one in German, describing the history of Israel under the Pharaohs; the other, a geographical dictionary, in French, containing more than 2,000 names of places in Egypt derived from the Egyptian monuments. The former work is complete; it will, we understand, ultimately appear in a French translation. The geographical dictionary contains many passages from the inscriptions never before translated, and also presents the whole available material for the explanation of the names from non-hieroglyphic as well as hieroglyphic sources. The publisher of both works is J. C. Hinrichs, of Leipzig.

THE Rev. Samuel Beal has been appointed Professor of Chinese in University College, London.

THE Society for the Promotion of Christian Knowledge has determined not to publish Mr. George Smith's *History of Babylonia*, edited by Mr. Sayce, until the autumn, when two other volumes belonging to the same series will also appear. One of these will be a *History of Asia Minor*, by Mr. W. S. W. Vaux.

THE forthcoming numbers of the *Journal* of the German Oriental Society will contain some important palaeographical papers by Dr. W. Deecke. In one of these he will endeavour to show that the Phoenician alphabet must be derived from the cuneiform syllabary of Assyria, and not from the Egyptian hieroglyphics, as has been usually assumed by scholars since De Rougé's Memoir on the subject. Another will deal with the "Origin of the Indian Alphabet," reviewing and extending the conclusions of Prof. Weber; while a third will be devoted to the "Origin of the Old Persian Cuneiform Alphabet," which Dr. Deecke believes to have been taken directly from the archaic Babylonian syllabary.

WE may call the attention of our readers to a notice which appears elsewhere that it is proposed to hold a Spelling-Reform Conference at the Rooms of the Society of Arts on Tuesday, the 29th inst. The chair will be taken at 3 P.M., and at 7.30 P.M. a public meeting will be held.

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With reference to our review of *England and Islam* last week, Mr. Edward Maitland writes to explain that the words "in little more than a week" apply, not to the whole book as it now is, but to the portion—about one-third—which was originally sent to the press under the impression that the author had therein said all that he had to say. And, with regard to a remark in our notice of his edition of *Eginhard's Karl the Great*, in the Academy of May 5, Mr. Glaister assures us that he has never to his knowledge read a single passage from Henry and D'Aubigné.

In the *Revue Historique* for May the most important article is one by M. Perrot on the Corn Trade in Attica in the fourth century B.C. Without coming to any new conclusions, M. Perrot gives an able summary of the economic condition of Athens and its commercial legislation, with some account of the inhabitants of the Cimmerian Bosphorus and the results upon them of their trade with Athens. M. Hanotaux discusses the charge brought against the Venetians of being in league with the Mohammedans to divert the crusading expedition of 1202 away from its original destination. He examines the documentary evidence upon the subject, and comes to the conclusion that the treaties of Venice with the Moslem were purely commercial, while the commercial spirit of the Republic was so little understood by the other nations of Europe as to give rise to suspicions of treachery which have misled some modern writers. M. Chéruel publishes some interesting extracts from the *carnets* of Mazarin, written during the Fronde (September, October, 1648). The original documents, fifteen in number, are in the Bibliothèque Nationale. The extracts are interesting, as showing the littleness which mixed so strangely with the greatness of the character of Mazarin; they show a petty intriguer rather than a wise politician.

Vol. xxvii. of the *Histoire Littéraire de la France* is nearly ready for publication. It deals with the writers of the fourteenth century, and contains an important historical article by M. Renan on Guillaume de Nogaret.

Mr. Gladstone's article on "The Hellenic Factor in the Eastern Question" appears translated into Spanish in the *Revista Contemporanea* of April 30. The same question is touched upon at the close of an article on "The Semitic Element in History," by Pompeyo Gener, of Barcelona. Semitic influence is traced from Ancient Assyria to Christianity and Mohammedanism. The Papacy, Puritanism, and Mohammedanism are all viewed as expressions of Semitic absolutism, and are all now engaged in a death-struggle with Aryan liberty. Mohammedanism, as the purest expression of Semitism, will be the first to disappear; the others will follow, although the Semitic element has not been without value in the progress of humanity.

La Academia of May 6 has an article on "Christian Sculpture," by Señor Cabello y Aso, which reminds one of Ruskin. The ideal of Christian sculpture, which was checked at the Renaissance, is to reveal God's image in man. The number also contains a plea for a petition to Cortés to abolish bull-fights; or, if this cannot be obtained, to prohibit the erection of new "Plazas de Toros" in places where schools for primary instruction are not yet established.

The forthcoming volume of Blanchard Jerrold's *Life of Napoleon III.* comprehends a complete history of the *Coup d'Etat*, and contains refutations of the more important points of Mr. Kinglake's famous Fourteenth Chapter, furnished by General Fleury and other personages who have been misrepresented. The volume also includes a facsimile of a drawing by the Emperor, and a portrait of the Empress Eugénie from a miniature in the possession of the Prince Imperial.

JOHAN LUDVIG RUNEBERG.

The news of the death of Runeberg will not surprise those who know that for fourteen years past the life of the aged poet has hung upon a thread, and that a painful disease has long made living a weary thing to him. Just of late, however, tidings have reached us of an improvement in health, and it was therefore not without a shock that we learned of his sudden decease on the 6th instant, at his house at Helsingfors, the capital of Finland. The last four years have been singularly fatal to Scandinavian men of genius. Grundtvig, Bödtcher, Hans Andersen, Winther, Paludan-Müller, Runeberg! It is a list that comprises all the greatest names of the older generation.

Johan Ludvig Runeberg was born at Jakobstad, in Finland, when that country was still under the dominion of Sweden, on February 5, 1804. His father was a ship's captain, who had not sufficient means to support his many children, and who died early. Johan was brought up at Uleåborg, in the extreme north of Finland, on the Gulf of Bothnia; he went to school at Wasa. At the age of eighteen he was sent up to Åbo, where, after five years of university training, he took his degree in 1827. He then spent some time in Saarijärvi, a parish in the interior, where he learned for the first time to know the forests and lakes of his native land, and the nature of its peasantry. He often referred to this visit as an epoch in his life, and the scenery of Saarijärvi recurs in many of his best poems. It was here that he wrote his magnificent idyll, *Elgskyttarne* (The Elk Hunters), and many others of his early works. It was here that he translated his volume of *Servian Folk-Songs*. In 1826 his first published verses appeared in an Åbo newspaper. The year 1830 formed a starting-point in his career. In 1827 Åbo had been destroyed by fire, and the University had been removed to Helsingfors. Here, in 1830, Runeberg received, in reward for a monograph comparing the *Medea* of Euripides with the *Medea* of Seneca, the post of tutor in Roman Literature. He immediately published a volume of *Dikter* (Poems), and in the same year the *Servian Folk-Songs*. In these early poems the influence of Franzén is strongly marked, but there is also high promise of original beauty. In 1831 he married, and wrote a poem, *Grafven i Perrho*, which gained the second prize of the Swedish Academy. Next year he undertook the editorship of a morning paper, which he continued until 1837. In 1832 *Elgskyttarne* at last appeared, one of his noblest and most spirited writings; in 1833 was published another volume of *Dikter*. In 1834 he brought out his first dramatic work, the comedy of *Friaren från Landet* (The Country Lover), which was acted with success, but never included among his works. In 1836 appeared the idyll of first love, *Hanna*, a most charming study of Finnish life, more or less moulded on Goethe's *Hermann und Dorothea*. At this time and in future Runeberg acknowledged but two poetic masters, Goethe and Sophocles. His literary activity in these years was miraculous; besides the production of all these poems, the columns of the *Morgonblad* were filled with critical and polemical articles by the editor's hand. In 1837 his career underwent another development. He was offered the chair of classical literature at the college of Borgå, and accepted it. Raised above the need of writing prose for a livelihood, he forthwith concentrated his attention on the poetic art, and with magnificent results. In 1841 were published *Nadeschda*, a romance of Russian life, founded on a folk-story, and *Julqvällen* (Christmas Eve), another of his marvellously spirited and delicate idylls of Finnish country life. In 1843 appeared another volume of *Dikter*, the finest lyrics he had yet produced; and, in 1844, the Scandinavian epic of *Kung Fjalar*, a romantic poem in five parts. The climax of Runeberg's career, however, was reached in 1848, when he published the first series of *Fänrik Ståls sägner*, the songs and legends in rhyme which have done more than anything else to make Runeberg the most popular poet of the age. The subject-matter for these wonderful lyrics, the very rhythm of which is like the sound of a trumpet, was taken from the war between Sweden and Russia which ended in the cession of Finland to the latter. In his early student-days Runeberg had often listened to the veterans of the war of 1809, and the heroism and the sorrows of his people found an inimitable expression at last after nearly forty years. It is in *Fänrik Ståls sägner* that we must look for the finest lyrics existing in the Swedish language. In 1842 he had confined himself to lecturing on Greek at Borgå, and in 1847 he was elected rector of the college, a post which he held till 1850. In 1851 he left his native land for the first time, to visit Sweden, where he was everywhere received with acclamation. In 1854 he collected his critical writings in prose in a volume entitled *Smärre berättelser*. From 1853 to 1857 he was engaged in bringing out a Swedish Psalter for Finland. His last writings were: a second series of *Fänrik Ståls sägner*, 1860; a domestic comedy *Kan ej* (Can't), 1862; and the Greek tragedy of *Kungarne på Salamis* (The Kings at Salamis), closely modelled upon Sophocles, and composed in the antique form. Soon after the publication of this last work the poet was attacked by the disease that threatened to be immediately fatal, and he never again recovered strength enough to write any work of consequence.

These fourteen years of forced silence have severely tried the reputation of Runeberg. It has borne the trial triumphantly. Instead of waning, his fame has steadily increased, and—in spite of the classic precision of his form, for he is a learned artist in verse—the circulation of his poems among the people has exceeded that of any Scandinavian writer of our time. In Sweden he is regarded as Victor Hugo is looked upon in France—as the supreme poet and creator, in whose footsteps follow a whole troop of ardent disciples. In the vigour of his narrative style he is surpassed only by the great Frenchman, whom he equals in his passionate love of liberty and unremitting and anxious affection for his country. It is well worth the trouble of learning Swedish merely to read the magnificent strophes of *Fänrik Ståls sägner*.

Edmund W. Gosse.

NOTES OF TRAVEL.

Until within the past two or three years our knowledge of the geography of the interior of the great island of Madagascar (larger than France) was of the most hazy and indefinite character. M. Grandidier, who has been called the Livingstone of Madagascar, spent the years between 1865 and 1870 in exploring and mapping out large portions of the island, and is now engaged in preparing the results of his great work for publication in ten or twelve volumes. Already, however, his labours have been to a great extent superseded by the efforts of the members of the London Missionary Society—Mr. Cameron, Dr. Mullens, Mr. Sibree, and others—who, after determining the astronomical position of the capital Antanánarivo, triangulated and surveyed a large area of the central plateau, and are constantly extending their operations outward on all sides. Up to last year, however, no European had set foot within the interior of the northern portion of the island, and accordingly the *Journal of a Tour of Exploration in the North of Madagascar*, by the Right Rev. Bishop Kestell-Cornish and the Rev. R. T. Batchelor (June to October, 1876), newly published by the Society for the Propagation of the Gospel in Foreign Parts, has a high interest. The tour was undertaken with a view to future Church of England mission work in the northern half of the island, and the rough journal does not pretend to be a description of the country, though it gives a fair idea of its character. Marching north from

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Antanánarivo, the travellers left the hitherto known districts at the large Lake of Alaotra, and then appear to have ascended the great central plateau, which is covered with ranges of wooded hills and valleys filled with tall grass, and with groups and knots of splendid mountains everywhere presenting evidences of volcanic action. Several stockaded Hovah and Sakalava villages were passed in crossing the plateau, and then the steep western escarpment, called the Ambohimalaza mountain, was descended to the plain of the north-west coast. The town and port of Amorontsanga on this coast is described as an important place, quite as much so as Tamatave, but with the difference that here there are no Europeans—Arabs and Kutch men being the traders. There are also many Suaheli from Zanzibar, and natives of Mozambique, and there can be no doubt that it is a great centre of the slave-trade. From this point the travellers coasted all round the northern and eastern portion of the island to Tamatave.

M. LARGEAU writes to *L'Exploration* from Tuggurt, in the Algerian Sahara, where he arrived on April 3. M. Léon Say, who joined him there, has gone on in advance by Wargla towards the Tuareg country. M. Largeau thinks that the German traveller Dr. von Bary, who is trying to penetrate the Ahaggar plateau, has made a mistake in going first to the country of the Asgar, who are the mortal enemies of the Ahaggar Tuaregs; but everything is so variable in the Sahara that one cannot prejudge.

A GERMAN botanist, Dr. Rutenberg, is said to be on his way to Mozambique, thence to explore the flora of the Zambesi basin.

WE are glad to learn that Her Majesty's Minister at Copenhagen, acting under instructions from the Government, has invested the sum of 100*l.* for the benefit of the widow and children of Niels R. Petersen, the Danish dog-driver, who lost his life in the service of the late Arctic Expedition.

MR. P. FORTIN has published, in pamphlet form, a long communication which he recently addressed to the *Montreal Gazette* on the subject of the proposal for the amelioration of the climate of Lower Canada by the blocking up of the Straits of Belle Isle at their narrowest part. Mr. Fortin arrives at the conclusion that the barring of the Straits by a breakwater would have no effect upon the climate, even if it were practicable, which on the ground of cost alone he considers highly improbable, for, judging by Cherbourg breakwater, he estimates that it could not be constructed for less than forty millions sterling.

THE *Novoe Vremya* of St. Petersburg mentioned some time ago that the "Zapetchorsky region," that part of the province of Archangel which lies beyond the river Petchora, will be visited this summer by "the English naturalist, E. H. Hervey, a well-known geologist and botanist." A more recent number of the same journal gives an account of the visits paid to that region in 1875 and 1876 by the English zoologists, "John Brown and Co." Our countrymen were, in reality, Messrs. Henry Seebohm and John Harvie Brown, members of the British Ornithologists' Union, the latter of whom will renew his exploration of the Petchora this year. English compound surnames are always a stumblingblock to Russian writers. The proceedings of the explorers, of which an account appeared in the *Ibis* last year, are reported accurately enough in the Russian paper. "Messrs. Brown and Co." appear to have made a favourable impression on the minds of the natives, who speak in high terms of their liberality, and also of their kindness in attending the sick. "As soon as they heard of anyone being ill they immediately offered him medical aid, without paying any consideration to time or weather." But their regular occupation was the collecting of skins and eggs. "Before shooting a bird," report the natives, "the foreigners always looked at it through a telescope." The writer in the *Novoe Vremya* proceeds to say that explorations of Russian outlying regions are doubtless excellent. But it is not for nothing that they are made by foreigners. Year after year the northern coasts, and even Novaya Zemlya itself, are visited by strangers, many of whom are bent upon getting all the trade of those regions into their own hands. In 1873 the Austrian explorers visited the Petchora; in 1875 and 1876 came the English zoologists. Thither also, it is reported, will soon travel certain English traders, their presence "being the direct result of the expedition of John Brown and Co." And this summer will return "the English naturalist, E. Hervey"—*i.e.* Mr. Harvie Brown. "Why do Russian men of science despise the exploration of the Zapetchorsky region? So many foreigners, men of science as well as of business, visit that district; but of Russians, there is not one! It is strange!"

IN an interesting letter dated from Somerset, Queensland, on February 14, the Rev. W. G. Lawes, of the London Missionary Society, who formerly spent two years at Port Moresby, on the south coast of New Guinea, describes a voyage which he made in the early part of this year to visit the South Sea Island teachers located at Port Moresby, and to take four new ones from thence to Hood Bay, about fifty miles farther east. Near the latter station he has made the discovery of an important river mouth.

"I knew," he says, "from the natives at Port Moresby, of the existence of a large river falling into Hood Bay, on the west bank of which is the large village of Kālo, and was anxious now to visit both the river and village. When here last year in our little steamer, the *Ellangowan*, Mr. McFarlane and I discovered a new river falling into the lagoon, which we supposed to be the principal one in this part, but I found on my return to Port Moresby that it was only a short one, and that the large river was to the west of Kerepunu. As it was impossible to get to the river by water, I started with a few natives to walk to it along the beach. After a brisk walk of seven miles, we came to the object of our search, the largest river in this part of New Guinea. It was perfectly fresh at the mouth, and about 150 yards wide, running deep and with a pretty strong current. The entrance to it is clear and unobstructed, although a sand-bank lies on each side. It probably has its rise in the plain behind Mount Astrolabe, where the Laloke also rises. We named this new river the Kemp Welch, after the esteemed treasurer of the London Missionary Society."

Mr. Lawes has received circumstantial reports, corresponding almost exactly to those recently brought from the New Britain archipelago, of men with "not very flexible tails," said to live in the interior of New Guinea.

THE DIEZ PRIZE-FUND.

A SHORT while ago we acquainted our readers with the proposal to establish a prize-fund in commemoration of the late Friedrich Diez, the founder of Romance philology, at the same time that we reproduced the substance of a protest from Prof. Hugo Schuchardt, of Graz, against the too narrow form which the movement then threatened to take in the hands of a number of Berlin professors. The protest has to a great extent answered the purpose, but, meanwhile, Prof. Schuchardt has published a much longer and more eloquent article on the subject in the Berlin journal called *Die Gegenwart* for April 7. We could not do justice to it without translating it verbatim, but suffice it to say that he appeals to the Prussians not to spoil a proposal which ought to be international and a symbol of peace, and not the exponent of national exclusiveness and jealousy. At present matters stand thus: a committee to carry out the object in view exists in Berlin, another in Vienna, and an Italian one is shortly to be organised—we are not told what the French are going to do, but it is pretty certain that they will take an important part in the matter. It is further hoped that England will not withhold its aid: the advocates of the scheme urge with justice that England is in a sense a Romance country, and that English, owing to the composite nature of its vocabulary, is the great and living link connecting the two worlds of Romance and Teutonic philology. Moreover, as Old-French was once the language of England, and as our great libraries contain such a quantity of materials for the study of it, England, they say, could not so far disown its past history as to refuse a helping hand; and of this they feel the more certain as she always welcomes everything cosmopolitan and of a nature to propagate peace and goodwill in the brotherhood of nations. They insist, also, on their right to invoke on behalf of this scheme the memory of all that England, in common with the rest of Western Europe, owes to the civilisation and culture of Ancient Rome. We hope their expectations are not doomed to disappointment, and that they will have no occasion to re-echo Virgil's words:—

"*Et penitus toto divisos orbe Britannos.*"

We expect shortly to be able to give our readers the names of persons appointed to receive contributions in this country.

THE BRITISH MUSEUM.

(*Second Notice.*)

WE resume our analysis of the recently issued Annual Report of the British Museum with some account of the principal objects of interest added to the Department of Oriental Antiquities, by Dr. S. Birch. Among the 289 additions may be named:—

"A collection of 107 fragments of terra-cotta vases with cursive inscriptions in demotic Greek and Coptic; the Greeks are chiefly receipts of tax-gatherers at Elephantine for the poll-tax, workman's tax, and conservancy of the river. Among them is one dated in the 3rd year of Caligula, A.D. 39, an earlier date than any hitherto known; another of the 10th year of Nero, A.D. 63; and a third of the 3rd year of Severus, A.D. 195, the lowest date hitherto discovered."

Besides these—

"A collection of about 2,500 tablets of terra-cotta with cuneiform inscriptions in the Babylonian character from Baghdad, was purchased by the late Mr. George Smith for the Trustees. These tablets represent the transactions of a Babylonian banking and financial agency trading under the title of 'Egibi and Sons.' The tablets extend in unbroken annual succession from the 1st year of Nebuchadnezzar, B.C. 605, to the end of the reign of Darius Hystaspis, B.C. 489, and offer most important chronological data.

"Portion of an early Babylonian basalt statue bearing an inscription of Gudea, king of Zergal, B.C. 1800.

"Two bronze figures of deities holding cones bearing the names and inscriptions of Gudea, king of Zergal, B.C. 1800."

Among the purchases for the Department of Greek and Roman Antiquities, Mr. C. T. Newton notes:—

"An Athenian *lekythos*, of unusual size, on which are painted Boreas and Zephyros carrying off the dead body of Memnon. From Ambelokepos, near Athens.

"Three Athenian *lekythi* with polychrome designs: on one of them two ephebi are represented hunting a hare with a dog on a mountain-side, below which is a tomb. On the second *lekythos* is a scene at a tomb, and on the third two female figures. These three *lekythi* were found with the preceding at Ambelokepos, near Athens.

"A sard intaglio: a female figure seated and holding an *oinochoe*; behind her, two stalks of wheat; above, an eagle reaching a wreath towards her.

"A collection of pottery, chiefly with geometric and floral ornaments, painted in black or red on a drab ground. On seven of these vases are painted figures of birds; on one, figures of deer; and on another, a serpent eating fruit from a tree. Four are rude imitations of animal forms. On the necks of two are modelled human faces; on one is a female bust rising

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in front of the neck of the vase, and holding in her hand a *hydria*, which forms the spout of the vase.

"Two fragments of the frieze of the Mausoleum, obtained from a Turkish house in Rhodes, whither they were probably transported from Budrum by one of the Knights of St. John in the fifteenth century."

For the Department of British and Mediaeval Antiquities and Ethnography 523 acquisitions have been made. Among these, in the class of British and Prehistoric Antiquities, are five British urns from Amotherby, near Malton, and a large collection of urns from barrows in Cleveland; nine stones with curious markings, supposed to be early British, found in Northumberland and Yorkshire; a palstave of bronze with two loops, an object of great rarity, found in Somersetshire; and some remarkable objects found in the grave of a British chief, at Grimethorpe, near Pocklington, including an iron sword in bronze sheath, portions of the bronze coatings of a shield, a stud of red coral, &c. In the class of Anglo-Saxon Antiquities are a gold bracteate, one of silver, and an armlet of silver, found at Longbridge; a remarkable sword-handle of wood, studded with gold filagree and garnets; and a wooden comb inscribed, found at Romsey Abbey. In the glass collection are: four glass vases discovered in tombs in Cyprus, one a bowl inscribed with the name of the maker, Ennion, another a very fine bottle in the form of a human head, with an inscription; two bottles found in the foundations of the churches at South Kilworth and Lutterworth; a German tankard, dated 1618; a French glass, dated 1749; and a very rare goblet of the fourteenth century, with the name of the maker, Magister Aldrevandinus. To the Ethnographical class has been added a gold vase in the form of a tomb, taken from the Summer Palace near Peking, and containing the hair of the Chinese Empress Heaou-tih; as well as a hornlike ornament, worn by the Druse women. The Christy collection now includes among recent acquisitions:—

"Coat of brass mail, with lappets of horn, from Zamboanga, Mindañao, Philippine Islands, brought home by H.M.S. *Challenger*.

"Collection of stone implements, axes, knives, &c., found in New Zealand and Chatham Island; jade adze-blade from New Zealand.

"Pair of ear ornaments from Mangaia; and collection of ethnographical objects, dresses, ornaments, etc., from the Hervey Group, Danger Island, Manihiki, etc. *Meri* of pale jade from New Zealand, and wooden idol from the Society Islands.

"Necklace from the South Pacific.

"Three engraved canes from New Guinea; wooden pillow from New Guinea; collection of ethnographical objects from New Guinea; and wooden mask from New Ireland.

"Two very remarkable slabs of hard wood of ancient Mexican workmanship, one of them carved with figures, the other with hieroglyphics, obtained at Peten, Guatemala.

"Two chalchiuitls of green stone and three other objects from Mexico; two stone metatl-rubbers from San Domingo; and series of celts and pottery from St. Vincent.

"Fine spearhead of flint found near the River Belize, British Honduras; three celts from Turk's and Caicos Islands, West Indies; and a very remarkable metatl of wood in the form of a human figure.

"Cloth-beater of stone and stone celt, from British Honduras."

Among the additions to the Coins and Medals we notice, in the Greek series:—

"A gold coin of Catana, unpublished.

"A unique silver stater of the Zaselii, a people of Thrace.

"A selection from a find in Egypt—viz., 24 tetradrachms of Alexander III. and Philip III. of Macedon, and 17 of Alexander Aegus, of which three bear the rare type of Zeus seated.

"Two electrum coins of Samos, one of extreme antiquity.

"A selection of 16 electrum staters of Cyzicus and Lampsacus, made from a recent find.

"A bronze coin of Pompeiopolis, with good portrait of Pompey, the founder.

"Three gold staters of Cyrene, of fine style.

"Rare tetradrachms of the Parthian kings Mithradates II., Vonones, and Artabanus IV."

In the Roman series:—

"A large brass (sestertius) of Domitian, having on the reverse a figure of Minerva. The fabric of this coin, on which no traces of S C are visible, is rather that of a medallion than of an ordinary coin."

In the English series:—

"A selection of 139 coins of Edward the Confessor, from the so-called 'City Hoard.' The selection comprises a hitherto unknown mint (Richborough) of Edward.

"A gold medal of James VI. of Scotland, struck on the occasion of the king's marriage in 1590, of great rarity.

"A coin of Stephen, of uncertain mint, of a type not hitherto known to the National Collection."

And in the Oriental series:—

"Three gold coins imitated from Arabic deenárs, found in India.

"A very rare Fátimee deenár of El-Muntadhar, 'the expected Imám,' struck at El-Moizziyeh-el-Káhireh (Cairo).

"Three half-deenárs of Mohammad-ibn-Sa'ad of Murcia, and his son Hilál, selected from the first specimens known of this issue.

"Two silver coins of Teemoor, King of Kábul, struck at Lahore A.H. 1171, 1175.

"A small gold coin of Mes'ood, Seljuk Sultan of Irák, with Senjar of the main dynasty.

"A very curious and rare dirhem of Mohammad of the Kakweyhee dynasty."

Professor Owen reports the total number of additions to the Departments of Natural History as 31,868, the greater part of which—namely, 24,685—have been registered in the Department of Zoology; these include the collections made by the naturalists accompanying the "Transit of Venus" expedition to Rodriguez and Kerguelen, which contain animals of nearly all classes, and the magnificent gifts of birds and Lepidoptera from various parts of India, by Captain Stackhouse Pinwill, and of Coleoptera from the Azores, by Mr. F. Godman. Among the Mammalia are noteworthy:—

"Human crania from Mallicollo, Ambrym and Vanicoro Islands.

"A series of skins and skeletons of the Irish Hare, to illustrate the seasonal changes, and osteological variations.

"A series of Mammals from Sarepta, among which skins and skeletons of *Saiga tartarica*.

"A specimen of the Caucasian Ibex.

"A series of skeletons of the Wild Goat and Sheep, Cat, Badger, Otter, Marten, Jackal, and Hare, from the Cilician Taurus.

"A series of specimens of a Southern Seal (*Arctocephalus cinereus*); skull of *Megaptera novae-zealandiae*; skeletons of male and female *Globicephalus macrorhynchus*, *Delphinus Forsteri*, *Mesoplodon Hectoris* and *Neobalaena marginata*. This unique series of Antarctic Cetaceans was obtained from the Colonial Museum of Wellington, by exchange."

Among the Reptiles and Amphibians:—

"A series of the bones of the extinct Gigantic Land Tortoise of Rodriguez.

"A collection of remains of the extinct Gigantic Land Tortoise of Mauritius.

"A unique series of two of the Galapagos species of Gigantic Land Tortoises, from Albemarle and Abingdon Islands.

"The type of *Testudo Schweiggeri*."

To the Department of Geology have been added:—

"Mammalia.—A collection of Mammalian remains comprising the genera *Sus*, *Elephas*, *Equus*, *Ibex*, *Bos*, *Cervus*, *Rhinoceros*, and various carnivora obtained from the Genista Cave, and other caverns and fissures in Windmill Hill, Gibraltar, by the late Captain Fox Brome, then Governor of the Military Prison, Gibraltar (1863-67).

"A series of Mammalian and other remains obtained in the exploration of Brixham Cave, Torquay.

"Remains of *Pliosaurus*, *Plesiosaurus* and *Ichthyosaurus*, from the Kimmeridge Clay, Swindon.

"A fine skull of *Dicynodon leoniceps*, Owen, from the Triassic Deposits of South Africa, together with a portion of another of the same species, figured in Prof. Owen's Catalogue of Fossil Reptilia in South Africa.

"A fine jaw of *Rhizodus Hibberti* and remains of *Megalichthys* and *Holoptychius*, from the Coal-shale and Devonian, of Gilmerton and Perthshire.

"A series of forty fish-remains from the Tertiary Coal-formation of the Highlands of Padang, Sumatra.

"Mammalia.—Remains of Hyæna, Wolf, Horse, and Deer, from the Oreston Caves, near Plymouth (part of the collection of the late Mr. Joseph Cottle, of Bristol).

"Fine molars of *Elephas antiquus*, and *Elephas primigenius*; also remains of *Rhinoceros* and *Hyaena*, from the Pleistocene gravels of Lincolnshire.

"Molars of *Mastodon ohioticus*, *Megatherium americanum*, and *Equus*, from the Phosphate beds of South Carolina.

"Bones of a Cetacean (*Delphinus Cortesii*), from the Pliocene deposits of Orceana."

Two very valuable collections of plants have been acquired by the Trustees for the Department of Botany during the past year. These are the study set of Robert Brown's great Herbarium of Australian plants, and the second set of the plants collected in Tropical Africa by the late Dr. Welwilsch. The Moss Herbarium of James Dickson, which contains the types of the species described by him in his *Fasc. Pl. Crypt. Britann.*, has also been added; and two important collections of drawings of Fungi—one of great critical value, being the original drawings by Sowerby of his classical work on British Fungi; the other, some original coloured drawings by the late Mrs. Anna Russell, of Kenilworth. These latter are of especial value, as they represent with singular fidelity the form and colour of a group of plants which at the best are very imperfectly represented in Herbaria.

MAGAZINES AND REVIEWS.

In *Macmillan* for May is a reprint of Dean Stanley's address to the students of St. Andrews, in his function of Lord Rector, "On the Hopes of Theology," very brilliant and charming in style, but somewhat indefinite and colourless, and too disposed to the spirit of compromise, which an English dean may perhaps find not inconvenient when he has to do with a Presbyterian audience. Mrs. Oliphant's "Young Musgrave" introduces us in this number to an unlovable uncle of the children Nello and Lilias; and Lord E. Fitzmaurice touches the outskirts of the inevitable Eastern Question in his "Hungary and Croatia." Mrs. Macquoid's "Little Hospital by the River" gives a pathetic and characteristic account of the Cheyne Home for Sick Children, at 47 Cheyne Walk, Chelsea, open only to children suffering from chronic or incurable diseases. The anecdote of the poor little boy who lies on his back, watches the river, and likes for his reading "books with plenty of moving in them, fighting and such like, and going to sea," is intensely true to life. He is paralysed to below the waist. Another longer article, well worthy of perusal, is Prof. Mahaffy's "Old Greek Athletics," which considerably depreciates the general impression of the winners at Olympia and the other games of which Pindar has given us our ideas, though his Odes commemorate but two Athenian and no Spartan victors. The writer thinks that what kept up these contests was the musical competition; the value of the assemblage as a feeder to the Delphic oracle; and the bearing of athletics on sculpture. In most of the contests, save *throwing*, our modern athletes were superior to the ancient. Certainly we have none who, like Phayllus, of Kroton—if the epigram commemorates a truth, which may be doubted, though it gave rise to a proverb—could achieve a single long jump of *fifty feet*; but it is consoling to learn that the result of Mr. Mahaffy's research goes to prove "that any prominent member of the P. R. would with naked fists have easily settled any armed champion of Olympian fame." In the *Cornhill* will be found instalments

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of "Carità," which is getting exciting, and "Erema," who has found the present head of her family in the patient and suffering invalid cousin Lord Castlewood, who cannot be the "rogue in the play" though he may assist in finding a clew to him. Another commenced story in two parts, "Lizzie's Bargain," has not proceeded far enough to allow us to determine whether to begrudge the space it curtails from essays and general papers. "My Neighbour's Wife" is the title of one of Frederick Locker's bright, subtle samples of the "Vers de Société." In "Transcaucasia" we have a readable account of a fairly-contented, peaceable, and well-conditioned division of the Russian Empire, governed at present by the Grand-Duke Michael. But there is more literary interest in a paper headed "A Dutch Milton," which reviews the poetry of the Dutch poet Jost Van den Vondel, to whom Milton was to some extent indebted in his sketch of the fall of the rebel angels. Vondel was born in 1587, died in his ninety-second year, in February, 1679, and was the author of thirty-two dramas, two of which—the domestic tragedy of *Gijsbrecht van Aemstel* and his Scriptural drama of *Lucifer*—have remained universal favourites. This latter he wrote in 1647, and printed in 1654, at which time Milton was still Secretary to the Council of State, and residing at Amsterdam, where it was presented and published. His own *Paradise Lost* was begun in 1658, and saw the light in 1667, thirteen years later than the Dutch drama, which, no doubt, suggested to our great epic poet a considerable episode. The writer of this literary sketch commences by pointing out that Milton early imbued his mind with Spanish, Italian, and Dutch poetry, and, like Goethe, had the supreme audacity to confer immortality on a thought by stealing it. Long ago a critic pointed out that "Better to reign in Hell than serve in Heaven" was anticipated in Vondel's tragedy of *Lucifer*—two Dutch lines being compressed into one English—but it is now shown that plot, speeches, and descriptions—*e. g.*, that of the Apostate in Book VI. of the *Paradise Lost*, and the fall of the rebel angels in the same—have had the type and pattern of Dutch dramatic poetry of a high order to improve upon. Those who read this interesting paper will probably agree with us that a translation into English of this early drama of the "Dutch Milton" might find a favourable reception among English readers of poetry.

IN *Temple Bar*, besides "Cherry Ripe," "The American Senator," and the short story of "The Four Bells of Chartres," we find papers of historic and biographic interest which have in them more or less of bone and muscle. Mr. Ewald's instalment of his "Ministers and Maxims" has *Wellington* for its subject, with "Do your duty" for his maxim and "guiding star" in both sections of his life, the civil and the military. The latter is familiar to every Englishman, and we know the splendid fruit of his path of duty when he took his seat in the Lords as Duke, having passed the lower steps of the peerage so quickly that he could but make his *début* in the highest. The writer seems satisfied with his reasons for supporting George IV. in reference to Queen Caroline, but doubts his conduct in the matter of Canning. None of the laconic letters of his Grace here quoted are as good as that the duke wrote under misapprehension, *in re* his breeches, to the Bishop of London. For "breeches" he should have read "beeches," and for "London" *Loudon*, the gardening authority, who wanted leave to see those at Strathfieldsaye. The writer of the article on Bolingbroke does no more than justice to that statesman's mastery of his mother-tongue, of which Pitt spoke so enthusiastically on the spur of the moment, and the late Lord Lytton so deliberately in St. Stephen's and his Essays. He admits, what is equally true, that he was hardly a statesman. Another able paper, by Mr. W. Besant, is on François Villon, the "laureate," as the *S. R.* dubs him, of "Bohemia" in the slang acceptation; the poet, priest, and acknowledged genius, who in 1450, and for years afterwards, was a thief and vagabond, and companion of thieves. As "nemo repente fuit turpissimus," we are glad to find that theological and tutorial labours preceded his "theory and practice of conveyancing," which was probably stimulated by his tavern-life excesses. Scamp though he was, and doubt as we may his entire penitence, there is a strange vein of true poetry in "La Belle Heaulmière," and his ballad of "The Hanged." He was a clever fellow, too, to die in his bed!

IN the *Gentleman's Magazine*, Percy Fitzgerald has a much-needed article on the "Garrick Club Pictures," telling the tale of so many of those shadows of former actors and actresses which surround us as we feast in the social dining-rooms of the Garrick. Nothing is so much needed as a fuller and more illustrative handbook of these pictures than that by (we rejoice to say) a living actor, the son of a favourite whose spell was equal to his own, but who had not time or leisure for biography. Will Mr. Fitzgerald think of this? In "The Grand Turk at Home" Mr. Sala is not so much that worthy's enemy as his friend inclined to tell him the truth, and one well qualified to do so, from his researches behind the scenes, and stories about "Abraham Parker" and the consequences of Polygamy. In Mr. Mallock's study of Seneca's *Oedipus*, we rejoice to see attention turned to that much neglected poet of the Roman Empire, who was, as the drama chosen demonstrates, equally ingenious in plot, and poetic, if occasionally long-winded, in choruses and soliloquies. Such revivals of classics out of date are to be encouraged. "The Representative Man of the Last Century" is Lord Chesterfield, for whom, as for Lord Bolingbroke in the *Temple Bar*, the *littérateur* would like to give nothing but "good words," though he is doomed to a hard task if he has to endorse the morality of either.

Belgravia starts with chapters I.–IV. of James Payn's new novel "By Proxy," and furnishes a second "Home and Haunt of Italian Poets" in pleasant *souvenirs* of Arqua, Avignon, Vaucluse, and the many temporary homes of the travelled Petrarch. Mrs. Trollope's criticism on the self-reproaches of Petrarch touching his love for Laura is refined and just; while if we turn to Charles Reade's "Jilt" we are made to feel that a proficient in that trade may learn penitence at too terrible a price. Cuthbert Bede retails legends of the Campbells and Macdonalds in Argyle and the Isles; and Mr. Escott discourses of Tom Hood, W. J. Prouse, and several other defunct contributors to *Fun* of more or less merit and genius, who whilom met, we learn, at 18 South Street, Brompton. We cannot say that it deserves a place beside "Elia's Suppers in the Temple." "A Trifle," in the shape of a posthumous "three stanza of exquisite lyric," by Mortimer Collins, might spur a reader of lymphatic temperament to send a guinea to the fund which is being raised to assist the widow of that bright and airy son of the lyre, who, whatever his foibles, was genuinely spontaneous.

Tinsley's Magazine for May is made up chiefly of fiction, though "Manias" represents the normal "essay," and "The Praise of Folly" is a pleasant sketch by Mr. S. Waddington of the history of Erasmus, and of his *Moriae Encomium* especially. As the writer shows, there is much in that treatise which, though written nearly four centuries ago, as completely suits the follies and failings of to-day, and he deserves our thanks for directing readers of lighter literature to amusing and instructive satire, to be enjoyed either in the original or at second-hand. "Fenella" is a pretty prose-idyll on an old theme; and we owe good words to Gordon Campbell's ballad on the old saw, "When the gorse is in blossom," and to Townshend Mayer's pretty rondeau, "My Life's Love." The first number of the revived *St. James's Magazine* (Charing Cross Publishing Company) is undeniably well printed, and bids fair to give its readers one or two good novels. The essay on "Latter-Day Verse," too, is well written, and just, as far as it goes. "A Happy Land," by one of its poets, B. N. C., reminds us of Rossetti. Its "Olla Podrida" must not aim at being too sharp.

SELECTED BOOKS.

General Literature.

BAKER, J. Turkey in Europe. Cassell. 21*s.*
DAUDET, A. Contes choisis. Paris: Charpentier. 4 fr.
DIDOT, A. F. Les graveurs en portraits en France. T. 1. Paris: Firmin Didot.
HUGO, Victor. L'art d'être grand-père. Paris: Calmann Lévy. 7 fr. 50 c.
RHONÉ, A. L'Egypte à petites journées: études et souvenirs. Paris: Leroux. 15 fr.

Theology.

ISAIAH, Chapter LIII., according to the Jewish Interpreters. Ed. Ad. Neubauer and S. R. Driver. Oxford: Clarendon Press. 12*s.*
PUSEY, E. B. The Minor Prophets. Part VI. Oxford: Clarendon Press. 6*s.*
SUPERNATURAL RELIGION: an Enquiry into the Reality of Divine Revelation. Vol. III. Longmans. 14*s.*

History.

ARNETH, A. v. Maria Theresia's letzte Regierungszeit 1763–1780. 2. Bd. Wien: Braumüller. 13 M.
CORRESPONDANCE de Napoléon Ier, extraite de la correspondance générale. T. 10 et dernier. Paris: Plon.
JANAUSCHEK, P. L. Originum Cisterciensium Tomus I. Quaritch. 30*s.*
PAJOL, le comte. Kléber: sa vie, sa correspondance. Paris: Firmin Didot.
PRESSENSÉ, E. de. La vie ecclésiastique, religieuse et morale des chrétiens aux IIe. et IIIe. siècles. Paris: Sandoz. 7 fr. 50 c.

Physical Science.

ERDMANN, B. Die Axiome der Geometrie. Eine philosoph. Untersuchg. der Riemann-Helmholtz'schen Raumtheorie. Leipzig: Voss. 4 M. 80 Pf.
KUEHNE, W. Untersuchungen aus dem physiologischen Institute der Universität Heidelberg. 1. Bd. 1. Hft. Heidelberg: Winter. 3 M. 60 Pf.

Philology.

CAUER, P. Delectus inscriptionum graecarum propter dialectum memorabilium. Leipzig: Hirzel. 4 M.
LIVIE DES BOIS, traduit et commenté par Jules Mohl. T. 5. Paris: Reinwald.

CORRESPONDENCE.

THE CANON OF PTOLEMY AND THE BABYLONIAN TABLETS.

British Museum: May 12, 1877.

In my former letters on the new collection of Babylonian dated contract-tablets I pointed out the fact that the evidence to be deduced from their data tended in every way to support the statements of the Ptolemaic Canon. Since my last communication I have been very closely engaged in the examination, arrangement, and tabulation of the dates and witnesses found in these tablets, and as the results I have obtained from these researches are so many and striking, I now bring some of them before the notice of readers of the ACADEMY.

In comparing the Canon of Ptolemy and the dated tablets, there is one point to be kept in mind—namely, that Ptolemy always reckons his dates from first years: that is, the first regnal year counting from the first new year's day (*i.e.* 1st Nisan) after the death of the former monarch, the intervening portion of the time from the death of one monarch to the first new year's day of the succeeding one being called "the year of the commencement of royalty," or year of accession. This being the case, we shall have in most cases to add one year to the date given by Ptolemy to obtain the year of accession. The series of tablets to which my former letters referred were, as I stated, the commercial documents of a Babylonian firm trading under the name of Egibi and Sons, and one of the most important points in connexion with them was the fact of the regular succession of father to son in the series as head of the firm.

From the tablets, which now extend in almost unbroken succession from the 1st year of Nebuchadnezzar II. to the commencement of the reign

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of Darius-Hystaspis, we gain the following summation of reigns:—

Nebuchadnezzar II. . .	43 years.
Evil Merodach . . .	2 „
Neriglissar . . .	4 „
Nabonidus	17 „
Cyrus	9 „
Cambyses	8 „
	83

This, as I pointed out in my former letter, agrees with the summation of the Canon of Ptolemy. The succession of the members of the Egibi family to the management of the firm enables us to prove very clearly the accuracy of these statements. We have first *Sula*, who appears at the head of the firm in the 7th Nebuchadnezzar II., and continues to act as such until the 23rd of that monarch's reign. His son, *Nabu-ahi-iddina*, joins his father in the 15th year of Nebuchadnezzar II., and continues to act as partner with his father up to the 23rd year of that reign; he then succeeds his father, and acts as independent head until the 8th year of Nabonidus, when he takes into partnership his son *Itti-Merodach-baladhu*, who is joint partner with his father until the death of the latter in the 12th year of Nabonidus. *Itte-Merodach-baladhu* is now sole head of the firm until the 1st year of Darius, when his son *Merodach-nazir-pal* in turn succeeds him.

If we now add up the periods of independent management of the firm we gain the following result, viz.:—

Sula.—From 7th of Nebuchadnezzar II. to the 23rd of same reign	16
Nabu-ahi-iddina.—From 23rd of Nebuchadnezzar II. to the 12th of Nabonidus— That is, 20 years Nebuchadnezzar; 2 „ Evil Merodach; 4 „ Neriglissar; 12 „ Nabonidus; 38 „	38
Itti-Merodach-baladhu.—From the 12th of Nabonidus to the 1st of Darius— That is, 5 years Nabonidus; 9 „ Cyrus; 8 „ Cambyses; 1 „ Darius; 23 „	23
Making in all from the 7th year of Nebuchadnezzar II. to the 1st year of Darius-Hystaspis	77

Add to this the first six years of the reign of Nebuchadnezzar II., and we have a sum of 83 years from the 1st of Nebuchadnezzar II. to the 1st of Darius-Hystaspis.

Besides these lines of direct succession we have a few side relationships which enable us to check the accuracy of the main line. The chief of these are *Kudur* son of *Basa*, who is in office from the 3rd year of Nebuchadnezzar to the 20th year of the same reign, a period of 17 years. Another more important is *Iddina-Merodach*, son of *Basa*, whose period extends from the 33rd year of Nebuchadnezzar II. until the 3rd year of Cambyses, a period of 45 years, made up as follows:—

"10 years Nebuchadnezzar + 2 Evil Merodach + 4 Neriglissar + 17 Nabonidus + 9 Cyrus + 3 Cambyses = 45 years."

The Canon of Ptolemy, it will be remembered, calculates its data by the years or era of Nabonassar—that is, taking its starting-point at the first year of the reign of Nabonassar, which Ptolemy makes B.C. 747. In its astronomical record of eclipses two are recorded which come within the period over which the tablets extend. These are, the first, an eclipse of the moon, registered at Babylon in the month Phamenoth (VII.), 17th day, in the 7th year of Cambyses. This is said to be in the 225th year of Nabonassar, or 225 years from B.C. 748, the accession of Nabonassar, making the 7th year of Cambyses B.C. 523. The second eclipse is one recorded as taking place in month Epiphi (XI.), 28th day, in the 20th year of Darius, which is said to be the 246th year of Nabonassar: or 246 years from B.C. 748—that is, B.C. 502, the 20th year of Darius.

Between these two eclipses there is an interval of 246 – 225, or 21 years, a period in which both the Canon and the tablets agree. Having thus fixed the 7th year of Cambyses and the 20th year of Darius as being the year 523 B.C. and 502 B.C. respectively, we may soon determine the dates of the accessions and first years of the kings, which are as follows:—

	Tablets.		Ptolemy.
	Accession.	1st Year.	1st Year.
Nebuchadnezzar II. .	605 B.C.	604 B.C.	604 B.C.
Evil Merodach . .	562 „	561 „	561 „
Neriglissar . . .	560 „	559 „	559 „
Nabonidus . . .	556 „	555 „	555 „
Cyrus	539 „	538 „	538 „
Cambyses . . .	530 „	529 „	529 „
Darius . . .	522 „	521 „	521 „

In my former letters I stated that I was of the opinion that the firm of Egibi was not of older date than the reign of Nabupalassar; but during my examination of the dated tablets in the British Museum I discovered one bearing the date, "Registered at Babylon in the month Tasritu, 20th day, in the 4th year of Essarhaddon the King," and one of the contracting parties to this is *Marga*, son of Egibi, which shows that the firm is much older than I at first supposed, the 4th year of Essarhaddon, the Asaridinus of Ptolemy, being B.C. 677.

The transactions of this firm extended into the reign of Artaxerxes, as is shown by a tablet in the possession of the Society of Biblical Archaeology which is dated in the 24th year of Artaxerxes, and has as witnesses members of the Egibi family. But the transactions of the firm are very scarce during the last years of Darius-Hystaspis.

At the time of writing my last letters on these tablets I stated that there were no tablets of the first year of Darius-Hystaspis; but since that communication I have been fortunately enabled to obtain for the Museum a tablet of the Egibi series bearing date in the last month of the 1st year of Darius. In my next letter I hope to treat of the contents of some of the most important tablets in this new addition to the national collection.

W. St. C. Boscawen.

APPOINTMENTS FOR NEXT WEEK.

Saturday, May 19.—3 P.M. Royal Institution: "Modern French Poetry," by W. H. Pollock.

Monday, May 21.—3 P.M. Asiatic: Anniversary.

Tuesday, May 22.—8 P.M. Anthropological Institute: Conference on the Present State of the Question of the Antiquity of Man—"Evidence afforded by the Caves of Great Britain," by Prof. Boyd Dawkins; "Evidence afforded by the Gravels and Brick Earth," by Prof. McKenny Hughes; "The Hyaena Bed in the Victoria Cave," by R. H. Tiddeman.

Wednesday, May 23.—8 P.M. Society of Arts: "The Measurement and Settlement of Musical Pitch," by A. J. Ellis."
8 P.M. Geological.
8 P.M. Literature: "On the Syllabic Bases of Words, for an Improved Form of Dictionary," by the Rev. A. Castle Cleary.

Thursday, May 24.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.
3 P.M. Linnean: Anniversary—President's Annual Address, on "Recent Researches among some of the more simple Sarcode Organisms."
5 P.M. Zoological (Davis Lecture): "The Lion House and its Inhabitants," by P. L. Sclater.

Friday, May 25.—8 P.M. Quekett: "On the Staining of Vegetable Tissues," by W. H. Gilbert.
9 P.M. Royal Institution: "The Evolution of Nerves and Nervo-Systems," by G. J. Romanes.

SCIENCE.

The Fifty-Third Chapter of Isaiah according to the Jewish Interpreters. By Ad. Neubauer and S. R. Driver; with an Introduction by Dr. Pusey. (Oxford: Clarendon Press, 1877.)

It was at the invitation of the Regius Professor of Hebrew in the University of Oxford that Dr. Neubauer undertook the task, now successfully accomplished, of editing "a complete catena of Jewish commentaries on the remarkable chapter which has for ages formed one of the principal battle-fields between Christians and their Jewish opponents." The Hebrew and other texts which have been selected by the learned editor are contained in a separate volume of about six hundred pages. In a second volume there are careful and readable translations of the above by Mr. Driver and Dr. Neubauer, together with an Introduction of nearly fifty pages by Dr. Pusey himself, in which the arguments of the Jewish commentators are fairly and fearlessly discussed and combated. The collection comprises the ancient Greek versions of the passage, and some extracts from the older Hebrew literature; but these occupy a few pages only, and by far the greater portion of the work is taken up with the comments of mediaeval and modern Jewish writers, from the time of Saadiah Gaon to the present century.

It is a radical defect in the Introduction, which we hope to see supplied in a second edition, that it does not discuss the ancient Rabbinic principles of exegesis, and estimate the values and mutual relation of פשט and דרש, of primary and secondary interpretations. After some pages in defence of the author of the *Pugio Fidei*, whose character as a controversialist has been called in question, it is concluded:—

"Besides this great and (as I believe on a study of near fifty years) accurate repertorium . . . . are the large collectanea of Schöttgen, as also, &c. But while these *brought within the reach of all* the older traditional interpretations, we seemed to me to have a less knowledge of the later Jewish mind from the eleventh century onwards."

But the reader must be cautioned against the supposing that controversial or other books of extracts, however accurate, are safe and sufficient guides to the comprehension of the Talmud, than which no work is more varied and miscellaneous, and none, therefore, more in danger of misrepresentation at the hands of too fervid friends or foes. The peculiar merit of the present compilation is that it brings together, *exceptis excipiendis*, the whole literature of a subject.

It was not without some misgivings that Dr. Pusey undertook the "personal responsibility" of having the collection translated; "yet in these days anything is but a drop in a raging sea." The publication, however, does not materially alter the state of the controversy, for it contains little that was not, at least partially, known before; and it brings out more clearly than anything else the want of agreement among the Jewish writers themselves. "The verses in this Parashah" (writes R. Moses Elsheikh) "are difficult to fix or arrange in a plain and literal manner, so that the various parts,

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from the beginning to the end, may be combined and connected closely together." And other writers express themselves similarly, and admit that they have never seen an interpretation which entirely satisfies them.

The importance attached to the passage in controversy is expressed by the "Jew" of Isaac Lopez, who says, addressing the "Nazarene," that ". . . . it is from the verses of this Parashah more than from all the rest of Scripture that you gain strength for your arguments against us;" and still more strongly by R. Shem Tobh ben Shaprut:—

"Since the Nazarenes make a great point of this prophecy for their religion, so much so, indeed, that, in my estimation, it seems to be founded upon it, it is my intention to be a little diffuse, and to add four objections of my own."

The great question of debate is the meaning of עבדי, "Behold, my SERVANT shall deal prudently." According to Kimchi, &c., it denotes Israel, as in xli., 8. So, too, Abarbanel, arguing from the context:—

"This course is at once suggested by what is said above, 'For the Lord goeth before them' (lii., 12), which must necessarily allude to Israel, and by what follows afterwards, 'Shout, O barren one' (liv., 1), which alludes to Israel likewise: this being so, the intermediate portion cannot but be explained in the same way, and allude to Israel as well, exactly like that which immediately precedes and follows it."

On the other hand, it is argued from the sustained individuality of the representation that the reference is to some historical personage, as Hezekiah, Josiah, Jeremiah, or to the coming MESSIAH. But the Messianic application does not necessarily exclude the reference to Israel, for there is an evident parallelism between the development of the Messianic idea and the vicissitudes of the national life: "hence the promises uttered respecting the King Messiah belong also to Israel, just as those which have reference to Israel have reference to the Messiah likewise" (p. 229). There is no lack of Jewish commentators who contend stoutly for some sort of Messianic application, but they are at variance with Christians upon the question, In whom is the Messianic hope realised? which is discussed from a theological as well as from a critical stand-point. The controversy is not entirely, or even principally, linguistic, but, as is remarked in the Introduction (p. xlvii.), "the objections of Jewish controversialists to its being a prophecy of Jesus proceed, *for the most part*, upon renderings of the Hebrew identical with ours." Their objections "in only four, or at most five, words turn on the language" (p. xxxvii.).

On the same page and the following there is a footnote which contains some inaccurate statements:—

"I do not include יזה (lii. 15); for although the interpretations are different, it is *never mentioned* in Jewish controversy, nor does anything turn upon it. הזה is, in the Old Testament, *uniformly used of 'besprinkling,'* most frequently of blood, but also of oil, or water with the ashes of the heifer, *in symbolic purification*."

Then, after a list of Jewish interpretations, it is added: "I think all these renderings unidiomatic. In no language would a person say absolutely that he *besprinkled nations*, meaning that he shed their blood," &c. Dr. Pusey, having adopted a rendering which is against Biblical analogy, infers from his assumption that other renderings are unidiomatic. הזה does not mean *besprinkle* (a person *with* a liquid), but *sprinkle* (a liquid *upon* a person). The root נזה of itself does not connote purification, but is equally applicable to a sprinkling which defiles. *Cf.* 2 Kings ix., 33, "and some of (Jezebel's) blood was sprinkled (ויז) on the wall;" Is. lxiii., 3, "and their blood shall be sprinkled upon my garments." It is a matter of opinion whether the meaning *sprinkle* suits the context of Is. lii., 15. I think that it does not; and I should conjecture that *yazzeh* stands for יהזה (Is. lvi. 10)—like *mazzeh* for מה זה (Ex. iv., 2), and perhaps *labbath* for להבת (Ex. iii., 2)—which gives a perfect parallelism ("so shall he *agast*, or *entrance*," &c.). Although the word is not much dwelt upon by the Jewish controversialists, there are some strong statements by R. Isaac Orobio which have escaped notice (Vol. I. pp. 126, 127. *Cf.* Vol. II. p. 483):—

"Pagninus dans son Dictionnaire Hébreu explique le mot *Jasé* par ceux-ci, il *arrosera* ou *fera parler*. Cette seconde explication est si fort opposée à celle des Docteurs chrétiens et détruit si bien leur opinion qu'il est surprenant qu'on ait permis à cet auteur de la rendre publique."

The remarks on Freytag in the same note are not quite accurate. Other details of the controversy are briefly and, on the whole, satisfactorily summarised in the Introduction, in which, however, a few things are stated more strongly than the evidence warrants. Thus, it is said: "There is no ground to assume that למו (liii., 8) is a plural," while it is only proved that there is some reason to think that it may be singular. In arguing against the primary application of the passage to the ideal Israel collectively, it is urged (p. xlv.) that—

"It would, indeed, have been a strange exception to the language of the prophets, and of Isaiah himself, who in this later part of his book, too, upbraids his people with their wickedness, their neglect of God, &c.—it would have been a strange contradiction had he, in the midst of this, described them as God's righteous servant, who should bear the sins of all the world besides."

But may we not compare the Messianic application of Hos. xi., 1: "and called my Son out of Egypt," which is followed immediately by, "As they called them, so they went from them: they sacrified unto Baalim, and burned incense to graven images" (ver. 2)?

The work is well and accurately printed. The original text of the passage is throughout conveniently distinguished from the comments upon it by a thick rule; but the headings in the volume of texts are the least useful that could have been devised. Among the misprints are שנאשר, in the second extract from the T.B.; במוחיו, *Introd.* p. lvi.; &c. On the words, "for they say that He ascended on the third day to heaven" (p. 378), it is remarked that "R. Meir's acquaintance with the Gospels . . . is not distinguished for accuracy." Nevertheless some modern critics maintain that the Ascension is represented by St. Luke as having taken place on the day of the Resurrection, and the most obvious answer is not in the Gospels but in the Acts of the Apostles.

But, to conclude, the work before us marks an epoch in controversy. Scholars of different views—one of them an acknowledged leader in a great theological movement—are here seen combining harmoniously for a literary purpose, and jointly editing in all their completeness a collection of documents which in former times it would have been thought meritorious to suppress, mutilate, or destroy. Witness the innumerable erasures, by censors of the press, of real or supposed antichristianisms in Hebrew books. The Basel edition of the Talmud proclaims itself *ab omnibus quae contra religionem Christianam faciebant expurgatum.* In the year 1244 A.D., "Our sins," writes a Rabbinic commentator, "brought it to pass that twenty-four cartloads of books of Talmud, Halakhoth, and Agadoth were burned in France." But a healthier tone now prevails, and it is recognised that a controversialist's first duty is to understand his opponent. These volumes at once testify and contribute to the reviving interest in Hebrew in our universities, and encourage the hope that the literature of the Old Testament may at length come to be studied with the same thoroughness as that of the New.

C. TAYLOR.

SCIENCE NOTES.

BOTANY.

On the Nature of the Hymenialgonidia. By Dr. E. Stahl. (*Flora*, March 1, 1877.)—The constant occurrence of gonidia in the empty spaces of the perithecia of many pyrenocarpous lichens was first brought under notice by Nylander. It was shown by Fuisting, and more recently by Winter, that these Hymenialgonidia must be viewed as the offspring of the Thallusgonidia, from which they are distinguished chiefly by their smaller dimensions, and in many cases by a different mode of division; but these writers have left unnoticed the importance of the organisms in question in the economy of the lichens in which they occur. The globular Hymenialgonidia growing free between the asci in the Hymenium of *Dermatocarpon Schaereri* are cast out of the perithecia with the ripe spores. The spores germinate soon after being scattered; the germ-tubes emitted by the spores grow round the Hymenialgonidia, which in consequence of this process increase in volume and soon attain the dimensions of the Thallusgonidia. On a substratum favourable to the growth of the lichen the characteristic Thallus, supplied with perfectly developed perithecia and spores, may be reared in a comparatively short time. The same importance is attached to the baton-shaped Hymenialgonidia of *Polyblastia rugulosa* which agree in their characters with the free algae of the genus *Stichococcus*. In consequence of the contact and envelopment on the part of the Ascomycetous fungus the *Stichococcus* cells swell and become the globular Thallusgonidia. A nearly constant companion of *Dermatocarpon Schaereri* is a yet undescribed small pyrenocarpous lichen of the genus *Thelidium*, Massal. The gonidia of the latter are specifically identical with those of *Dermatocarpon Schaereri*. If the spores of *Thelidium* be brought together with the Hymenialgonidia of *Dermatocarpon Schaereri*, *the Thallus of Thelidium with the characteristic spore-fructification may be obtained on a suitable substratum.* The same alga (a species of the genus *Pleurococcus*) serves, then, as the nourisher of two different Ascomycetes, and, if the Schwendener lichen-theory were at all in need of new proofs, they might be found in these experiments. The reception of the gonidia out of the Thallus into the perithecia, and the employment of the same again in the new

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Thallus, are to be regarded as a very high degree of mutual accommodation on the part of both components of the lichen. Those are the principal points in a subject of which we shall hear more shortly when the second part of Dr. Stahl's *Beiträge zur Entwickelungsgeschichte der Flechten* appears. The experiments were conducted in the laboratory of Prof. de Bary in Strassburg.

In a recent number of Pringsheim's *Jahrbücher* (vol. x., part 4) will be found a long record of observations on the life-history of *Ulothrix zonata*, by Dr. Arnold Dodel. Considering the present stage of our knowledge of the processes of reproduction in the lower Thallophytes, results such as the following must be regarded as interesting in the highest degree. Dr. Dodel has found that *Ulothrix zonata* produces macrozoospores and microzoospores, the former provided with four cilia and the latter with two. The macrozoospores are seen to be asexual, since after coming to rest they germinate and produce a new plant, but have never been found to conjugate. The microzoospores, on the other hand, conjugate, form a zygospore, as in the case of the true *Conjugatae*, and this zygospore, after a period of rest, divides into a number of zoospores which soon come to rest, and like the macrozoospores grow into a new plant. If, however, the microzoospores fail to conjugate, they, strange to say, germinate directly into a new plant. We see, therefore, that both the macrozoospores and the microzoospores possess the power of at once reproducing the parent plant by germination; and in the cases in which the conjugation of the microzoospores is effected it consists of the simple union of two bodies exactly similar in every respect. Sexuality of the most rudimentary kind is here found. As we lately stated our belief (in the case of Ascomycetous *spermatia*, Academy, March 17, 1877) that the power of germination possessed by a given body does not preclude its being at the same time a sexual organ, we are glad to find this confirmation of a theory which before rested upon what was considered by some a rather slender basis. The case of *Eurotium herbariorum*, in which Prof. de Bary observed that only one of several pollinodia (male organs) comes into contact with the female organ, but that, nevertheless, they all continue to grow, and form at last the enveloping sac, is an analogous case, which it would be well to compare with that stated above. The memoir is accompanied by accurate plates, illustrating the various phases of this remarkable life-history.

Ueber den Generationswechsel der Thallophyten. By Dr. N. Pringsheim. (Pringsheim's *Jahrbücher*, vol. xi., part 1.)—In the above paper Dr. Pringsheim expresses the following views, the value of which will be at once seen. The generations in the life of the Thallophytes begin as those of the Cormophytes with a free body, the spore; but whereas in the Thallophytes generally the generations represent independent plants, in the Cormophytes they remain in organic connexion, and therefore appear in their undivided sequence only as two independent chapters in a life-history. The fructifications of the Thallophytes do not possess the qualities of generations, and even in the cases in which their development is under sexual influence (as in the capsule-fructifications of the *Florideae*, and apparently in the perithecia and apothecia of the *Ascomycetes*) they occupy a position similar to that of the calyptra of mosses and the "tissue-cushion" (*Gewebepolster*) of the embryo of vascular cryptogams, and like those are only sexually-influenced organs of the female plant. From this Dr. Pringsheim believes it justifiable to look upon the Trichophore and the Ascogonium as organs analogous to Archegonia, and the capsule-spores and ascospores not as the asexually produced spores of a sexually produced generation, but as sexually produced spores arising in a sexually influenced organ of the mother-plant. As two grand divisions in the modes of alternation of generations Dr. Pringsheim's views recognise the sexual and the vegetative, distinguished from each other by an easily separable series of phenomena.

The work on *Medicinal Plants* in course of publication by Prof. Bentley and Dr. Trimen has reached its twentieth part, and, though the latest part has not any special excellence over its predecessors to call for particular mention here, yet it is not deficient in any of the high qualities which distinguish them, and we may as well take the present as any other occasion to call attention to the value of this publication. Each plant is fully described from a botanical as well as from a medicinal point of view, and is illustrated by a coloured plate. The names of the writers are a guarantee for the quality of the descriptions. The plates have all the appearance of being executed under careful superintendence.

We have received the first number of the *Journal of Forestry*, a periodical established with a view of supplying the want of a medium of instruction and discussion in this special science. The first number promises to meet this want, and we wish it success.

PHILOLOGY.

La Chanson de Roland, genauer Abdruck der Venetianer handschrift IV., besorgt von Eugen Kölbing. (Heilbronn: Henninger.) This unpretending volume is a fresh proof that philologists are realising that faithful transcripts of the extant manuscripts of a work are the only sound basis for the study of its text, whether literary or linguistic; a basis only imperfectly afforded by a critical edition, however valuable, which gives the MS. readings, and hardly at all by one in the (we hope) obsolete style, in which the editor never dreamt that some of his readers might possibly find out more about the language than he knew himself. It is an encouraging sign for Romanic philology that scholars like Dr. Kölbing should find it worth while to publish such copies, which, in comparison with the amount of uninteresting labour they involve, bring but little reputation, and therefore specially call for the thanks of those who benefit by them. The present version of the *Roland* epic, of which only a few extracts have previously been published, contains about 6,000 lines, in an Italianised dialect; it is here printed as the MS. gives it—contractions, mistakes, word-division, and all—and we fully credit the editor's assurance that every care has been taken to secure accuracy. The type is very clear, and the use of the book is much facilitated by the reference at the top of each page to the corresponding line of Müller's edition of the Oxford MS., as long as the two versions agree, which is for the first two-thirds of the work. All we miss is a short account of the MS. and its handwriting; when a book is devoted to the reproduction of a text from a single MS., it is a pity that the student should have to search elsewhere, perhaps in vain, for a description of those features, not reproducible by types, which help to fix its date and locality. Indeed, now that permanent photography is comparatively easy and inexpensive, we have almost a right to expect that a print of any text of linguistic importance should be accompanied by a facsimile of a page of the MS. But, even without these aids, Dr. Kölbing's Venice *Roland* is indispensable to those who wish to study either the poem itself, or the remarkable and little-known mixed dialect in which the version is written.

The enlargement of each quarterly part of the *Romania* to 160 pages is fully justified by the interest and importance of the contents of that for January, and reminds one that, while in France a periodical devoted to the scientific study of French and the allied languages is in every way well supported, no journal occupying itself with English philology has been even attempted to be established in England. M. P. Meyer gives a description of a Burgundian MS. of the fourteenth century in the British Museum, with numerous extracts, and a valuable summary of its orthographical peculiarities, which affords much information about this almost unknown Old French dialect. M. Milá y Fontanals contributes an interesting account, with specimens, of the different kinds of Galician popular poetry; and MM. Chenaux and Cornu publish a collection of Fribourg proverbs in the local dialect, comparing them with those current elsewhere. Of the numerous minor articles and reviews we may point out one by M. G. Paris on French *r* from Latin *d* and *t* in *mire* (*medicum*), *grammaire* (*grammaticam*), &c.; a notice, also by M. Paris, of Suchier's treatise on the *Vie de seint Auban*; and the usual critical notes on Romanic articles in other periodicals.

The new edition of Friedrich Schlegel's miscellaneous critical writings (Bonn) will be welcome to every linguist, as it contains, besides some minor papers, his work *Ueber die Sprache und Weisheit der Indier*. The first edition of this extremely clever and attractive book, which appeared in 1808, laid the foundation of that splendid scientific fabric of the nineteenth century, Comparative Philology. Its great success, though aided by the celebrity of its author, was yet mainly due to the complete newness, in Germany at least, of its leading ideas and discoveries. Here the fact of the close kinship of Sanskrit with the rest of the Indo-European languages was for the first time clearly pointed out and proved, not only by mere correspondences of words, but by the unity of their structure. The eminent importance of grammatical structure in all questions of linguistic affinity was well brought out, and a hope expressed, which has since been fulfilled, that Comparative Grammar might, in course of time, give such a clue to the genealogy of languages as Comparative Anatomy had given to the classification of animals. It is true that some of Schlegel's etymologies and general statements—*e.g.* his definition of inflection—are erroneous, owing to his somewhat imperfect knowledge of Sanskrit and some of the other Indo-European languages; but this did not detract from the utility of his work, which was, as Prof. Max Müller observes, "separated from Adelung's *Mithridates* (its contemporary) by the same distance which separates the Copernican from the Ptolemaean system, and comparable, in the effects produced by it, to the wand of a magician." Schlegel's remarks on Sanskrit literature, too, as contained in the second and third sections of his work, did a great deal in the way of attracting general attention towards Indian studies; and it is a matter of regret that his specimens of translations from Sanskrit works, which offer the same historical interest as the rest of his book, should have been omitted in the present edition.

The most comprehensive article in the third number of Bezzenberger's *Beiträge zur Kunde der indogermanischen Sprachen* is a very elaborate paper by F. Fröhde, "On the Rise of *st* and *s* in Latin." The main object of its author is to show that the double *s* in such Latin words as *quassus*, *fessus*, has not arisen from *st*, as is assumed in nearly all recent linguistic works, but from *ts*; besides, he proposes a considerable number of new derivations of Latin words. A. Bielenstein treats of some interesting phonetic phenomena in the Lettish language exactly corresponding with the *Umlaut* in the Germanic and other I.-E. languages. Gustav Meyer contributes two papers, one treating of the Greek verbs in *-ώννυμι*, and the other of some cases of permutation of the ancient case-endings in modern Greek. Fick's paper on the suffix *-s* in Greek is rather revolutionary, being intended to prove that in Greek, and hence in the related languages also, no suffix *-as* (*-es*, *-os*, *-us*) ever existed, as has been generally assumed by other linguists. The vowel in all such stems as, *e.g.*, *γέρας*, *αἰδώς*, *ἄλγος*, *πανδεχές*, really belongs, Fick contends, to verbal stems ending in *a*, *ε*, *o*,

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from which he considers the nouns in question to have been derived. Among the minor papers contributed by Fröhde and the editor we may mention an attempt of the latter to infer the I.-E. character of the Karian language from some Karian words the correspondents of which he believes he has traced in some languages of this family.

The second number of the *Zeitschrift für Oesterreichische Gymnasien* for this year contains an announcement of a new Austrian periodical, which is to be started by Profs. Conze and Hirschfeld under the title *Epigraphisch-archäologische Mittheilungen*. It is to contain descriptions of, and comments on, all the ancient inscriptions and monuments, Roman, &c., which are met with in Austria and the other States bordering on the Danube. The original papers in this number are of little extent and significance. Among the reviews we may mention a detailed notice of Fritzsche's new edition of Horace's Satires, and a shorter notice of the third edition of O. Müller's well-known *History of Greek Literature* (revised by Prof. Heitz). Both reviews are, upon the whole, favourable.

The most important paper in the present number of Kuhn's *Zeitschrift für vergleichende Sprachforschung* is one by R. Garbe on the accent of compound Sanskrit nouns in the Vedas. The accent varies according to the nature of the compound, copulative compounds being generally accented on the last syllable, whereas determinative compounds, as a rule, throw the accent on the first, and relative compounds on the last, part of the compound—the latter, however, accenting the last syllable, in case they are used as substantives or adverbs. By determinative compounds are meant those compound nouns the last part of which is determined by the preceding ones; and by relative compounds, those which express a quality; adverbial compounds and those in which a numeral stands first are likewise included in the latter class by Dr. Garbe. His observations are founded upon a very broad basis of facts. The other papers are: a somewhat lengthy *Entgegnung* by Prof. Joh. Schmidt, treating of certain transitions of sound in the Slavonic languages; a paper on the Accent of the Greek Verb, by Vackernagel, in which the chief analogies between Sanskrit and Greek in this department are pointed out; a discussion of the terms *dorsal*, *apical*, and *oral* in Phonology, by G. Michaelis; and a paragraph by Sophus Bugge, in which he vindicates his own priority as to the supposed descent of the Germanic past tense in *-da* from the past participle, he having contended, as much as ten years ago, that *tavida* in Gothic must be derived from *tavipada*.

MEETINGS OF SOCIETIES.

Linnean Society.—(*Thursday, April* 19.)

G. Bentham, Esq., Vice-President, in the Chair. M. Cassimir de Candolle read a paper on "The Geographical Distribution of the Meliaceae." He states that the number of genera of the Melia family decrease from the Asiatic region towards Africa and America on one side, and towards Eastern Polynesia on the other; that between the Meliaceae of America and Africa there exists an analogy, while Polynesian species belong to Indian type. New Caledonia contains within itself a remarkable number of distinct species, the type of which, however, is Indian. Australia has six genera, whereof three are of Indian type. The far Eastern islands of Polynesia are destitute of species of the family.—Dr. Francis Day's paper, which followed (viz., "Distribution of Siluroidae"), curiously enough in some points tended to support the above conclusions drawn from plants. Dr. Day showed that of twenty-six genera of the Skeat-fish (Siluroidae) represented in the Indian Empire, ten are found in the Malay Archipelago, two more reach Cochin China and China, while *Clarias* only is common to India and Africa, as likewise the Malay region. He infers that the said fresh-water fishes of India are more closely related to a Malayan than to an African fish-fauna.—Mr. R. I. Lynch read a note "On the Disarticulation of Branches." In *Castilloa elastica*, the Caoutchouc of Central America, he has observed that the lateral branches are detached from the ascending stem of the plant in a regular manner from below upwards, in the same way as leaves; and this happens always at the point of insertion. Also in certain Euphorbiaceous genera which have leaf-like branches, these fall off as does a leaf, and they bear in their axils a bud from which alone the permanent branches are produced.—A paper on the *Euplectella* of the Philippines, and another on a supposed new Rhizopod, by Captain Climmo, R.N., were read by the Secretary, in the absence of the author.

Musical Association.—(*Monday, May* 7.)

R. H. M. Bosanquet, Esq., in the Chair. Mr. S. S. Stratton read a paper on the gymnastic training of the hand for keyed instruments, illustrated by a series of coloured drawings made from dissections. The work of Ward Jackson on the subject was referred to as fundamental. The hand is powerless in the infant, and entirely dependent on its education for its development; instinct does not appear to reach it. If the fingers are always used in combination, and not early educated to act independently, great difficulty arises in subsequently training them to do so. Part of the aim of finger gymnastics is to loosen the various ligaments which tie the various parts of the hand together. The great point to aim at is the strengthening of the muscles which raise the fingers. Those which press them down are generally strong enough; and the whole secret of successful finger-gymnastics may be said to lie in directing them to raising the fingers, instead of to pressing them down as heretofore. The old contrivances, by which the weaker fingers were raised artificially, were thoroughly bad in principle; and it was by a contrivance of this kind that Schumann injured his hand. Mr. Stephens said that in practical teaching he avoided anything of the nature of gymnastics, and thought them detrimental to the intelligence of the player. Mr. Salaman, Dr. Pope, and Mr. Ellis took part in the discussion which ensued.

Anthropological Institute.—(*Tuesday, May* 8.)

John Evans, Esq., F.R.S., President, in the Chair. On an exhibition by Mr. R. Biddulph Martin of objects from a large refuse-heap in the neighbourhood of Smyrna, Mr. Hyde Clarke, Col. Lane Fox, and the President offered remarks.—Mr. A. L. Lewis communicated a description of the remains of a stone circle at Coldisham, Kent, illustrating his remarks by a well-prepared plan.—Dr. John Rae read a paper on the skulls of the Esquimaux, attributing the fact that two distinct types of skull exist among these people to an admixture of blood. An interesting discussion followed, in which Dr. Beddoe, Col. Lane Fox, and others took part.—Dr. Beddoe communicated a paper on the aborigines of Queensland, whom he described, on the authority of Mr. Christison, who had had many years' knowledge of them, and employed them largely in sheep-farming, to be, in many respects, not so black as they have been painted.

Mathematical Society.—(*Thursday, May* 10.)

Lord Rayleigh, F.R.S., President, in the Chair. The following communications were made to the Society:—"Note on the Correlation of Two Planes," by Dr. Hirst; "The Irreducible Case," Herr Weichold (Zittau, in Saxony); "On the Free Motion of a Solid through an Infinite Mass of Perfect Liquid," by Prof. H. Lamb (Adelaide University); "Generalisation of Cases of Five-Bar Motion considered at the April Meeting;" "The Kinematic Paradox," and "A Method of Solving by Linkwork $f(x)=0$, an algebraical Equation of the *n*th Degree," by H. Hart (Mr. A. B. Kempe and Prof. Cayley spoke on the subject of Mr. Hart's communications). *Impromptu* communications were made by Mr. J. W. L. Glaisher, and Profs. Cayley and Clifford.

New Shakspere Society.—(*Friday, May* 11.)

F. J. Furnivall, Esq., Director, in the Chair. The papers read were:—1. "On the Songs of Shakspere," by the Rev. J. W. Ebsworth. 2. "On the Triple Endings in the Fletcher part of *Henry VIII.*," by Mr. Furnivall. Against Mr. Swinburne's assertion that there were no triple endings in the Fletcher additions to Shakspere's play, Mr. Furnivall showed, not only that there were such endings, but that they were present in almost the same proportion as in the *Knight of Malta* (assigned to Fletcher alone by Mr. Swinburne), probably of the same date as *Henry VIII.*, 1613; and as in *The Little French Lawyer*, which Mr. Swinburne had declared to be, "in style and execution throughout, perfect Fletcher." Mr. Furnivall also showed that the Fletcher part of *Henry VIII.* contained his characteristic heavy eleventh, or final extra syllable, so that Mr. Swinburne's argument against Mr. Spedding's assignment of part of *Henry VIII.* to Fletcher was groundless.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(*Second Notice.*)

Mr. Armitage's picture—*Serf Emancipation, an Anglo-Saxon Noble on his Death-bed giving Freedom to his Slaves*—is one of those large, important, and seriously treated historical works which cannot be passed over in such a roll-call as ours; although its scanty command both of the most robust qualities and also of the amenities of art puts it out of our power to speak of it with any fervour of praise. The scene is reasonably conceived, well considered, and evenly executed; and those who like to *read* a picture, rather than to recur to it as a pleasure of sight, can peruse this with considerable satisfaction. In his half-figure of *Mrs. Archibald Milman* Mr. Poynter contributes one of the principal portraits of the year: it is powerfully drawn and realised, but is somewhat lightless—a defect, yet one which must be condoned to a painter who uses his gifts so conscientiously as Mr. Poynter always does. Not less excellent in its very different way is another portrait hard by—that of *Edward Atkinson, Esq.*, by Mr. J. Macbeth, an elderly studious-looking gentleman with joined hands, the picture perfectly sober and ordinary in all its chromatic materials, but vivid notwithstanding. *The Queen of the Swords*, by Mr. Orchardson, shows this old-world country-dance — the ladies passing under an avenue of the drawn swords of their cavaliers. The foremost black-eyed lady, though not exactly a beauty, bears herself with the consciousness of being a charming woman; the figures are grouped so as to come one before the other with very skilful effect, and their attitudes are felicitously varied in detail. The touch and tone are light, cheerful, and spirited. This counts among Mr. Orchardson's decided successes. In *The Dragon's Cavern* Mr. Poole gives us certainly one of the most imaginative pictures in the exhibition. The ill-omened terror of the subject impresses one somehow, without any very startling or louring effect of atmosphere or hue; the sky is a pale ordinary grey-blue sky, of which but little is seen, and the prevailing combination of colour is blue with yellow. A man steals forward on hands and knees to look in for the devastating dragon within his cave; but of the dragon himself nothing is visible—he has merely signed his mark in a clean-gnawed skull. In front, to our right, a riven tree-trunk, on which, mayhap, the dragon had exercised the colossal strength of his talons, reaches onward towards a great stone; and another tree, a thunder-blasted and tattered oak, with weird length and protrusive grip of root and sucker, dominates the entrance of the cavern. The proof of the painter's faculty is that the longer one looks at the picture the more one feels as if the cowering explorer might at any moment hear the gride of the dragon's scale-armour against his cave-walls, or see the terrific lamp of his eye burning in the trackless gloom. Sir John Gilbert could not fail to make something picturesque and stirring out of his torch-light group, *Cardinal Wolsey at Leicester Abbey*; it is not, however, one of his very best works—something more searching, more sternly grooved with past experience and present crisis, being demanded in the faces of the principal actors

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in such a scene than this painter can purvey. Two of the subordinate elements of the picture—the moving night-sky with the moon amid flitting clouds, and the extremely well-painted heads of horses, almost worthy of Vandyck for noble comeliness, seen towards the left—should not be passed over unpraised. Another highly picturesque work is the *Sword and Dagger Fight* of Mr. Pettie: in fact, the artist "goes in" (as in some previous instances) for a rather exaggerated or theatrical picturesqueness, striking the keynote of extremes by dressing his two duellists the one all in white satin, and the other in black satin, each of them with a black cloak over the left arm. The combatants, French courtiers of the time of Henri III., have made up their minds each to have the other's life-blood, and the wild beast, ferocious and wary, is uppermost in both. With their well-skilled fence and double weapons, they have begun a sort of grim death-dance, lunging, parrying, advancing, retreating, skipping this way and swerving that, in the secluded pathway of the wood. The black man's truculent eye, instant to seize every slightest chance, and to forestall every risk, gleams under his brow like a flawed diamond or a peep-hole into hell: this is nearly all that one sees of his face. Mr. Calderon may be congratulated upon the excellence of his principal picture, which illustrates the famous ballad-lyric of Tennyson, "*Home they brought her warrior dead.*" The story is told with simplicity and intensity, the disposal of the personages is highly apposite and effective, the painting most skilful; there is, indeed, a little too much smoothness of work, and slab sheen of surface, and this excess of dexterity is almost the only fault we can charge against Mr. Calderon on the present occasion. The costume belongs to the close of the fifteenth century; the death-chamber is a lordly one. On the broidered white-satin counterpane, his head unseen, lies at full-length and in complete armour the slain warrior. The widowed mother kneels in front on the ground, and clasps with plunging impetus her little boy, whose hand presses her shoulder; she devours him with kisses, as her sullen and tearless agony yields to the frenzied burst of love, and her overcharged heart and eyes unload. His golden hair meets hers, dark almost to blackness; the wedding-ring shows out upon her embracing hand. The "nurse of ninety years," displaying the largest and whitest of head-kerchiefs, stands leaning forward in the centre; four ladies in waiting look on condolingly, and a girl of some eleven years, who stands tiptoe to watch. We rather question the judiciousness of introducing this last figure. She has a somewhat modern aspect, and her tender years almost suggest the notion (not that we suppose Mr. Calderon to have really intended this in any way) that she may be a daughter of the bereaved lady—a notion which should, we think, be strictly excluded to favour a presumption that the boy on whom the mother is lavishing her heartwrung caresses is the only child of the union, her one tie to life—"Sweet my child, I live for thee." *The Fisherman's Wooing* is a capital essay by Mr. C. Napier Hemy in the style of Mr. Hook, by no means inferior, we conceive, to any of the examples—not of his very best, good though they are—which that gentleman sends this year; the green, white-ridged sea is especially fine, fresh, and strong. The fisherman and his lass make love as they lay the nets along the beach to dry, walking steadily forward for the work while the tender words slip from their tongues. *Study*, by Mr. Leighton, shows us a little girl in a room of Oriental decoration, conning a manuscript preserved in a stand-case of inlaid work. The pretty child looks decidedly English; but all her environments are so markedly Asiatic as to provoke some doubt as to what the painter means us to understand by the combination—perhaps a British girl in her Indian home. It is, at any rate, a charming face—let us say of flesh-and-blood, though wax-and-blood almost comes to the pen—in a dainty setting. Near this we remark a very able portrait by Mr. Ouless, a seated full-length of *Thomas Dixon, Esq., of Littleton, Chester*, a country-gentleman with the settled considerate air of an M.P. past or future: it pairs worthily with another likeness further on by the same painter, *The Right Hon. Russell Gurney, Recorder of London*, a countenance of profound cogitation impressively rendered. The red robes are treated with a painterlike propriety very superior to what we find in some other portraits of judicial authorities on the walls. *The Sound of Many Waters* ranks, we think, as the finest landscape yet exhibited by Mr. Millais: it may, indeed, divide with the bronze statue by Mr. Leighton (hereafter to be mentioned) the honour of being the prime distinction of the Royal Academy of 1877. A large abundance of striking material is treated with masterly energy and ease: all comes so well together as to produce an effect almost of simplicity, though in fact the subject is extremely complex, and cannot but have taxed all the resources even of such a painter as Mr. Millais. A Scotch torrent-stream is flowing in wild profusion over the ledges of its rocky bed, broken and hindered, whirling round one obstacle and swamping another: down it pours here and there, on it runs there and everywhere—its surface sheeny white, with brown transparencies, its downpour shaded with yellow. The great stretch, and advance and recession, of the water, are rendered with admirable mastery; and not less the flaked, ridged, contorted, and tormented ledges of the rocks. A heron is winging in the grey veiled sky; a bird pauses upon a stone to drink—here and away again. Nothing alive is to be discerned save these two creatures: the scene is one of solitude—hardly of lonesomeness, so vivid, multiform, and purposeful, are the movements of inanimate nature. Autumnal trees of diversified kind and hue fill in the background, with a certain solidity, amid which you are still conscious of the thinning leafage of the individual trunks, and its shifting tremulousness, set a-quiver in the uncertain breeze. Seldom has a landscape been painted more thoroughly *natural* in its sense of actualities, or to the spectator more realistic of the total impression—the ordinary paramount impression, not heightened by any exceptional intensities of effect—of a scene full of the force and the beauty of motion. "*Who shall rouse him up?*" is the name of a massive lion-picture by Mr. Nettleship, and higher praise could hardly be awarded to the work than in saying that it exactly corresponds to the suggestion of its title. The vast and awful beast, his head poised upon his paws, lies on a rocky height divided by miles of hollow from a range of hills. The shaggy honours of his mane are not a whit grimmer than the potential lash of his tail; you have only to "rouse him up," and a rapid conclusion will overtake your comparative estimate of the two. *Towing on the Nile*, by Mr. Bridgman, shows seven men, of black and other races, pulling together at the barge. The heat and sun-glow are blazing: the sand-hills of the further bank of the great river stand forth sharp but not too cuttingly defined: clear, too, is the blue sky in the early afternoon, the crescent of the moon already revealed within it. This is a noticeable picture, executed with much and equal industry throughout. *The Heir of the Manor*, by Mr. P. R. Morris, takes us into the luxuriant freshness of an English park, sweet sunshine mottled with its no less sweet complement of shadow. Does and fawns trip forward, with elegant half-confidences of shyness, and flit off again; while the Heir, a two-years' babe, stands in some bewilderment at their rapid and shifting motions, fain to say Bo to a fawn, were adequate opportunity only allowed. The lady-mother advances behind him, rather too filmily painted. The Academy contains few things more pleasurable to the eye and feelings than this. *On the Coast of Yorkshire*, a view in Saltwick Bay, is one of the most admirable pictures produced by Mr. Alfred Hunt: the flat, slaty seashore, with its congregated boulders, and dark Cyclopean cliffs, and figures of women wading. Rocky and wrecky, the scene has the grandeur of terribleness, underlying that of noble form, and strong but extremely refined execution. Another landscape, almost as pleasant as the last is stately, hangs hard-by: the *View from Don Saltero's, Cheyne Walk*, 1770, by Mr. Cecil Lawson; light and liquid, and amusingly rural to the eyes which in 1877 contemplate the Chelsea river-side. The picture named "*Yes*" brings us again to Mr. Millais. A black-haired young man, tall and straight, habited in a brown Ulster, holds in his right hand his travelling-cap, and also the left hand of a young lady. Her right is on his right, and on her right again rests his left hand: an action excellently expressive of earnest affection and cordial confidence, but liable to come lumpish and heavy in a picture—which, however, Mr. Millais has skilfully and thoroughly avoided. The young man has with him his portmanteau packed for a distant voyage, and his stick and umbrella tied together. The lady is dressed in black silk, which we may perhaps understand as half-mourning for the not wholly recent death of a parent: she is her own to dispose of now, and the "Yes" which she is uttering at this very moment, with her clear, firm, trustful face, and eyes that seem to see a long way onward, is disposing of her once and for all. Thus much is legibly written on the picture, in the unfailing characters of composition and expression. Of course some further points may remain open to conjecture; but we conceive Mr. Millais's intention to be that the young man is going out to make his way in the world—as, for instance, in India or the colonies—and that the lady's "Yes" binds her, not to an immediate wedding, and the sharing of his cabin and his limp purse, but to a severer test of affection, the awaiting of that as yet unassignable day when he will return, with a name of which she shall be proud, and a social standing which even he himself shall regard as not unworthy of her. Along with its manly tenderness—far different from hackneyed sentiment—of expression, this work is a marked example of the consummate painter's present modes of execution: it is in a high degree simple, rapid, and solid as well. To cover the three-quarters form of a man all over in a brown Ulster is no doubt one of the very cheapest methods of pictorial tailoring that could be adopted. Mr. Millais adopts it, probably to curtail labour as well as for other sufficient reasons: when a second-rate painter tries the same thing, inspirited by this exemplar, he will find—or others will find out in his stead—a different result; the coat will be cut according to a far other allowance of cloth.

The Street and Mosque of the Ghooreeyah, Cairo (unfinished), is a work to be looked at with longing and regretful eyes—the last production to which we shall see, in the Academy catalogue, the name of "the late J. F. Lewis, R.A." Few names in British art of whatever date deserve to be held in greater honour; nor has any of our painters occupied a more distinct niche in the Temple of Fame—none of the muezzins of art calls a clearer and more separable note from off the minaret. The love of brightness, of finish, of intricacy, of orderliness—the love of refinement perpetually controlling the turn for experimentalising with difficulties — were among Lewis's most salient gifts. The present picture is excellent enough to set a last seal to his reputation, were that wanted or possible: it is designated "unfinished" in the catalogue, but the want of completion affects only some points here and there, the general aspect of the work being full, and even strong, in effect. This is indeed one of his finest and most striking performances. Down the centre of the canvas runs the long perspective of street; the matting which had formed a roof to the bazaar hangs in tatters and skeleton rib-lines,

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giving free play to the brilliant, but not exactly fierce, sunlight which pours down from the blue sky. In front towards the left is the exterior of the mosque, with numerous figures mounting the steps, or variously occupied.

A Reader, by Mr. Albert Moore, is the last work hung in Gallery No. 5, and ranks high among the delicate and graceful female figures of which the painter's hand is profuse. The dress is of pale vermilion, with white over it; black and white beads form a necklace; the head-dress is a kerchief of bright primrose-tint; the curtain behind lightly and brilliantly patterned. The lady holds her book, swaying her body with charming undulation. It hardly looks like a book to be *read*; but like one of those Japanese paper-bound volumes stored with design of incomparable art and endless invention, such as Western "progress" has put down upon its inexorable and unevadeable proscription-roll. Mr. Moore is probably one of the painters who know that this extinction of Japanese art in its native authenticity is high treason of the most heinous kind against the very essence of art, a crime decreed by the stern Fate who presides over civilisation, perpetrated with active malignity by Europe, and with passive by Japan itself. The Nation of the Rising Sun will wake up from its trance one day in astonishment; and find that a frantic zeal for hats and trousers, heads of hair, perspective, mauve, and faces not out of drawing, has bereft itself and the world of one of the most splendid forms of art, never to be resuscitated, never to be replaced.

See also in these galleries, Nos. 3, 4, and 5—Arthur Hill (154), Hodgson (156), Long (163), Sant (164), Sealy (165), Emma Squire (177), Hook (182, 337, 380), Collier (195, 262), Ward (197, 408), Leighton (209), Goodall (216), Robert Leslie (219), Fulleylove (222), Louise Jopling (227), Logsdail (229), Florence Bonneau (231), C. Green (234), C. J. Watson (236), M. Brooks (253), Aumonier (265), Watts (267), W. Fisher (270), Pettie (272), Cope (280), Benson (289), Wirgman (294), Forbes Robertson (295), Stacey (298), Clementina Tompkins (299), Armstrong (301), Charlton (304), Caffieri (305), Symonds (306), Dickinson (308, 358), Marks (313), Gibbs (325), Joseph Knight (329—bought for the Chantrey Fund), Georgina Koberwein (330), Hoff (332), Barclay (350), Pope (355), May (359), Cotman (375), Cockerell (394), Costa (397), Ouless (402), Enfield (411), Smythe (420), Cyrus Johnson (421), Naish (438), Slater (442), Andrew MacCallum (447), Boughton (452), E. M. Osborn (462), Heywood Hardy (464), Sophie Anderson (465), Clayton (468).

W. M. ROSSETTI.

THE SALON OF 1877.

(*Second Notice.*)

ROOM 7.—The central picture of this room is in many respects the central picture of the Exhibition. Laurens, *celui qui fait les morts*, he who last year gave us a remarkable series of designs for the *Imitatio Christi*—designs which showed reminiscences of the teaching of his master, Bida, but which also showed that the pupil was stronger than his teacher—has this year, in his *Etat-major Autrichien devant le Corps de Marceau* (1227), written a page of history. The warlike heroism of the Republic, in the perfection of its youth and strength and beauty, are personified in the fallen body of Marceau, who lies extended on his death-bed. His companions-in-arms are at his side, and the valiant men of a hostile race do homage at his feet. M. Laurens has felt the heroic pathos of the moment so deeply, and rendered it with such perfect control, that, just as the strong men who look on Marceau are shaken with emotion, so we who behold their grief and their compassion tremble with their distress, and fear to speak in its living presence lest we ourselves should echo aloud their silent sorrow. The whole scene rings with the note sounded by Shelley in "Oh! weep for Adonais, he is dead." We hear the choking sobs of Kray, who sits to the right, his bowed head buried in his hands; we share the softening awe which creeps with a touch of convention upon the brave Austrian Archduke who stands reverently at the foot of the bed; and we shrink from the sight of the face of the elder general—one among the followers of the prince—who presses his fingers to his cheek in a movement profoundly suggestive and poetic; we cannot watch this cruel twitching of the lips and working of the eyebrows—we cannot face this grief which seems to attack with bitter, hopeless questioning the terrible forces at whose mercy lie all the garnered treasures of life. Whether or no M. Laurens shall receive the "*prix du Salon*"—a point which is much discussed—can matter little. In this picture he has proved himself a painter; he has proved himself an artist; he has proved himself a man. His place as a master can by no means be any longer questioned. The skill with which this fine conception has been carried out is all but complete. Only in one passage of colour it seems, perhaps, to have failed M. Laurens, for the red cloak which is spread beneath the corpse tells a little dissonantly from out of the restrained harmonies in which the rest of the picture is wrought; and the solid group of Austrians is somewhat heavily handled. It is difficult to turn away, and pass to the work of other men to whom other things are given while under the attraction of so stirring an impression. We leave one at whose command the eternal real has unveiled itself, and we go to those who dwell, like most of us, in those realities which all may behold.

"Il faut être vieux pour bien concevoir les arts, et jeune pour les bien faire." Meissonier's portrait of Alexandre Dumas is finely conceived. If it misses something of the obvious handsomeness of M. Dumas' features, it accents all the signs of noble structure and indications of vigorous life and power. The hands are as noticeable as the head, but M. Meissonier's execution is no longer what it was, and in the accessories especially the touch becomes heavy and woolly. The liveliness and freshness of Michel Lévy's *Nourrice* (1,358) seems even more effective in contrast: the nurse's black gown and white linen, and bright touch of yellow ribbon pleasantly diffused by the paler sash in the baby's robes, tell with the utmost brilliance in outdoor light against leaves and flowers in the sun. From the youth and radiance of *La Nourrice* we turn to a picture by Laugée (1,225) of an aged solitary woman bearing in the darkness a votive candle, the light of which illumines a face instinct with the tender dignity of long-buried sorrow—a picture, too, which should be seen by itself; here it is scarcely possible to appreciate the truth with which the painter has rendered the effect of isolated quivering flame. Uncongenial neighbourhood tells also much to the disadvantage of a quiet, refined and delicate portrait of a lady, by Emile Lévy (1,356), whose *Meta Sudans* (1,538)—an important composition representing Roman wrestlers performing their ablutions after leaving the circus—shows a sense of beauty, a fineness of perception, and a delicacy of workmanship, alike rare and charming.

Room 8.—M. Mélingue, like M. Laurens, has gone for his subject to the days of the great Revolution. In his large painting of *Le Matin du 10 Thermidor an* II. (1,475), we have the last moments of Robespierre, who lies dying on a table, near which sits St.-Just, in the centre of an excited crowd. There are obvious defects of foreshortening in the extended figure, but the gravest criticism which can be made on this carefully studied and relatively important work is this—M. Mélingue has not made the scene his own. Looking at Laurens' dead Marceau we know that the thing is done, that never more can it be touched by any other hand; but the death of Robespierre is left free to be re-attempted by whosoever may so choose. Another historical work of considerable pretension is by M. Maignan, who gives us (1,402) the attempt to kill Boniface VIII. at Anagni, an attempt which was checked by the imposing attitude of the Pope himself. The band of conspirators pause on the right; the scared monks fly to the left; Sciarra-Colonna is arrested on the steps which run high up the centre, and from whose summit the Pope looks threateningly down. Quite as well-schooled and able a painting as last year's *Barbarossa doing Homage*, this picture loses much of its effect from being rather empty in parts. This last is a reproach which cannot be brought against Olivier-Merson's *Scenes from the Life of St. Louis* (1,483, 1,484). Each of these two canvases brims over with matter for consideration, and shows a great deal of art in arrangement, a fine quality of discrimination in the types of the heads, but the general effect is marred by an unfortunate *parti pris* in the treatment of colour, the neutral tones being substantially reserved for the front, and relieved against crude clear hues of coloured background.

Room 9.—Before passing into the little room which has this year been set aside for the exhibition of water-colours, hitherto condemned to outer banishment in the ill-lit galleries which overhang the garden, there are two pictures in the ninth room which merit attention. Müller's scholarly and well-studied rendering of Molière's Thomas Diafoirus, drawn up in front of a green tapestry background, perched on the edge of his chair, his heels twisted into the upper bar, his clumsy hands swinging with his hat between his knees, is amusingly comic; and Loir, in *Un Coin de Neuilly, au Crépuscule*, has effectively painted a bit of faithful and delicate observation. The number of works of this class, and the talent put into them, seems yearly on the increase. The staple of works exposed are not indeed pictures in the previously accepted sense of the term: they are what have been hitherto called studies—direct transcripts from nature, as like as good workmanship can make them. (Room 9 *bis*.) The water-colour sketches of Harpignies (2,838, 2,839) are as marvellous in respect of workmanship and faithful reproduction of the seen as his more elaborate oil-paintings, but the elaboration of the more important work is carried out in the same sense as that in which the slighter "études" are conceived. Of this class, too, are the works of Nittis (3,210, 3,211)—the one an effect of flying dust and falling leaves on the Boulevard Haussmann, the other of drifting rain on the Place Saint-Augustin. They reproduce the natural image undisturbed by any artistic or intellectual intention, unmodified by any human sentiment. The endeavour to find a line, to give the refined pleasure of noble design, or to represent not only the thing seen, but the mood in which it was seen, and so record not only an aspect of nature, but that aspect in its relation to the seer, is wholly absent in the work of the younger men. Every movement at its birth appears hopeless and unpromising; and when we recollect that Ingres, the now revered master, was driven from France by the hostile attitude of the press and the mockery of his profession, it seems folly to predict the result of either great things or small from the present tendency. As far as mere manipulation of tools is concerned we have feats of surpassing dexterity. Detaille (2,598, 2,599) and, in a different way, Vibert (3522), Leloir (3,029, 3,028), and Madeleine Lemaire, are all master workmen; but Cicéri, in his *Souvenirs de Fontainebleau et de Bretagne* (2,492, 2,493), recalls the charm of a different attitude.

Room 10.—Neuville's *Gare de Styring* (1,591) is at all hours surrounded by an excited crowd. The combat of the *Gare de Styring* was an episode of the battle of Forbach which is here depicted with something more than that admirable accuracy of observation which has now become almost general. M. Neuville shows a power of drawing violent movement with perfect simplicity and directness which is very rare. This rendering of the frightful hand-to-hand struggle of the

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Prussians who seize on, and the handful of *chasseurs* who defend, the plant and railway station of Styring, could not be surpassed in spirit and effect; it is actual fighting, and as such offers such immense attraction to the public as almost prevents one of the most interesting portraits in the rooms—a full-length, by Pinchart (1,710), of a fair-skinned, light-haired woman in gray and rose, reinforced with black—from receiving the attention it deserves on account of the extraordinary subtlety with which the type is rendered, and with which the accessories are made, very gracefully, to bring its peculiarities into full relief. After Pinchart's acute and delicate rendering of Mdlle. * * *, *L'Education des jeunes Satyrs*, by Priou (Room 11, No. 1,743), will seem almost brutally vigorous. In painting, in action, in general treatment, it is equally strong and forcible. The three little Satyrs surround their teacher, who snaps his fingers madly in the air, encouraging the frantic efforts of a little red-headed imp between his knees, who strikes out with his hoofs as he blows with delightful excitement on the pipe which he holds to his lips. Very strong, too, and painted with astonishing power is a work of a very different order, the *Jésus-Christ au Tombeau*, of Perrault (1,679), not far from which is a dignified landscape by Pelouse, *Les Prairies de Lesdomini* (1,670), delicately true to the effect of morning light, and with the very freshness of early dew upon the fields.

Room 12.—The most remarkable piece of purely imitative painting in the rooms is, probably, *Le Déjeuner*, by Rousseau (1,852). M. Rousseau's subject is even less well arranged than usual, but he has painted his ham and pickles, his silver cup, and all the other accessories of his breakfast, with a reality which is almost deceptive. The splendidly-lustrous satin and gorgeous brocades of Willems in his "*Aux Armes de Flandre*" (Room 15, No. 2,164) do indeed rival the napkins and table-cloths of M. Rousseau. The white robes of the noble lady who languidly looks on while the merchant unrolls and displays stuffs glittering with gold would bear comparison with the glories of Dutch art. All that study, and learning, and care can do has been done in the putting together this shop and those who figure in it; everything is here, short of animation—parts are to be wondered at; the whole is flat and tame. It is now many years since M. Willems has contributed to the French Salon, and this picture, heralded by tales of the fabulous sums spent upon the silks which figured in it, was eagerly looked for. It does not, however, reveal to us any advance on or renewal of the talent shown in former work. Another popular name is borne by two pictures in this room. Veyrassat sends *Carrières à pavés, Fontainebleau*, and *Passe-cheval pour les Chevaux de Halage* (2,107, 2,108). In both are horses painted as no one else could paint them, telling character and disposition in the turn of a neck or gleaming of an eye. The quarry scene, quiet as it is, is really a fine Veyrassat.

Crossing the central *salon* we gain Room 16, which is dominated by Bonnat's fine portrait of Thiers. It is incontestably superior to any attempt hitherto made to represent him. As a painting and as a study of character it is equally excellent. The curves and creases about the joints of the fingers, the lie of the hands, the very placing of the nails, is full of expression; the piercing eyes which nothing escapes, the self-confidence, the courage of the mouth, are triumphs of a master's art. Here is all the *royou*, but here is all M. Thiers too. On the right are the signs of another master's hand, unsurpassed if not unrivalled in excellence of craft: Alma Tadema sends *Une Audience chez Agrippa* (21), which has been exhibited in London and already twice described in the pages of this journal. It has had a great success with artists here, who dwell above all on the subtle colour seen in the sunlit audience-chamber, and on the exquisite execution of the blue tesselated pavement and the tiger skin lying on the landing of the stairs. Two portraits by Baudry, another great name, defray the interest of the next room (Room 17, nos. 126, 127). Bastien Lepage has indeed—portrait of Lady L. (117)—a lamentably unfortunate subject for the painter. This unreal woman, in unreal stage clothes, has made the most real of painters unreal. Baudry, especially in his full-length of General C— de M—, is legitimately astonishing. The general and the horse, a hot chesnut, against which he leans, front us. The foreshortening of the horse, and the modelling of the group, in a broad flood of outdoor light, is a feat of striking dexterity. The landscape background, and ground itself, are so utterly conventional that, recalling the opera decorations in which it was justly observed "les fonds n'existaient pas," one supposes that this treatment is due to some theory of the painter. The colour is as usual unpleasant, but M. Baudry has been lucky in that of his horse, whose chesnut coat spreads, and is united very happily with, the crude scarlet in the general's uniform by the rich reddish tones of his flowing mane. Bertrand's *Echo* (Room 18, No. 199) seems very tame and *fade* after the startling vigour of Baudry, but the figure of the nymph herself is full of merit, the little head is individual, and the colour of the hair charming. Boulanger's terribly ludicrous St. Sebastian gibbering at the Emperor Maximian Hercules hangs opposite (275). It is said to have been painted to prove to the administration his fitness for religious monumental work, such as that now in progress at the Pantheon. But, like Cabanel's group of *Lucretia and Sextus Tarquinius*, which, in spite of its bits of talented work, is this year universally condemned, not only by the profession to which he belongs, but by all men of taste, the *St. Sébastian* of Boulanger only shows that a man cannot give up the best years of his life to money-getting and currying favour with the public, and hold in reserve the dignity and force necessary to heroic effort. E. F. S. Pattison.

PIETER DE HOOGH.

Pieter de Hoogh, that charming painter of sunlight in Dutch interiors, has hitherto only been known to us by his works. Even the most inventive art-historians have been constrained to admit that they had nothing to tell us of his life, though some have boldly asserted that he was born in 1643 and others in 1628. Three documents have, however, recently been found by M. Havard in the archives of Delft, and published in the *Gazette des Beaux-Arts*, which, although they do not reveal anything of importance, throw at least a small ray of light into the surrounding darkness. The first of these is an entry in the *Meestersboek* of the guild of Saint Lucas at Delft, stating that "*Pieter de Hoogh, painter, is inscribed as Master on the 20th of September*, 1655, *and that being a stranger he has paid* 3 *florins for the right. The* 1*st of January*, 1656, *again* 3 *florins. Remains still* 6 *florins. Remains still* 2. 17. 0. *And in* 1657 *he has paid* 3 *florins and* 3 *stiver*." The second is the record of the banns of marriage on April 18, 1654, of *Pieter de Hoogh, bachelor, Rotterdam, and Jannitje vander Burch, spinster, on the Binnenwatersloot*; and a marginal note states that the marriage was celebrated on May 3 following. This was found among the acts of marriage according to the Reformed Church at Delft; and in the same city in the baptismal registers of the parish of Oudekerk occurs, in the February of 1655, the entry of *a child named Pieter: father, Pieter de Hooghe; mother, Jannettje van der Burch. Witnesses, Heyndrick van Burch, Jaquemyntyen van der Burch.* The next year another child, named Anna, was likewise baptised. After this there is no further mention of Pieter de Hoogh in the annals of Delft; indeed, the word *vertroken—departed*—is written after his name in the books of the corporation. With regard to the exact date of his birth, this evidence is of course inconclusive, but it would seem probable that he was still a young man when he married and took up his mastership in Delft, his wife's native town. Rotterdam is plainly stated to have been his own birthplace, but the traces of his parents which M. Havard imagines that he has found in that city are too hypothetical to be accepted without further investigation.

JOHN RICHARDSON JACKSON.

It is with much regret that we announce the death of this distinguished mezzotint engraver, which occurred at Southsea, on the 10th inst., after repeated attacks of relapsing fever. Mr. Jackson was the second son of the late Mr. Erasmus Jackson, a banker at Portsmouth, where he was born on December 14, 1819. Early in the year 1836 he became the pupil of the late Mr. Robert Graves, A.R.A., but, although he at first devoted his attention to line-engraving, he before long abandoned that branch of the art in favour of mezzotint. The first work of importance which he produced was the fine plate of the *Otter and Salmon*, engraved in 1847 from the painting by Sir Edwin Landseer in the collection of Mr. Wells, of Redleaf. Most of his subsequent works have been private portraits, and therefore less known than would otherwise have been the case, but many have been exhibited in the galleries of the Royal Academy during the last twenty years. Among the more notable of these may be mentioned the portraits of Her Majesty the Queen, after W. Fowler; the Princess Royal and her sisters, after Winterhalter; H.R.H. the Duke of Edinburgh, after F. R. Say; Archbishops Howley and Sumner, after Mrs. Carpenter; the Archbishop of Armagh, after Catterson Smith; the late Marquess of Lansdowne, after Sir Francis Grant, P.R.A.; the late Admiral Lord Colville, Sir Charles Nicholson, Bart., Sir Samuel Bignold, Lieutenant Holman, the blind traveller, and Mr. Hammersley, after J. P. Knight, R.A.; Sir Andrew Fairbairn, after G. F. Watts, R.A.; the Archbishop of Dublin, the Duke of Buccleuch and Queensberry, the Marquess of Hertford, the Earl of Leven and Melville, the Earl of Radnor, the Countess of Home, Bishop Wilberforce, Lord Dacre, Lord Hatherley, Sir Philip Egerton, Bart., Mrs. Hook, Mr. W. Gilpin (Treasurer of Christ's Hospital), Mr. J. G. Hubbard, M.P., and Mr. S. Whitbread, M.P., all after Mr. George Richmond, R.A. Besides these his best known works are *The Sweep*, after F. D. Hardy, and the small plates of *Bolton Abbey in the Olden Time* and *Windsor Castle in the Present Time*, after Sir Edwin Landseer.

Mr. Jackson's best works are characterised by careful drawing and brilliant and refined execution, combined with much richness of colour. His loss will be deeply regretted by a large circle as well of professional as of private friends.

R. E. Graves.

ART SALES.

The pictures by the late Sir Henry Raeburn which since his death had remained in the possession of his family, and of which several of the finest were seen at the Burlington House Exhibition of Old Masters last winter, were sold by Messrs. Christie, Manson and Woods last week. The prices realised were good, especially when it is remembered, as we say, that with few exceptions the best things of the collection had already been seen and, perhaps, sufficiently valued, and, moreover, that of the Burlington House pictures one or two of the most successful could not, by reason of private possession, be included in the sale. A portrait of Sir Walter Scott—exhibited, no doubt, in Edinburgh last year, but not, we think, hitherto displayed in London—was among the most justly remarked of the pictures offered for competition last week. A portrait of Henry Cockburn fetched 99*l.*; one of Sir David Brew-

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ster, 105*l.*; *James Byres*, of Tonley, 199*l.*; *Sir John Rennie*, 178*l.*; the *Sir Walter Scott* above alluded to, 325*l.*; *Francis Horner*, 110*l.*; the head of a child realised 99*l.*; a portrait of the painter himself reached the sum of 535*l.*; *Henry, Viscount Melville*, 141*l.*; a group of a lady and two children, 157*l.*; a *Study of a Boy with Cherries*, 252*l.*; the admired and vigorous portrait of Lady Raeburn in middle age, 997*l.*; another excellent study of a child, 299*l.*; again another, 210*l.*; *Miss A. Adams*, 126*l.*; *Contemplation*—a portrait of Mrs. Johnstone—194*l.*; a portrait of a lady, 110*l.*; one of Rear-Admiral John Maitland, 157*l.*; *Mrs. Hamilton*, 236*l.*; and, finally, a portrait of a boy, Henry Raeburn, the artist's son, seated on a pony, 430*l.* The collection during its brief sojourn at Christie's was visited by many who doubtless profited by an opportunity unique in London for arriving at a just estimate of Raeburn's powers in very various branches of the art of portraiture, nor is it on the whole too much to say that the good opinion formed at Burlington House was confirmed by the larger show.

The gallery of pictures of M. Sedelmeyer was dispersed on April 30 and following days. In addition to M. Sedelmeyer's own collection were paintings from San Donato, and also from San Martino, the habitation of Napoleon I. at Elba. Those of the modern French school sold as follows:—Bouguereau, a *Pietà*, 18,100 fr.; Chaplin, *Girl Decorating herself with Jewels*, 3,650 fr.; Daubigny, *Rising of the Moon*, 7,100 fr.; Decamps, *Christ at the Prætorium* (unfinished), 6,900 fr., *An Arab Travelling*, 6,300 fr; E. Delacroix, *The Natchez*, an episode from the novel of Chateaubriand, 7,100 fr.; Diaz, *Clairière of la Reine Blanche*, Fontainebleau, 20,100 fr., *Holy Family*, 10,300 fr., *Autumn Landscape*, 5,050 fr., *Plain of Fontainebleau in Rain*, 7,900 fr., *Sunlight in a Forest*, 6,000 fr.; Jules Dupré, *Morning*, 23,000 fr., *Evening*, 20,100 fr., *The Old Oak*, 8,000 fr.; Fromentin, *Falcon Hunting*, 12,050 fr., *Banks of the Nile*, 8,000 fr.; Hébert, *The Kiss of Judas*, 8,100 fr.; Marilhat and Troyon, *Wooded Ravine*, 9,700 fr.; Th. Rousseau, *Marsh in the Landes*, 17,000 fr., *Morning*, 22,100 fr., *A Valley*, 1,200 fr.; Troyon, *The Master's Eye*, 47,000 fr., *Oxen going to Plough*, 28,300 fr., *Harnessing Oxen*, 28,300 fr., *Apple Gathering*, 7,100 fr., *White Cow Pursued by a Dog*, 14,700 fr., *Red and White Cow near a Hut*, 3,700 fr.; Ziem, *The Slave Quay at Venice*, 2,550 fr.

The modern paintings of the Sedelmeyer collection sold as follows:—Baldini, *Girl working at Crochet*, 6,500 fr.; Chierici, *The Bath*, 3,080 fr.; Fortuny, The *Hall of the Abencerrages at the Alhambra*, 4,150 fr., *The Shores of Portici*, 3,000 fr.; W. Gaslin, *The Harvest*, 3,050 fr.; Eug. Jettel, *Marsh, near Beilen* (Holland), 6,400 fr., *Landscape in Holland*, effect of rain, 3,860 fr., and *Group of Trees by the Waterside*, 3,850 fr.; Hans Makart, *Romeo and Juliet*, 9,200 fr., *Faust and Margaret*, 8,000 fr.; Mols, *Pont Louis-Philippe*, at Paris, 3,550 fr.; Pettenkofen, *Hungarian Volunteers*, 41,000 fr., *Waggon with the Wounded*, 15,000 fr.; Alfred Stevens, *Workshop of an Artist*, 8,700 fr.; Willems, *Waiting*, 3,850 fr. The whole sale realised 713,165 fr. (28,526*l.* 8*s.*).

In the collection of M. de S——, sold on the 5th inst., Delacroix, *Daniel in the Lions' Den*, 17,500 fr.; Diaz, *Path in the Forest*, 4,550 fr.; Munkacsy, *The Mother Nurse*, 7,300 fr.

The portrait of the Marquise de Chauvelin at the age of twenty-two, by Greuze, was bought at the Comte d'Imécient's sale, by Baron Alphonse de Rothschild, for 70,020 fr. (2,800*l.* 16*s.*).

NOTES ON ART AND ARCHAEOLOGY.

After many deliberations and much vacillation and opinions varying apparently according as they have been influenced by considerations artistic or pecuniary, the Town Council of Bristol has finally resolved that the tower of St. Werburgh's Church shall not remain on its present site. Its transference to what is to be the new church of the same name in a suburb of Bristol is all that may now be hoped for. The conclusion was arrived at at a meeting of the Council held last week.

In addition to the pictures already mentioned as having been purchased by the Council of the Royal Academy from the funds of the Chantrey bequest, we have to record the acquisition of Mr. Yeames's *Amy Robsart*, certainly one of the most admirable works on the walls of the exhibition. The price paid was 1,000*l.* It is understood that this closes the purchases of the season. Next year the funds will not be by any means so abundant.

It is announced that the new art gallery of Liverpool—the Walker Gallery—will probably be ready for opening in the second week of July.

Siegen, in Nassau, is known to be one of the towns which claims the honour of being the birthplace of Rubens. The inhabitants have formed a committee to arrange for the celebration of the three-hundredth anniversary of his birth by a festival in the Rathhaus-Saal, a marble tablet on the exterior wall, and, if the funds are sufficient, a bas-relief of the artist in the interior. The Dresler Haus, on the old Burgstrasse, is confidently pointed out as the place in which he first saw the light, in the year 1577.

M. Adolphe Viollet-le-Duc writes from Milan to the *Journal des Débats*:—

"I have been distressed at my visit to Santa Maria delle Grazie to see the fresco of Leonardo da Vinci completely disfigured by restorations. The three Apostles at the end of the table, on the right of Christ, have been entirely repainted. And then, this fine painting is in its last stage of decay. The wall is incurably damp, and the plaster flakes off in small pieces which gradually become larger. It is many years since I saw the Cenacolo, but, from what remains, it appears to me that Morghen's engraving is singularly wanting in the greatness, action, and expression of the original."

The Communal Council at Antwerp have voted 10,000 francs for the purchase of a colossal bust of Rubens in white marble, the work of Pécher. The bust is destined to be placed in the new Museum of Fine Arts.

M. Turquet, deputy for l'Aisne, has just purchased for 30,000 fr. (1,200*l.*) the magnificent painting of M. J.-Paul Laurens, representing the body of Marceau saluted by the Austrian staff.

Recent excavations at Corneto (Tarquinii), on the site of an ancient necropolis, have brought to light two groups of tombs evidently of a distant date from each other. The one group is called for convenience "Egyptian," not so much because its contents show the influence of Egypt, but rather because they are of a very primitive character, consisting of fibulae and spirals in gold, silver, and bronze, porcelain amulets, and scarabs with imitations of Egyptian designs, and fragments of pottery, some of which have been made on the wheel, others by hand, while some few again belong to the style known as Corinthian. The majority of the fragments are ornamented with simple linear patterns. In the other group of tombs a series of painted Greek vases have been found, some with black figures on red ground, and others of the later stage of vase-painting with red figures on black ground. A detailed description of these vases is given in the April number of the *Bullettino di Corrispondenza Archeologica*. Besides the vases, there were found also several ornaments in gold, and a scarab in sardonyx with the design of a winged youth, in intaglio, and on the back of the scarab a figure in relief representing apparently a Harpy with four wings. Scarabs with reliefs on the back are comparatively rare. A very curious thing from one of these tombs was the gold setting of the teeth of the deceased, still retaining one tooth, and reminding us of the law of the Twelve Tables: *neve aurum addito; cui auro dentes juncti escunt, ast im cum illo sepeliet uretve, se fraude esto.* The same number of the *Bullettino* gives some remarks on the pottery found in excavations on the Castro Pretorio and the Esquiline, from which its very primitive character is apparent. Another article discusses the question raised in 1870–1 whether certain tombs found at Marzabotto, near Bologna, are not Gaulic and the remains of the early Gaulic population of that district.

A discovery of marble statues has lately been made in the island of Milo on the property of Mr. Nostarki. We hear of four, including a statue of Poseidon, almost complete, and it is reported that others also have been found.

The *Sinpao*—a Chinese journal—informs us that, if brassware is buried in the ground for a thousand years, the colour turns as green as the feathers of the *fei-tsuy*, a bird famous for its plumage. Sometimes the surface is a little spirled, as though it had been eaten into; sometimes it is cracked, or has a hole in it, or a piece has dropped off, and these places have much the appearance of being engraved with the "seal" character. Brassware that has been under water for the same period becomes a darker green, like the rind of a water-melon, and has the moist, shining appearance of jade. If the brass has been immersed less than a thousand years, the colour becomes green, but it has no gloss; it is like the brass which has been eaten away by the earth.

The *Zeitschrift für bildende Kunst* opens with a long account of the excavations at Olympia by W. Gurlitt, which is to be continued in another number. Further letters are published of the voluminous correspondence that seems to have taken place between Buonaventura Genelli and Karl Rahl; and an architectural article with several illustrations gives certain details relating to the spire of the Minster of Freiburg. The rest of the articles are not of sufficient interest to call forth remark, and the etching given as frontispiece is very poor. It is by Eissenhardt, from Cuyp's *Flock of Sheep* in the Frankfurt Gallery.

The publication called *The Portrait* has now reached its ninth number, and gives us in this an excellent likeness of Richard Wagner, taken with all the skill of modern photography, and treated in an artistic manner, which makes it quite a picture as well as a portrait. Several of the other photographs in *The Portrait*, especially those of Thomas Woolner and Austen Layard, have called forth our admiration, but unfortunately we have not always space to notice them.

Street Life in London introduces us to poor "Caney" the clown, now reduced to the mending of chairs, to a Dealer in Fancy Ware, and to the Temperance Sweep, by no means a prepossessing-looking character, in spite of his superior virtue.

The popular *Picture Gallery* gives this month a photograph from Florent Willem's picture "*To the King*," and another from *Cattle at the Pool*, by François Auguste Bonheur.

M. E. Muntz, having finished the publication of the long series of documents in the archives of the Vatican relating to the manufacture of Italian tapestry and the artists employed, is now beginning another series in the *Chronique des Arts*, having reference to the early Florentine architect, Bernardo Rossellino, whose history has hitherto been extremely obscure. Vasari speaks of him as having been much esteemed by Pope Nicholas V., and as having been employed in most of the buildings constructed during his pontificate, and, strange to say, these newly-discovered documents tend to confirm, instead of to upset, as is usually the case, Vasari's statement. Modern criticism has doubted whether the Bernardo of whom Vasari spoke was not another Bernardo of Florence, also an architect, but known as Bernardo de Lorenzo; but in the accounts of Nicholas V. their

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is especial mention made of sums paid to "Maestro Bernardo di Mattheo da Firenze, ingiegniere di palazo," which not only proves that an architect named Bernardo worked for Nicholas V., but also that it was really this same Bernardo Rossellino, whose father's name was Matteo, while the father of the other Bernardo of Florence was of course named Lorenzo. In the same accounts the name of another Florentine architect occurs, who appears to have shared with Bernardo the favour of the Pope. He is only mentioned as "Antonio di Francesco," but Sig. Milanesi has found this name inscribed among the "masters of stone and wood" in the Florentine records, with the significant note beneath it, "fù capomaestro del papa," so there seems little doubt that this is the architect meant.

An exhibition of the works of two German painters, who have lately died in the flower of their age and artistic activity, has been organised at the Berlin National Gallery. These painters are Hugo Harrer, an excellent landscape and architectural painter; and Rudolf Henneberg, best known by his great picture of the *Jagd nach dem Glück*, for which numerous studies are here exhibited, and his *Wilde Jäger*, which attracted considerable notice in Paris in 1871, and was afterwards bought by the Berlin Gallery. These two paintings, and several others of like romantic character, together with a severely decorative allegorical series of cartoons intended for wall-paintings in a villa, give a sufficient idea of this artist's powers. Harrer is represented more by sketches than finished works, of which he left but a few. He chiefly painted landscapes with remarkable effects of sunlight. A number of works by Wilhelm Schirmer—an older but less important artist than the other two—are likewise to be seen in the Berlin Gallery Exhibition.

Admirers of the newly-discovered picture by Jan van der Meer, noticed in the Academy of May 5, we have been favoured by the publishers with the following careful description of the twelve known works of that master, extracted from Miss Kate Thompson's forthcoming *Handbook to the Public Picture Galleries of Europe*, recently announced in our columns:—

"Jan van der Meer's works are very scarce, and are rarely met with in Public Galleries, but deserve the closest attention. In vigour and truth he excelled Pieter de Hooghe, while in style of composition and in chiaro-oscuro there is much resemblance between them. First, at the Hague there is a *View of Delft*, No. 72, taken from outside the town, with its red-brick buildings reflected in the canal. The drawing for this work is in the Frankfort Museum. In the Six Collection, No. 511, Heerengracht, Amsterdam, there are two splendid works by him. One is an open-air scene in Delft, with marvellous strength and purity of colour, broken nevertheless by a variety of tints. The other is an interior with a woman pouring out milk, most simply yet most forcibly presented. In the Van der Hoop Museum there is a less powerful but charming work, a *Woman in Blue reading a Letter*, No. 129. Two are in the Dresden Gallery, Nos. 1,432, 1,433; the former of these, painted when he was twenty-four years of age, is extremely interesting as being the only known work in which the figures are life-size. The Queen possesses a very fine interior, of a woman playing on a harpsichord, recently seen at one of the Exhibitions of Old Masters at Burlington House. A remarkable composition of dead game, highly finished and admirable in colour, is attributed to this painter by Dr. Waagen, at the Hermitage, where it is No. 1,338; a living cat and dog are very inferior to the rest. In the Suermondt Collection, recently acquired by the Berlin Museum, are three very interesting examples: a *Boy blowing Bubbles in a Courtyard*, No. 68; a *Cottage with Trees and Figures*, No. 69; and a *Girl dressing before a Glass*, No. 70. The Louvre now possesses a very small but beautiful work, at present without a number; it is a *Girl making Lace*, and is near the farther end of the long gallery on the left."

Messrs. Cassell, Petter and Galpin will shortly publish *The Royal Academy Album*, consisting of a series of permanent photographs of some of the choicest works in this year's Royal Academy.

THE STAGE.

The season of French plays at the Gaiety Theatre will commence on Monday next with the performance of *L'Ami Fritz*, by MM. Erckmann-Chatrian. M. Febvre will sustain his original character of Fritz Kobus, and Mdlle. Alice Lody, of the Odéon, will appear as Suzel. Other members of the company have been recruited among less distinguished members of the Gymnase, the Ambigu-Comique, the Châtelet, the Gaîté, the Odéon, and the Porte St.-Martin theatres. Madame Marie Brindeau, of the Odéon, has also been engaged, and the series of performances is intended to comprise *Marcel*, *Un Cas de Conscience*, *La Cigale chez les Fourmis*, *Petite Pluie*, *Le Postscriptum*, and *L'Eté de la St. Martin*. The performances in which Madame Thérèsa will take a leading part will commence on June 4. These will be followed by Madame Chaumont's engagement, commencing on June 18. The engagement of the Vaudeville company will commence with *Le Procès Veauradieux*, on July 16.

The *Lyons Mail*, in which Mr. Irving is to appear this evening at the Lyceum Theatre, is Mr. Charles Reade's play hitherto known as the *Courier of Lyons*, which has for this occasion been revised and somewhat altered by the author, or rather the adapter, for the piece is founded upon a French drama in which the *cause célèbre* that resulted in the unjust condemnation of Lesurques was very effectively set forth. It will be remembered that the part of the innocent Lesurques, as well as that of the guilty Dubosc, to whom Lesurques bore so disastrous a personal resemblance, was a favourite one of the late Mr. Charles Kean, who produced this play at the Princess's during his management of that theatre. It has always been the custom for the actor of the one character to "double"—as the players express it—the other. Mr. Hermann Vezin appeared a few years ago in this play, at the Gaiety, and was singularly successful in indicating the difference in moral attributes while preserving the outward resemblance between the two men. Mr. Irving will find here a field for the employment of his powers which few melodramas could afford him. The change in the name of the play is undoubtedly judicious. The courier of the original tale might, no doubt, have been properly described as "the Lyons courier," but he was no more a courier of Lyons than he was a courier of Paris. It is a curious coincidence that two French plays founded on this famous case were provided with different endings, the hero being in the one reprieved, while in the other he is executed, in strict accordance with the facts; and it was the custom to select one or the other version according to the managerial estimate of the tastes of the audience. Mr. Charles Reade, whose play is founded on the later version, produced at the Théâtre de la Gaîté in 1850, preferred the happier ending; and if this involves some violation of historical truth it must be remembered that our audiences are apt to be impatient under any serious failure of poetical justice. It is worth notice that the family of Lesurques, who gallantly struggled for so many years to obtain justice for his memory, finally gave their consent to the employment of the real name of this victim of mistaken identity. Without this consent it could not have been used, for the French law has a tender regard for family honour and the feelings of surviving relatives—matters in which our system of jurisprudence is somewhat deficient.

La Provinciale, at the "Troisième Théâtre Français," has furnished a rare example of a practical success achieved by a piece which has for some time been published in one of those most forlorn of all literary refuges, a collection of rejected plays. The primary elements of its plot exhibit little novelty; though the story of the gradual *rapprochement* of a lover of the true Parisian type with a fair cousin who has been reared in homely seclusion is unfolded with much delicacy and true dramatic instinct. The author is understood to be a lady, though she adopts the masculine *pseudonym* of "le Vicomte de Létorière." The new piece at the Variétés, entitled *La Poudre d'Escampette*, is a three-act farce by MM. Bocage, Hennequin, and Blum, whose extravagance on this occasion appears to be more noticeable than their humour or invention.

MUSIC.

THE WAGNER FESTIVAL.

At the third concert, which was given last Saturday afternoon, the first part of the programme consisted of a selection from *Tannhäuser*. The choice of numbers was an extremely happy one, though the plan originally laid down, and given in the programmes, was considerably modified. It was at first announced that the new "Venusberg" scene written for Paris would be given, which would, of course, have necessitated the abridgment of the overture. This last piece is, however, so well known and so popular in this country that it would have been an error of judgment not to give it, especially with so imposing an orchestral force as that assembled in the Albert Hall. The entire scene between Venus and Tannhäuser was, therefore, omitted, and the overture given in the shape in which it is familiar. It was extremely well played, under the direction of the composer, and was followed by two songs for Wolfram—his first song in the "Sängerkrieg," and the address to the evening star from act iii. Both were sung to perfection by Herr Hill, who impresses us more and more at each hearing; he is certainly one of the greatest living baritone singers. A large extract from the second act of the opera, including the orchestral introduction and the scene for Elizabeth (Frau Materna), the great duet which follows between her and Tannhäuser (Herr Unger), and the short dialogue between the Landgrave (Herr Chandon) and Elizabeth, leading up to the well-known march, completed the selection. In the march, the enormous organ of the Albert Hall was used at the close, with a by no means happy effect. It is unfortunately impossible for anyone playing the instrument to tell how it sounds, for at the key-board it can hardly be heard; and Herr Richter, who took the organ part, played so loud that, with the exception of the trumpets, the entire orchestra was completely inaudible.

The second part of this concert, consisting of selections from the second and third acts of *Die Walküre*, gave me a lesson as to the danger of prophesying. I ventured to predict last week that the first act of this work would probably be found the most effective part of the *Ring des Nibelungen*, when heard in a concert-room. I am bound to confess that, to my surprise, the portions given on Saturday proved more impressive, both to myself and (so far as could be judged from the demeanour of the audience) to all who were present. The pieces given were the orchestral arrangement of the "Walkürenritt," very finely played, and enthusiastically encored; the scene between Siegmund and Brünnhilde, from act ii.; and the final scene of the work. Frau Materna, the Brünnhilde at Bayreuth last year, again sang the part this afternoon most superbly, and Herr Unger, though he could not equal Niemann, was excellent as Siegmund. The deep pathos of the music and the wonderful beauty of the orchestral colouring almost made one at times forget the absence of stage accessories. In the great finale, the long dialogue between Brünnhilde and Wotan, which leads up to the farewell of the latter to his disobedient daughter, commencing "Leb' wohl, du kühnes, herrliches Kind," and followed by the "Feuerzauber," in which Wotan surrounds Brünhhilde with flames, was on the whole far

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more telling than might have been anticipated, thanks partly to the magnificent declamation of the singers, and no less the excellent playing of the orchestra, under the direction of Herr Richter. As Wotan, I confess I prefer Hill to Betz, who sang the part in Bayreuth; the former sings with more warmth, and his voice is of a more sympathetic quality. In the closing portion of the work the scenic action is indispensable; for its full effect, we ought to see the flames breaking out over the stage around the sleeping Brünnhilde; only then does the wondrously characteristic and descriptive music attain its full significance. Yet as a piece of tone-painting, it is impossible not to feel the power of the work, even apart from the theatre; and the audience appeared spell-bound, hardly any leaving the hall until the close of the music. The whole concert was a magnificent success.

Our treacherous climate produced unfortunate results as regards the fourth concert, on Monday evening; for Herr Unger was suffering so severely from hoarseness as to be unable to do justice either to himself or to his music, and it was found necessary to modify considerably the second part of the programme. The concert commenced with the "Huldigungsmarsch," a piece which has been several times heard in London, though probably never with such effect as on this occasion under the direction of its composer. The broad and grandiose character of the music renders it exactly suitable for an enormous area like that of the Albert Hall; while the large number of the stringed instruments, and the fact that all the wood was doubled, gave a different balance to the orchestra, and obviated that undue prominence of the brass which in a smaller band has sometimes been unpleasantly noticeable. To the march succeeded a large selection from *Lohengrin*, the first portion given being scenes 1 and 2 from the second act. The great duet between Ortrud and Telramund is just one of those parts of the work which might have been expected to be least effective in the concert-room. Whenever *Lohengrin* has been given at the opera this scene has been cut largely; but on Monday night every bar was given, and, so far from proving tedious, was listened to with the closest attention. No doubt this result was greatly due to the magnificent declamation of Frau Materna and Herr Hill, for the music imperatively requires dramatic singing of the highest order; but, account for it as we may, the fact remains, as an answer to those who so mercilessly reviled this scene on the production of the opera, that it was on this occasion evidently enjoyed and most warmly applauded. All that is wanted to popularise even the more abstruse of Wagner's compositions is an interpretation in conformity with the author's intentions. In the following scene between Elsa and Ortrud, Frau Grün sang most charmingly, the dramatic contrast between the two women being most admirably brought out by her and Frau Materna. The great scene from the third act between Elsa and Lohengrin suffered from the evident indisposition of Herr Unger, who was hardly able to get through his share of the music. In consequence of this misfortune, the selection from the first act of *Siegfried*, announced for the second part, had to be omitted; but, as some compensation, the "Ritt der Walküren" was repeated. It produced no less effect than on the Saturday, and was again unanimously encored. In spite of his hoarseness, Herr Unger bravely came forward again, and with Frau Materna gave the splendid opening scene between Siegfried and Brünnhilde from the prelude to *Götterdämmerung*, leading into the magnificent orchestral movement depicting the passage of Siegfried up the Rhine. The whole of this most difficult music was wonderfully well given, under the direction of Herr Richter, who possesses truly extraordinary capabilities as a conductor; and, though Herr Unger was not in good voice, he sang with such spirit that the effect of the scene was but little impaired. Frau Materna, it is almost needless to say, was an ideal Brünnhilde.

Our notice of the two concluding concerts must be deferred to next week; we will, however, remind our readers that the last takes place this (Saturday) afternoon, with perhaps the most interesting programme of the six, including a large selection from *Tristan und Isolde*, and the entire third act of *Götterdämmerung*.

EBENEZER PROUT.

AFTER a succession of misfortunes such as has been seldom if ever equalled in the history of any place of public entertainment, the Alexandra Palace was once more opened last Thursday week. It will be a cause of universal satisfaction that Mr. Weist Hill, under whose able direction so much has already been done for good music at this institution, has resumed his command of the excellent orchestra. It was a happy idea to give on the occasion of the reopening a concert consisting entirely of English compositions, and at which all the principal artists engaged were English also. In addition to a variety of well-known and popular pieces by Bennett, Bishop, Boyce, Arne, Purcell, Leslie, Braham, Hullah, Sullivan, Hatton, and Macfarren, the programme included a MS. overture by Balfe, performed on this occasion for the first time; a new song, "Is it for ever?" by Mdme. Sainton-Dolby; and three works composed expressly for the concert. These were a very effective chorus with orchestra, "The Song of the Vikings," by Mr. Eaton Faning; a chorus, also with orchestra, "Hail to the Chief," by Mr. Ebenezer Prout; and a very clever and interesting choral overture by Mr. T. Wingham. Mr. Faning and Mr. Prout conducted their own compositions, and Mr. Wingham played the organ part in his overture. The vocalists engaged were Mrs. Osgood, Mdme. Patey, and Messrs. E. Lloyd and Thurley Beale.

MR. J. B. WELCH's annual concert took place at St. James's Hall on the evening of the 10th inst. Unlike a large number of professional benefit-concerts, that of Mr. Welch has always some special artistic value. Last year he brought forward Schumann's "Spanische Liebeslieder," and on this occasion he gave (we believe, for the first time in this country) the same composer's "Requiem." This work, which was written in 1852, is, like most of Schumann's later compositions, very unequal; side by side with passages of great beauty are to be found others which are laboured, and in which inspiration appears to be wholly wanting. Among the best movements are the choruses "Te decet hymnus," "Liber scriptus proferetur" and "Sanctus," and the alto solo "Qui Mariam absolvisti." A striking peculiarity of the work is that, for some inexplicable reason, Schumann has connected the various parts in a most extraordinary way. Thus the "Hostias" leads at once into the "Sanctus," and the "Benedictus" and "Agnus Dei" form but one movement. The performance of the by no means easy music was very creditable. The solos were excellently given by Miss Anna Williams, Mrs. Bradshawe McKay, Mr. David Strong, and Mr. Edward Wharton. The chorus of about 200, a large proportion of whom were Mr. Welch's pupils, sang with great correctness, the quality of tone being also very good; the only shortcoming was that the light and shade was by no means so good as might have been, the softer passages being deficient in delicacy. The accompaniments, originally written for orchestra, were played on the piano (Mr. J. B. Zerbini) and harmonium (Mr. J. W. Elliott), an arrangement for these two instruments having been specially made by Mr. Elliott from the score. The work was preceded by Mendelssohn's charming Hymn (Op. 96) for contralto solo and chorus, the solo being extremely well sung by Miss Bolingbroke. An excellent miscellaneous selection, in which Misses Anna Williams, Kathleen Grant, and Bolingbroke, and Messrs. W. Shakespeare, Santley, Wharton, and Franklin Taylor took part, furnished the remainder of a very interesting concert.

Two more of Rubinstein's recitals have been given during the past week. At the former, on Monday evening, the great pianist played Weber's sonata in A flat, Schumann's great fantasia in C, Chopin's sonata in B flat minor, and a selection of his own shorter pieces; while at the second, on Wednesday afternoon, the programme included Beethoven's sonata in E minor, Op. 90; Schubert's fantasia, Op. 15; Schumann's "Kreisleriana;" and small pieces by Chopin and Rubinstein. The next recital will take place on Monday week.

AT the sixth Philharmonic Concert, on Monday afternoon, there was an interesting revival, in Mozart's concerto for harp and flute—in all probability the only one ever written for this combination of instruments. The work, though in no respect great, is throughout characteristic of its composer, the solo instruments being well treated, and judiciously combined with the orchestra. The Andante is full of Mozart's grace and tenderness. The concerto was excellently played by Mr. John Thomas (harp) and Mr. Oluf Svendsen (flute). The cadenzas introduced into each movement were written by Mr. John Thomas; they are in excellent taste, and admirably in keeping with the character of the work. The concert also included Beethoven's fourth symphony, Brahms's variations for orchestra on a theme by Haydn, Mendelssohn's *Hebrides* overture, Rust's sonata for violin in D minor (played by Signor Papini), and vocal music by Miss Robertson and Mdlle. Redeker.

A PERFORMANCE of Handel's *Judas Maccabaeus* was given at Berlin on the 14th instant, under the direction of Herr Joachim.

THE *Neue Zeitschrift für Musik* states that at the musical festival in Hanover, which commences to-day, Liszt will not only be present, but will play.

IT is intended to erect a new theatre in Tiflis, which is to be constructed after the plan of Wagner's theatre in Bayreuth.

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LITERATURE.

L'Art d'être Grand-père. Par Victor Hugo. (Paris: Calmann Lévy, 1877.)

THREE months have scarcely passed since we received from the pen of Victor Hugo two volumes of his *Légende des Siècles*, and today he presents us with a new octavo volume of verse. Then he sounded the epic trumpet, now it is his sweetest tones we hear, for he is speaking to little children. His sole care for the future is to be a grandfather, for—

"Le tonnerre chez lui doit être bon enfant."

The heroes of the old poet are Jeanne and Georges, the two children of his son Charles, whose death, a few years ago, was such a terrible sorrow to him. He depicts these children in every attitude; he tells us of their pretty words and ways, and above all of their childish absurdities. These absurdities seem to have a peculiar charm for him, for he is of the same mind as Alfred de Musset—

"C'est son système à lui de gâter les enfants."

Victor Hugo always loved children passionately, with a warmth of feeling which his years have only served to increase, and which is marked by that tendency to exaggeration which is the most striking feature of his character and of his genius. What more fruitful subject is there for antithesis than children, and with what inexhaustible fertility has Victor Hugo, that king of antithesis (if, indeed, it is not insulting him to compare him to a king, since that name has become with him the synonym of monster), executed variations on this theme. He is ready to compare the child with the old man; infancy with old age; and, above all, children with wild beasts! In this new volume there is a whole series of pieces called *Le Poëme du Jardin des Plantes*, in which he describes with an unequalled richness of imagination the astonishment and the delight of the children in the presence of the hideous and terrible beasts brought from Africa and Asia. First he goes into an ecstasy of admiration at seeing the child laugh at what frightens a man; he amuses himself with watching it, and he thinks—

"Que les rhinocéros et que les éléphants
Sont faits évidemment pour les petits enfants."

He listens to those stammerings, answering one another, the inarticulate cry of the animal, and the lispings of the tiny child, and little by little his contemplation changes into a philosophical reverie, and he sees in the beasts lost and suffering souls, to whom the children's smiles give promise of a return to heaven and to light. In this friendship and this mutual understanding between the children and the wild beasts he has found the inspiration of a very powerful little poem, *L'Epopée du Lion*. A lion carries off a king's son, and tears in pieces all who try to get the boy back. He carries the child into the king's palace, determined to devour him. All fly at his approach, but the sister of the little prince, who had been forgotten, and left behind in the palace, smiles at the lion, who restores her brother to her.

Nor are solemn and stern notes wanting in this book, not only when the poet blames the weakness of the present generation, and attempts to shame grown-up men by pointing to the example of children, but also when he draws philosophical lessons from the pictures of family life or of nature which he is describing. One of the poems of this nature is very beautiful —*La Mise en Liberté*. It is spring, and the poet takes in his hand a bird which had been in a cage. The bird is frightened, expecting to be pressed to death, but the poet sets it in the midst of reviving nature.

"Alors, dans la lumière et dans la transparence,
Regardant cette fuite et cette délivrance,
Et ce pauvre être, ainsi disparu dans le port,
Pensif, je me suis dit: *Je viens d'être la mort.*"

But the sweet and tender notes are the predominant ones. It is little Jeanne who is specially dear to her grandfather's heart. There are four poems on *Jeanne endormie*, and these, which occur at about equal distances throughout the volume, form, so to speak, the fundamental harmony of the whole. Jeanne asleep—there is no more perfect image of ideal innocence. The poet never wearies of gazing upon it; in describing and admiring it his genius never flags.

"Jeanne au fond du sommeil médite et se compose
Je ne sais quoi de plus céleste que le ciel.
De lys en lys, de rêve en rêve, en fait son miel,
Et l'âme de l'enfant travaille, humble et vermeille,
Dans les songes ainsi que dans les fleurs l'abeille."

No doubt those who read this volume as literary critics will find many defects in it. The book is like the Jardin des Plantes described by the poet—it is full of misshapen monsters at which lovely children are smiling. Never before has Victor Hugo indulged in such outbursts of bad taste as are to be met with here and there in this volume. When he speaks of God, "qui fait l'oie et la buse," as "le vieux malin," one does not know whether to smile or to be angry. The God depicted by Victor Hugo is Victor Hugo himself, creating, without knowing it, good and evil, the sublime and the grotesque, worshipping antithesis, and passing every moment from exaggeration to affectation. Those who read poetry for the sake of a keen and pure enjoyment will soon shut up this new book to reopen the delightful collection called *Les Enfants*, where we find gathered together all the numerous poems about children which the prodigal hand of the great poet has scattered throughout all his former works, a selection of little *chefs-d'œuvre*, unique, not only in French, but in every other language. The present volume cannot be compared with it, but yet what marvellous power do we find here, what richness of imagination, and what genius, which can create songs, lyrical strophes, or epics without the slightest effort, and can place side by side with the *Epopée du Lion* the charming fantasy called *Les Fredaines du Grand-père Enfant*. How can we fail to be touched by the sight of this old man, whose glory is now so great that even his most inveterate enemies are compelled to admire, or at least to be silent, and who devotes so much of his labour and so many of his works to his grandchildren—the precious and sacred legacy of the children whom he has lost? It is delightful to find genius and tenderness combined, and in French literature the glory is Victor Hugo's alone of having clothed the associations of family life in the garment of the most splendid poetry.

G. MONOD.

A Critical History of the late American War. By A. Mahan. (London: Hodder & Stoughton, 1877.)

THE author of this book, Dr. Mahan, as he is styled in a brief introductory letter by Lieutenant-General M. W. Smith, is not a military man, but justifies his elaborate criticism upon the whole conduct of the late unhappy war on the ground that he has made the science of war a subject of careful study during the whole of his life, and he is evidently quite satisfied that his theoretical knowledge is of far more value than that practically attained by all the military men of the United States, whether in the college, the camp, or the field. It is, perhaps, possible that Dr. Mahan does not estimate his own abilities too highly, and, if so, it is greatly to be regretted that he was not, at the very outset of the war, entrusted with the supreme control of all the military operations of the Federal army, and all the movements of the Federal fleet, for he claims to be as much at home in naval as in military warfare. Indeed, according to his own showing, if his advice had been followed, the war would have ended almost as soon as it began, with the loss of but few lives and the expenditure of an insignificant sum of money

Whoever attempts to read this volume should understand from the first that it is written by a man whose only knowledge of the science of war was purely theoretical, but who, according to his own statement, was constantly pressing his theories upon the President, the Secretary of War, the members of the Senate and House of Representatives, and, whenever he could reach them, professional military men; and whose great grievance is that, although his theories were almost invariably approved by these officials, they were never put in practice. His most confiding friend and warmest supporter appears to have been the late Senator Sumner, perhaps the very last man in the world to be regarded in any sense as a military authority. The President, the War Secretary, and the other responsible officials named, were all civilians, whose knowledge of military matters was about on a par with their knowledge of Sanskrit. It was very polite of them to listen to Dr. Mahan's theories, but it was far more to their credit that they did not peremptorily direct them to be carried out by their general officers in the field, without regard to the thousand and one circumstances by which they might

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be at the moment surrounded, and which were utterly unknown to their pertinacious adviser. It is easy enough now, while in full possession of all the facts, to say what ought to have been done in certain emergencies, but it is not so clear that, if Dr. Mahan's advice had been followed in a single instance, the results which he predicted would have been attained.

It would almost seem from a careful perusal of this volume that it was compiled while the author was still smarting under the wounds inflicted upon his vanity by the rejection of his proffered counsels, and that his retaliation has taken the shape of a wholesale onslaught upon the various generals in command at various periods of the war. With a few notable exceptions, such as Generals McDowell, Fremont, and Pope, who appear to have generally coincided with the doctor's views, the chiefs of the Federal army are held up to public scorn, reprobation, and contempt. Not one of them possessed even "ordinary ability," and some of them were even cowards and traitors. From the notorious campaign of Bull Run down to the very last skirmish, the whole conduct of the war was nothing but an unbroken series of blunders, for any and every one of which any commander of ordinary capacity ought to have been cashiered, if not instantly shot. "The campaign of Bull Run convinced the administration of the *utter incapacity* of General Scott to act as Commander-in-Chief" (p. 35). Yet General Scott has a somewhat brilliant record on the pages of history. "General McClellan can, by no possibility, be defended against the charge of the *most senseless and absurd blundering* known in war, or of *a deliberate intent to put the national capital into the hands of the Confederates*" (p. 83); which means, if it means anything, that he was either a natural fool or a deliberate traitor. Again (p. 161) is General McClellan charged directly with "flagrant and *treasonable* disobedience to absolute orders," and (p. 201) spoken of as a "deadening incubus removed from the breast of the nation." Of Generals McClellan and Halleck Dr. Mahan says (p. 39), and is so pleased with the paragraph that he repeats it (p. 205), that "they never evinced any capacity in planning campaigns but to blunder, and never blundered upon a plan that ought to have been adopted." Of General Burnside, while admitting that he was "a pure patriot, an honest man, and an able corps commander," he says "that he had any capacity to plan and execute a great campaign, or fight a great battle, we have no evidence from any facts known to history." General Sherman, also (p. 391), is "a military man of whom the nation has no reason to be ashamed," but "there were errors in the plan of his campaigns, and blunders in their conduct, which no future commander should copy." And so on, *ad infinitum*, until General Grant is reached, when the world is informed (p. 381) of "his utter ignorance of the whole science and art of war, and of even ordinary common sense in its conduct." (This sentence is not quite grammatical, and a good many of the Doctor's sentences are open to the same objection.) Again (p. 389), the author speaks of "General Grant's vicious plan, and more vicious conduct, of the campaign in Virginia in the year 1864," and (p. 452) of "the 60,000 men whom he so stupidly sacrificed." In another place (p. 454) he describes Grant as "recklessly wasting our army at the rate of 10,000 a day," and delicately intimates that he possessed "a basswood* brain," with "the spirit of bull-dog fight in him," which rendered him "an abomination of desolation" to the armies he commanded, and to "the nation who (*sic*) has stupidly put its destiny in his hands." But he has not quite done with him yet, and this is the way in which he deals with his old enemy as President:—

"The nation elected our Chief Magistrate to his high office under the illusion that he was not only our Washington, but 'our Caesar come again.' Hence all the offensive protuberances which have appeared upon his character and administration, seen, as all have been, through the imagined halo of military renown and national deliverances, have appeared as superlative excellences, or, at the worst, as mere specks on the face of 'the excess of glory.'"

After all this, if the author convinces the reader that all the astounding revelations in the volume are absolutely true, he cannot fail to express his wonder and amazement that the Federal armies, so officered and so manipulated, not only were completely triumphant at last, but that they ever succeeded in winning a single battle. Surely such ought not to have been the case, if Dr. Mahan's theories and criticisms are sound, and these very successes and triumphs are probably the best answer, if any serious answer is necessary, to the book itself.

Another question will also naturally suggest itself—viz., who and what is this "Daniel come to judgment"? One more quotation may perhaps furnish the key-note to the whole of his extraordinary strain. The Doctor is quoting from one of his own letters, under the head of "Advice given to President Lincoln, January, 1863" (p. 455), which urged the appointment of a Commission, whose chief business should be to find "a man who fully understood the situation, and who could show how this desolating conflict might be brought to a speedy and comparatively bloodless termination." The Doctor continues:—

"Your generals (we remarked) are untried men, and know little or nothing of the science of war, and especially about vast campaigns, and the movements of great armies. The first duty you owe to your country as its Chief Magistrate is to *find such a man*, and, when he is found, if Providence shall present one, place your armies under his control."

Why, oh! why was not the author of this advice then appointed generalissimo of all the forces? How could President Lincoln have been so blind as not at once to recognise and act upon this delicate hint? What might then have been the result of the miserable war Heaven only knows, but one thing is certain, and that is that the world would never have seen the book now before us.

It is very probable that many of the statements and details so elaborately set forth by Dr. Mahan are strictly correct, but even if every line were true, the question arises, Why wash all this dirty linen in public? And, especially, why go abroad to do it? Even if such of Dr. Mahan's countrymen as chance to see the work admit its veracity, it will be but poor consolation to know that so many thousands of lives, and so many millions of dollars, *might* have been saved, if his advice had been taken. It is to be feared, however, that most citizens of the Great Republic will regard his book as the most unpatriotic, if not the most offensive, contribution to the history of the late war which has yet appeared.

JOSEPH LEMUEL CHESTER.

* The American "basswood" is of a texture somewhat softer than pine.

Biographical Sketches and Anecdotes of Celebrated Violinists. By Dr. T. L. Phipson. (London: R. Bentley & Son, 1877.)

In the first page of the Introduction of this book occurs a statement to which exception will assuredly be taken. The writer, in speaking of the early cultivation of music in Italy, says: "No one can doubt that the most beautiful of all music has sprung from Italy, and that Italian music still exerts its beneficial influence over the whole of the lyric and dramatic world." The latter part of this sentence may be true enough if we say Italian *vocal* music, but I must certainly differ from the writer as regards "the most beautiful of all music," which musicians generally consider to have emanated from Germany rather than from Italy. Surely the quartetts and symphonies of Beethoven and Mozart contain some of the most beautiful music in existence, and, even as regards *vocal* music, is there any Italian opera that can be compared with *Fidelio* and *Don Giovanni*? Italy may, however, ground her claim to the gratitude of the world on having produced the finest instruments of the violin tribe, and the most perfect vocalists of both sexes, while three at least of her instrumentalists—viz., Paganini, Dragonetti, and Piatti—may be mentioned as unapproachable on their several instruments.

Had Dr. Phipson confined himself a little more closely to the account of *celebrated violinists*, he might have produced a very charming book indeed, the subject being deeply interesting; but he has mentioned many a violin-player who was anything but a celebrity, properly speaking, and passed over several with scarcely a passing remark, one of whom, the late John Loder of Bath, may fairly be ranked among the celebrated players of his day. When Paganini played in Bath, he was so delighted by the accompaniment of John Loder's band that the great violinist presented our countryman with a valuable diamond ring.

At the close of the book there is a pretty and very interesting account of Fräulein Schmöling, better known as Mdme. Mara, who, though she began her musical career as a violinist, was *celebrated* as a singer rather than a violin-player. In my childhood I remember to have heard my parents speak of this remarkable vocalist, of her extraordinary compass, extending from A below the staff to the third G—or one note only short of three octaves.

Dr. Phipson informs us that the first

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violin-player of eminence whose name has come down to us was one Giovanni Battista, who lived in 1590. This was about the period when the violins of Gaspard di Salo and, soon after, those of the first Amati were beginning to appear, instruments of music which were soon destined to banish from the orchestra the viol tribe of bow-instruments which had preceded them. As the perfecting of the pianoforte had doubtless a very considerable influence on the players of that instrument, so had that of the violin on the musicians of Italy; accordingly, we find that almost contemporaneously with the great Italian violin-makers there are records of fine players and composers of music for that instrument. First among these must be mentioned the well-known Corelli, whose sonatas for the violin have always been justly admired, not only as good sterling music, but as admirable studies for the instrument. This famous musician must have been a strict disciplinarian, for Dr. Phipson informs us that in the orchestra of the Opera at Rome, where he was appointed leader in 1690, he was so particular that "the bowing of the orchestra should be perfectly uniform that at a rehearsal before a concert at which any of his compositions were to be performed he would invariably stop the orchestra if he saw an irregular bow." That Corelli was an excellent master there can be very little doubt; the well-known Geminiani, who came to England in 1714, and the famous Lorenzo Somis, were among his pupils. As violin-players it is by no means easy to form anything like a true estimate of their performance, except from such accounts as have come down to us, and a perusal of the music of these old Italian musicians; but when one reads of such a man as Corelli, in the performance of some composition that went up to F above the staff, failing to play that note in tune, the thought naturally occurs, that the violin-playing of these early composers would probably excite little interest in these days.

However, that violin-playing was advancing towards perfection by rapid strides the career of such artists as Tartini, Veracini, Nardini, Vivaldi, and others, as recorded by Dr. Phipson, abundantly proves; but before this writer enters on a description of Paganini, the prince of violinists, he gives a long and interesting account of the celebrated Viotti, born in 1755, who may, as the writer very justly remarks, be regarded as "the link which connects the modern school of violin-playing to the schools of the past. He was one of those rare phenomena in the world of art, in whom the powers of the *virtuoso* were equalled by those of the composer." A sadly chequered life was poor Viotti's, after all, fine musician as he was; but the reader must be referred to Dr. Phipson's book, which contains a brief but concise history of his life. In the chapter on Paganini, which follows, the description of this remarkable man and his astonishing performance is so interesting, that brief extracts will convey but feeble impressions of his almost miraculous powers. "Nothing can be more intense in feeling," says one writer, "than his conception and performance of an *Adagio*." "There is no trick in his playing," says another; "it is all fair, scientific execution," and "the word difficulty has no place in his vocabulary." An admirable summary of the powers and qualifications of this famous violinist is quoted by Dr. Phipson from the French writer Fétis, in which he speaks of the great artist's prodigious execution, "his extraordinary variety of styles of bowing, his exquisite nervous sensibility, and his deep musical feeling." As regards the personal appearance of this great artist, much has been said and written which is absurd, preposterous and disgraceful. It is much to be regretted that Dr. Phipson has perpetuated that grotesque representation of Paganini which disfigures the cover of his interesting book. No player who held his violin and bow as here represented could by any possibility execute the wonderful strains with which the great Genoese player was wont to astonish his hearers. True, his movements were awkward and ungainly, the result mainly of the continually delicate state of his health; but the moment he had made his bow to the public he seemed suddenly to be transformed into a different being; his eyes sparkled with delight as he clutched his violin and quickly thrust it under his chin. When his bow descended on the instrument, he seemed to lash the strings as with a whip; and yet, even in the loudest passages, all was music, and every action was graceful and natural, while in soft *cantabile* strains the violin seemed to palpitate in his hands, so thoroughly did it appear to be a part of himself. The writer of these lines saw and heard Paganini at the Bristol Theatre about 1832 or 1833, and remembers his personal appearance, which was well described by Castil Blaze, the French critic, in 1831, as quoted by Dr. Phipson at page 133; but instead of "his long bony fingers" being "compared to a handkerchief tied to the end of a stick," they should have been spoken of as individually instinct with life, energy, and feeling. One portrait only of Paganini did him justice, but I never heard of its having been engraved. It was an oil-painting of the artist by Patton, the celebrated portrait-painter, and represented Paganini holding his famous Joseph Guarnerius under his arm. What a charming frontispiece this would have been for Dr. Phipson's book! A very interesting chapter is devoted to the Belgian violinist, Charles de Bériot, who, before the Manchester musical festival in 1836, was married to the celebrated Mdme. Malibran. This gifted vocalist was once asked the best method of learning to sing with taste and expression; her immediate reply was, "Listen to my husband playing an Adagio on the violin." Early in his life, Dr. Phipson tells us, De Bériot's greatest wish was to be heard by Viotti, for which purpose he journeyed to Paris with an introduction to the celebrated Italian violinist, and "after having played before him, Viotti gave him the following piece of advice, which the young Belgian never forgot: 'You have a fine style; give yourself up to the business of perfecting it; hear all men of talent; profit by everything, but imitate nothing.'" The violin-playing of De Bériot had a peculiar charm, the result probably of his refined taste and eminently poetical temperament. His intonation was perfect, his tone was rich and pure, and his execution faultless. His most eminent pupil was undoubtedly Henri Vieuxtemps, to whom he first gave lessons about the year 1829. This admirable violinist, in a letter to Prof. Ella, in 1875, speaks of De Bériot as his "venerated master and friend." It was in the spring of the year 1842 that Vieuxtemps appeared for the first time in London, playing, at a concert of the Old Philharmonic Society, De Bériot's well-known air and variations in E major.

Dr. Phipson's account of the Norwegian violinist, Ole Bull, is extremely interesting. "Opinions are not agreed," says a critic, "as to the extent to which Ole Bull is to be considered an imitator of Paganini." He certainly attempted something of the kind in his famous *quartett for one violin*, the performance of which, at a concert of the Philharmonic Society of Bologna, established his reputation as one of the first violinists of the time.

It might be wished that our author had said something more of the great talents of Henri Ernst, one of the most amiable and accomplished violinists of our day. "His performance," says the writer, "depended in a great measure upon the delicate state of his health; pure tone, wonderful execution, and most poetic feeling characterised his playing." Of the numerous fine violinists at present before the public, Herr Joachim is probably the greatest; nor must H. Wieniawski, the Polish violinist, be forgotten, but there are many others, for an account of whom the reader must be referred to Dr. Phipson's book, which will amply repay perusal, for, apart from the very few faults already pointed out, it is full of information, interesting to the general public, as well as to the amateur and professor; and, finally, the publisher may be congratulated on the production of a work which is beautifully printed and singularly free from errors.

W. H. GRATTANN.

BRITISH OPIUM POLICY.

The Poppy-Plague and England's Crime. By J. F. B. Tinling, B.A. (London: Elliot Stock, 1876.)

The Opium Question; a Review of the Opium Policy of Great Britain, and its Results to India and China. By the Rev. Arthur E. Moule, of the Church Missionary Society, Ningpo; with a Preface by Edward B. Cowell, M.A., Professor of Sanskrit in the University of Cambridge. (London: Seeley, Jackson & Halliday, 1877.)

WE are not prepared to admit all that is urged in the first of these pamphlets against the opium trade with China; nor do we shut our ears to all arguments on the other side of the question. But we are quite certain that if England is to be held responsible for a traffic in African slaves, or for Turkish misgovernment and barbarity in Bulgaria, she must accept a much more direct and, as it were, personal responsibility still in the matter of this monopoly. The cultivation of the poppy within the limits of her Indian empire, and the recognised export of its

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produce, are carried on under a sanction and control which she cannot and does not disavow. The act is her own; the interest she maintains is that of her own coffers. And if, in reply to the charge made against it, the British or Indian Government puts in a mere plea of expediency on the ground of insufficient revenue, we, as a people, should at least moderate our enthusiasm in applauding those of our platform-speakers who are the more prone to exalt our national disinterestedness and morality. The practical encouragement of mental degradation, the dissemination of a material demoralising agency, or whatever else the action be called for which the writer of this *brochure* takes his rulers or legislators to task, is, to say the least, a blot on the escutcheon which should not be suffered to exist, as now observed. If it be capable of explanation, the sooner it is explained the better; otherwise we would suggest immediate reference by the authorities concerned to Mr. Tinling's sensible conclusions, summarised at the close of his volume. Whatever view be taken of the naval and military operations on the Chinese coast in 1840–42, Englishmen who at the present hour dispassionately read the annals of the last half century will scarcely derive satisfaction from the perusal of this particular page of history. If they think the book we are noticing too prejudiced in its retrospect, we recommend them to revert to the published narratives of the day; when perhaps the very arguments of those who defended the war will serve, equally with those of its accusers, to show that it is one to be regretted rather than pleasantly recalled. Mr. Green, in his epilogue to the short but comprehensive *History of the English People* so recently published, speaks of it, with truth as with felicity, as a war by which "the public conscience was wounded."

Although an opium monopoly was attempted on the part of enterprising British subjects in India as far back as 1764, the date of any such measure on the part of the local government does not appear until a few years later. The commencement of the "official" trade with the Celestial Empire is recorded in 1781, when Mr. Hastings, with the concurrence of his Council, "chartered a vessel for the purpose of selling opium in various ports, but particularly in China." Mr. Tinling continues (p. 37):—

"Before this there was a small trade in opium between China and Bengal. It seems impossible to say when it began, whether it was commenced by sea, or by land through the passes of the Himalayas, the traditions of south-western China pointing to the latter way as a trade-route for opium about a century ago."

We may roughly infer that there has been a century of Anglo-Chinese opium traffic conducted more or less under the immediate authority of Great Britain. It is evident, however, that the Chinese Government was disturbed at the procedure inaugurated, and that a formal and interdictory edict on the subject was issued by the Governor of Kwang-tung in 1796. We understand it to be three years later, or in 1799, that the same governor, Kea-king or Kiel-king, memorialised the Emperor to prohibit the introduction of the drug.

Our latest travellers confirm the continuance to the present day of the practice of opium-smoking, in Honan, Canton, and those parts of China near the Birmese frontier. The Rajpúts of India, more especially in the neighbourhood of the Thur and Parker, prefer chewing to inhaling. Writers of all ages, who have been witnesses of the abuse of the poppy-juice by Orientals, speak to its injurious effects.* Purchas, recording experiences available at the dawn of the seventeenth century, calls opium "a dangerous drugge used much in Asia and Africa, which makes them goe as if they were half asleepe . . . . but being once used, must daily be continued on paine of death." Chardin, a generation or two later, relates the story of a Persian opium-eater, who, unexpectedly finding himself without his pill-box many miles from home, jumped on a horse and went off at full gallop with the intention of immediate resort to his forgotten treasure; but the accidental separation was too much for him: strength failed, and he died on the road! And only in the past year Dr. Bellew informed us that, at Kashghar, opium and hemp, not being included among the unlawful meats prohibited by Muslim teachers, are "abused to an alarming extent by all classes and sexes."

Mr. Tinling's book is, perhaps, rather diffuse than exhaustive; but it shows unmistakeable signs of painstaking, and is well worthy of perusal. Unhesitatingly recommending it to the careful consideration of those who, whether politicians or philanthropists, are interested in the moral as well as material progress of this great country, we turn to a somewhat more recent review of the opium question by a member of the Church Missionary Society at Ningpo.

We can imagine an ordinary reader and commonplace reasoner throwing aside this pamphlet after digesting its first two chapters, with a mentally formed opinion which, if expressed in words, would be much as follows:—"If the Government of the day were the Government of the *reign*, and if the Houses of Parliament were comprised of men legislating rather for the general cause of philanthropy than the practical interests of a particular nation, the principle of Mr. Moule's able and systematic argument would, no doubt, be soon authoritatively recognised. But under present circumstances it were vain to expect short-lived and responsible administrators to debit their tenure of office with a loss of revenue now estimated at 7,000,000*l.* to 8,000,000*l.*, and averaging from 4,000,000*l.* to 5,000,000*l.* for the last thirty-five years. It is true that the matter is one which concerns the Indian more than the Imperial Home Exchequer; and that brilliant returns are promised from other sources to supply the place of an abandoned cultivation. England, however, must support India if India cannot support herself; and any substantial benefits likely to result from the suppression of the opium traffic are not such as can be realised in a few months or years; if not problematical they will, at best, be tardy. The growth and sale of the drug may look iniquitous; but the practice has many honest and able defenders, and it is indisputably most remunerative."

To politicians of this stamp we commend Mr. Moule's two concluding chapters (there are only four in all), which contain many sensible and thoughtful remarks, besides pertinent and interesting data. At the same time we know that the whole question is beset with difficulties; and not the least striking commentary on the mistaken zeal of some pupils of the ultra-school of Opium Abolitionists is to be found in the very recent reply of the Chinese Ambassador in London to a deputation which waited upon him to ascertain his views. His Government, he is reported to have said, wished to put a stop to the import, "but they found that unless they were assisted not only by England, but by other countries, it would not be sufficient. It would not be sufficient for only England and China to refuse to continue it . . . If England were to leave the trade it would simply go into other hands."

Slavery has been abolished in the United States, and serfs have been emancipated in Russia, irrespectively of money-claims involved. In a case of mere material profit and loss, England is capable of like efforts and a like sacrifice. But does the opium monopoly throw upon her shoulders the whole grave responsibility attributed to her? And is the time ripe for independent action? In any case, as the sudden removal of the objectionable drug must be physically injurious to the individual consumer, so might the cessation of the trade be gradual, and, to a certain extent, tentative.

F. J. Goldsmid.

* Captain Burton, however, is a notable exception on the other side. He recollects "an old Persian Munshi who used regularly every day to swallow three big boluses;" and he never saw "in the East a more hale or hearty veteran of sixty."—*Scinde; or, the Unhappy Valley*, vol. ii. p. 149 (Bentley, 1857); and again in *Sind Revisited*, 1877.

The Acts of the Parliament of Scotland, with a Complete Index. Published by Authority of the Lords Commissioners of the Treasury, 1814–1876. (Edinburgh: A. & C. Black.)

More than a century and a half after the Union the Records of the Parliament of Scotland are at last completed in an authentic form, and edited by the two best Record scholars of Scotland in this century, Mr. Thomas Thomson and Mr. Cosmo Innes. These Records commence with the earliest traces of Parliamentary life in the ancient laws, the Regiam Majestatem, a copy of Glanville, and Quoniam Attachiamenta, or Laws of the Barons, and in the charters of David I. in the beginning of the twelfth century, which first assure us of the presence of the clergy and the people as acquiescing in the Royal Grants, through the six centuries during which the Scottish Parliament retained a much closer resemblance to the Curia Regis than the English body which bore the same name. They end with the Act by which it put an end to its own existence. The Acts, from the return of James I. from his English captivity in 1424, down to those of the last Parliament of Scotland in 1707, which embrace the Statute law of Scotland usually referred to in the courts, were for the first time fully printed by Mr. Thomson between 1814

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and 1824, under the authority of the Record Commission. A supplementary volume of prefatory matter of much historical value, containing the earliest vestiges in the form of documents relating to the Laws of Scotland prior to the existence of Parliaments, and the fragmentary records of proceedings in Parliaments and General Councils from Alexander I. to the close of the captivity of James I., which had for the most part been collected by Mr. Thomson, was completed and published by Mr. Innes in 1844, and forms Volume I. of the complete series.

But the contents of the greater part of the fifth and sixth of its eleven volumes, covering the period from the accession of Charles I. to 1650, had been taken, not from the original and authentic record, but from the Warrants, Minutes and contemporary printed Acts, which were far from being exactly or completely printed. The original record of the Scotch Parliaments between that held at Edinburgh by Charles I.'s Commissioners on May 15, 1639, and Charles II.'s Parliament at Stirling, which first sat on June 6, 1651, was supposed to have been lost, but in 1826 Mr. Thomson discovered it in the State Paper Office in London. It had either been by oversight left behind when the Scotch records were returned to their own country after the Restoration, or, as the Acts of the Parliaments during the ten years preceding Charles's execution were rescinded after the Restoration by the Scotch Acts 1661 c. 46 and c. 126, except in so far as they related to the rights of individuals, the records for this period may have been deemed no longer part of the Public Records of Scotland. They were soon after their discovery transmitted to Scotland, where they are now in the custody of the Lord Clerk Register, and there can be little doubt of the propriety of publishing them, both because they contain important historical matter, and because they still require occasionally to be referred to in questions of private right. Persons possessing the original volumes as well as the prefatory volume, which has been repaged for more convenient reference, may exchange them for the new volumes, by application to the Stationery Office, or to Messrs. Black, the Edinburgh publishers; but, as the old volumes show the changes made in the Bills while passing through Parliament, many may prefer to retain them and purchase the two new volumes. These volumes, besides substituting the Acts as passed in all cases for the warrants, contain large additions of omitted matter. Not less than 2,300 Acts, ordinances, or separate records, one-half of which were wholly omitted in the old edition, while the other half are represented only by their titles, are now for the first time printed. They also include in an appendix to Vol. VI. part 2, what is one of the most valuable portions of the work, a collection of all that can be established on the evidence of records relating to the Government of Scotland during the Commonwealth. This appendix was due to Mr. Innes, and we cannot but share the regret of Mr. Archibald Anderson, under whose superintendence and by whose exertions this important work has at last been finished, that Mr. Innes has not himself lived to receive the acknowledgments which this contribution to one of the least understood periods of Scottish history is sure to obtain from historical students. Mr. Anderson himself and three able coadjutors have added a singularly complete and exact index in the twelfth, the last but not the least of the volumes which will now carry down in a worthy form, it may be hoped, to a remote time the sum total of the legislation of Scotland as an independent kingdom. In mentioning the persons by whose joint labours this work has been accomplished the present Lord Clerk Register must not be omitted. Without his personal interest and perseverance, in spite of many obstacles, the necessary funds could not have been procured from the Treasury, which seldom recognises literary or scientific objects outside London. Even persons who think with the present writer that the selection and superintendence for publication of historical records of national importance should be intrusted, as it is in Germany, directly to those whose chief business is historical study, and not to high officers of State with many other duties, will admit that it was a fortunate accident that when the British Government was at last roused to the performance of a duty in which it lagged behind almost every country in Europe the office of Master of the Rolls was filled by Lord Romilly and that of Lord Clerk Register by Sir William Gibson Craig, both of whom had some share of the historical taste more common in the lawyers of England and Scotland in the seventeenth and eighteenth than in those of the nineteenth century. It would have been quite different had the Master of the Rolls been only a clever lawyer and the Lord Clerk Register merely an ornamental head. Probably, too, in the present unenlightened state of British ministers as regards other interests than those of the taxpayer, it was well to have had an official intermediary. The successful accomplishment of the present work ought to be an incentive to renewed industry in the historical department in Scotland, and greater liberality in the financial department in London. We are glad to learn that a publication of the Treasurer's Accounts and some portion of the Privy Council Records of Scotland may soon be expected. Another source from which even more new information as to Scotch history is to be hoped for has, unfortunately, still to be left unexplored, for the Vatican Court, with the blindness symptomatic of old age, has shut the half-opened door of its Record Office. Theiner's volume, as is well known, very imperfectly supplies what might have been anticipated both as regards English and Scotch history from the knowledge and industry of Mr. Stevenson.

Having described the general contents of this work, it is time for us to point out a few of the benefits which it bestows on the national history of Britain.

It is an exaggeration to say with Mr. Froude that history can only be written from the Statute Book, or even that to the ordinary student the Statute Book is the best source from which to gather a view of a nation's career. Legislation is only one of the many ways in which a nation writes its own biography. It is not always the most truthful, and it is at best a print and not a painting of the national life. Its true colours must be sought in many other quarters, as well as in the Statute Book—in the lives of representative men—in contemporary annals and literature—in the great events of the time. Many nations have had no Parliament or other legislative assembly, and no statutes, during memorable periods of their history. But for those who had, the study of the record of their legislative Acts—the matters which they thought of sufficient importance to embody in laws, with binding sanctions, and for which they contemplated a longer duration than has often been granted to them—is an indispensable aid to the historian.

This is peculiarly the case with Scotland, a country whose separate political history is closed. The Acts of the Scottish Parliament are the sum and substance of what that country has been able to contribute in the shape of legislation towards the establishment of order, law, and government north of the Tweed. It is a record which either a Scottish or a British patriot will read with mingled feelings, but on the whole with thankfulness, for if its pages are stained with some wicked and many weak acts, due to the selfish interests of the Crown, the clergy, the nobles, and the burghs, seeking their own ends and not the public good, yet in its final result it has been the progress of a barbarous race towards civilisation, culminating in the happy second Union by which Scotland became a full partaker in the more perfect constitution and more assured liberties of England, while England received an addition of strength which it would not have done had Edward I. united the island under an imperial sceptre, or had the iron hand of Cromwell welded by force the two countries into one commonwealth. The historian of Scotland has often consulted the earlier edition of the present work, and he will now do so with infinitely greater ease by means of the key to its contents which the Index places in his hands. Nor is the Index of less value to the student of the school of comparative legislation and constitutional history which has at last found a master in this country in Professor Stubbs. Let any such student read the entries to which he is referred by the Index under the heads of Chancellor, Lords Auditors of Causes and Complaints, Court of Session, and Privy Council, and he will be in a fair way to understand what to many is still a mystery, how Scotland got on without a separate equitable jurisdiction. Or let him turn to the entry which traces in minute detail the Annals of the Committee of the Articles, and he will have learnt at least two secrets of Scotch history—the one how so much really good legislative work was done by so rude an instrument as the Scotch Parliament; and the other how the later Stuarts destroyed the valuable institution of the Articles by turning it into a tool of royal tyranny.

It has been often remarked that Scotland had no Constitution, and this in a sense is true. It never had a Constitution sufficiently secured by written charters and laws, because, owing to the excellence of its early kings, of David I., of the Alexanders and of Bruce, it

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had not like England to engage in a struggle for chartered liberties. While England was engaged in this struggle the monarchs of Scotland were patriot kings, leaders of its armies in the war which preserved its national independence, deserving and gaining, not the hatred or the fear, but the love of their people. But this very feature in its earlier history caused it at a later time to enter without experience in constitutional government into the struggle with the later Stuarts. In that life-and-death contest the leaders of the nobility and clergy, bound by no memories or ties with the Commons, fought for their own hand, and the national life concentrated itself more and more in the profitable work of the Reformation, which in some degree supplied the want of political training to the middle classes of the people, and in the unprofitable controversies of the Church which followed. But, though Scotland never had a well-organised constitutional system, the volumes before us show that it had many useful institutions originally copied for the most part, either from France, as in the case of its judicial system, or from England, as in the case of much of its feudal law, but to which the peculiar character and circumstances of the little nation gave a form different from those of either of its greater neighbours. It may be said without exaggeration that this edition of the Statutes makes for the first time possible a history of the course of the constitution of Scotland as well as of Scottish law, a system worth the study of other English lawyers than those who aim at practice in appeals.

To several other classes of special enquirers the present publication opens up a new source of exact information. The English philologist will be enabled to trace both the gradual growth of the divergence of the English from the broad Scotch dialect—as we have come to call what was in truth common to both countries before the War of Independence—and the gradual introduction of English as the written language of Scotland. The political economist will find many notices illustrative of prices, of taxation, and of trade. The Scotch genealogist will be able to supply missing links in family history, for the smallness of Scotland has made it possible to include in the Index all names mentioned in the Parliamentary documents or proceedings, and these are, in fact, not widely different from its landed proprietary as they existed down to recent times. Such has been the tenacity of life which has distinguished the comparatively few and poor nobility and gentry of Scotland.

A word of praise is due, in conclusion, to the care with which the work has been edited, and to the excellent printing of the new volumes by the press of Messrs. Constable. We have not detected a single addition to the small list of errata which the editor has modestly headed "Errata as yet ascertained." Æ. J. G. Mackay.

The forthcoming novel, *Blue Roses*, by the accomplished authoress of *Véra*, &c., will be read with especial interest at the present time, for it contains some curious evidence as to the claims of Russia to undertake the moral regeneration of her neighbours.

NEW NOVELS.

Winnie's History. By M. C. M. Simpson. (London: Hurst & Blackett, 1877.)

King or Knave. By the Author of "Hilda and I." (London: Chapman & Hall, 1877.)

Eugénie. By the Author of "Miss Molly." (Edinburgh and London: William Blackwood & Son, 1877.)

Here are three novels, all written with delicacy and care, and all decidedly above the ordinary demands of the circulating library. *Winnie's History* is the longest and most elaborate of the three, and the most remarkable for fluency and ease. The author has kept a just balance of mind as to the chief character among the men of the book. Emile de Canisy, a French adventurer of good family, who would probably have been really fascinating as he is represented, and at the same time, as he is also painted, would have been unstable as water, and rather a snob. The portrait of the heroine, Winnie, is a complete success, and there is a touch of the wise indifference of the wise in the tolerance shown to her hard, worldly, and prosperous sister, Lina. One does not quite understand how Lina's husband, a man of wealth, and a worker in a disagreeable field of entomological research (he collected bugs), came to gather so many French men of letters round him. The sketches of these gentlemen are clever and good-humoured, and nearer to the life than the picture of Mdlle. Mélanie, the passionate actress. The scene with the jewelled pistols is rather melodramatic, but who may be melodramatic in private life if the privilege is denied to an actress at "Les Bêtises"? A lady of higher rank, and literary pretensions, did once make M. Alphonse Karr a "present of a dagger in the shoulder." The danger of the author of *Winnie's History* lies, perhaps, in her fluency and facility, which are quite unusual in degree. She might have spared us, and the author of *King or Knave* might have spared us, the conventional sprained-ankle of fiction. In both novels the accident is unnecessary; besides, it is time that a new sort of accident was invented. Collar-bones are fragile, you may have your fingers crushed on the Metropolitan Railway, or a heavily-framed picture may fall on your head—hundreds of mishaps are as likely as the tedious sprained-ankle.

King or Knave wins our interest at once, in the very first pages, with a description of the fragrant and humid air and fresh-washed landscape which three days of summer rain leave behind them. More touches of this sort might have been introduced, and would not have been resented as examples of padding. The story tells a common tragedy, the slow ruin of a young man of many good qualities—a ruin not morally complete, and redeemed at the close. Many "skeins of grievous loves" are woven into the plot, and the character of the heroine is very winning, while the sketches of children are really admirable. The clever incident which gives a name of double meaning to the novel might have seemed next to impossible if we did not remember too many modern instances in the course of the last three years. And yet, even so, the incident is almost beyond belief. Different readers will feel various degrees of credulity, but most will acknowledge that the story is careful, clever, and slips pleasantly along.

Eugénie represents a very considerable advance on *Miss Molly*, the author's earlier work. The characters of the two sisters, Eugénie and Antoinette, are pleasantly contrasted; the descriptions of scenery, and of life in French country homes are agreeable; and the style is correct and entirely free from literary affectation. Perhaps the two men, Gaston and Max, who are rivals for the love of Eugénie, are less accurately drawn, and have less stuff and life, than the women of the tale. As to Max, he is not one of the Teutons *qui aiment si métaphysiquement*. "For one second M. Max hesitated, as though he were going to say something; then he put out his arm, and suddenly and swiftly drew Eugénie to him, and pressed a kiss upon her lips. . . . . What did he mean, she wondered." An English girl might have been a little amazed; a French one must have expected the earth to open and swallow this daring mortal. Indeed, the girls in this tale are allowed more freedom than we had supposed to be customary in France. Like *Winnie's History*, and *King or Knave*, *Eugénie* deserves a degree of praise which it is not exciting to write or particularly amusing to read. But none of the three stories are of that blank propriety and chastened respectability which makes the weariness of reviewers. One may honestly recommend all three to one's friends without dreading their indignation.

A. Lang.

CURRENT LITERATURE.

The History of the Rifle Brigade. By Sir William H. Cope, Bart. (Chatto and Windus.) In March, 1800, detachments from several regiments of the line were assembled at Horsham, and formed into an "Experimental Corps of Riflemen," for the purpose of "being instructed in the use of the rifle, and in the system of exercise adopted by soldiers so armed." Such was the origin of a regiment which, as the "Rifle Corps," was to earn its earliest laurels under Nelson at Copenhagen; as the old 95th, was to gain glory beyond measure in the Peninsula and at Waterloo; and, as the "Rifle Brigade," was to win its full share of honour and renown in Africa, the Crimea, and India. Any attempt to trace the long roll of glory of which Riflemen are so justly proud would exceed the limits of a short notice, and it must suffice to say that, on all occasions, officers and men have shown that they possessed in no ordinary degree the finest qualities of the British soldier. Rarely has the value of good discipline been better exemplified than by the conduct of the regiment during the retreat from Burgos, and during the more trying ordeal of the retreat to Corunna. Barba del Puerco, Badajoz, Boemplaats, Inkerman, Nawabgunge, and many another hard-fought field, attest the fighting qualities of the regiment, and there are few more gallant exploits on record than the defence of Hallen's picquet at New Orleans and Tryon's capture of the Rifle Pits in front of Sevastopol. The march of the Light Division, of which the 95th formed part, to Talavera, and in later days the forced marches of some of the companies of the Rifle Brigade on the heated plains of India, are remarkable instances of what British troops can do, and the same powers of endurance were displayed by the Riflemen who, mounted behind dragoons, pressed Massena's re-

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treat from Santarem, and pushed on in pursuit of the French after the hard-fought battle of Vittoria, as well as by those who in after years formed the Camel Corps and did such good service in Central India. It may be said with little exaggeration that from the commencement to the end of the Peninsular War the Riflemen lived constantly in presence of the enemy; officers and men were exposed to the same hardships, faced the same dangers, and the regiment was brought to a state of efficiency which can best be described in the words of one well able to speak of their merits.

"Certainly I never saw such skirmishers as the 95th, now the Rifle Brigade. They could do the work much better, and with infinitely less loss, than any other of our best light troops. They possessed an individual boldness, a mutual understanding, and a quickness of eye in taking advantage of the ground, which, taken altogether, I never saw equalled. They were, in fact, as superior to the French Voltigeurs as the latter were to our skirmishers in general."

For twenty years after the end of the French War, every officer of the regiment was required on joining to learn and know Crawfurd's Standing Orders, and the *esprit de corps* shown by the company officers, who accompanied their men on foot throughout the trying campaign of the Indian Mutiny, is a proof that the glorious traditions of the past are still cherished. It would seem hardly possible to introduce any element of dulness into the history of a regiment which has seen so much active service, yet it must be confessed that the thick volume before us is by no means light reading. Sir W. Cope may not have at his command the glowing language of a Napier, but surely he might have written a more interesting and instructive record of the achievements of his old regiment. On one point, the march of the light division to Talavera, the work throws some light; military students have always felt a difficulty in accepting Napier's statement that, after a march of twenty miles, the light division marched from Malpartida de Plascencia to Talavera, a distance of sixty-two miles, in twenty-six hours. The real facts appear to be that the division was at Malpartida on July 25; on the 26th it marched to Venta de Bazagona; on the 27th to Navalmoral; and on the 28th to Calzada, where Crawfurd heard that a general action was imminent; after a short halt he pushed forward, and early on the morning of the 29th the division crossed the field of Talavera. The actual distance marched in the twenty-five or twenty-six hours was about forty miles, quite sufficient to make the march memorable in the annals of war.

Historical Records of the Second Royal Surrey Regiment of Militia. By Captain Davis. (Marcus Ward and Co.) The history of the Second Royal Surrey, which Captain Davis has compiled with so much labour and care, brings prominently before us the value of the services which militia regiments render to the State in time of war, by taking up garrison duties at home, and filling up the gaps which are soon made in the fighting line. During the war with France the regiment was embodied—with an interval of eleven months after the peace of Amiens—from 1798 to 1814, and was quartered for three years of that period in Ireland; it was again embodied in 1814–15, and afterwards in 1855–56. The men of the Second Royal Surrey have always volunteered with alacrity to regiments of the line on active service, and many of them were to be found at Waterloo fighting in the ranks of the Guards in their militia jackets. In 1814 the Second Surrey furnished a contingent of four officers and 114 men to the First Provisional Battalion of Militia, which, under the command of the Marquis of Buckingham, landed at Paulliac, and was for some time quartered at Bordeaux; and in 1855 the entire regiment volunteered for service in the Crimea. The high state of drill and discipline which, in 1803, obtained for the regiment the honour of wearing the royal star on the regimental button has always been maintained, and the officers may be congratulated on results which are so largely due to their zeal and exertions. In his opening chapters Captain Davis gives many interesting details relating to the early history of the militia, and to military events in the county of Surrey prior to 1756, and he concludes his work with a short biography of Burns' "dainty chield," Francis Grose, the antiquarian, who served for some years as adjutant in the Surrey Regiment of Militia.

The republication of any one of Sir George Lewis's works is a healthy symptom, and Sir Roland Wilson is perfectly justified in passing over the objection that *Remarks on the Use and Abuse of Political Terms* (Oxford: Thornton) was a youthful work which the author did not care to re-issue in his lifetime. Loose thinkers on politics will be all the better for a few hours passed in the study of even the youthful work of a writer who abhorred the falsehood of the vague and indefinite as strongly as the hero of the *Iliad* abhorred the falsehood of ordinary mendacity.

Deák Ferencz Emlékezete. Csengery Antaltól. [In Memory of Francis Deák, by Antony Csengery.] (Budapest: Franklin-Társulat.) The panegyric of the great Hungarian patriot and statesman, Francis Deák, pronounced on January 28 last, the anniversary of his death, before the Hungarian Academy, is a masterpiece in its own department of literature, and as such it was received by the sympathetic audience to which it was addressed. M. Csengery's long and intimate association with Deák specially pointed him out to the choice of the Academy, and the style and composition of the panegyric before us fully sustain the author's great reputation as a Hungarian writer. Although M. Csengery began by telling his hearers that the narrow limits within which his oration had necessarily to be confined precluded him from giving them either a history or a biography, he has contrived to give a very able sketch of Deák's career as a whole, of the greatest interest to those who are already acquainted with the history of Hungary during the last half century. In setting forth the peculiar gifts which enabled Deák to achieve a so much greater measure of success than the many able and earnest men with whom he was from time to time associated, M. Csengery has with remarkable delicacy and tact succeeded in heightening our esteem for the object of his eulogy without doing any injustice to Nagy, Kölcsey, Wesselényi, Széchenyi, and Kossuth. But, while admiring the manner in which the panegyrist has accomplished his task, we cannot forget that he was fortunate in his theme. The annals of no country tell of a nobler political career than that of Francis Deák—a career that for nearly half a century was one consistent display of prudence, patience, and virtue, on the part of one whose rare and undisputed abilities contributed less to his great successes than the impression produced by his moral character. We are informed that a German translation of M. Csengery's panegyric is in course of preparation. It is certainly to be wished that the Liberals of Western Europe should be enabled to read in this condensed form the story of one of the most encouraging instances of the benefits of free discussion, and of courageous and persevering assertion of political rights.

Signor Nicomede Bianchi, who has for some years been director and superintendent of the Archivi di Stato Piemontesi, publishes as the first-fruit of his official labours a large and very handsome volume entitled *Le materie politiche relative all' estero degli archivi di stato Piemontesi* (Bologna e Modena, Roma, Torino, Firenze). The view it gives of the treasures—hitherto little known and still less made use of—contained in the archives of Turin is admirable, as it embraces the whole period from the reign of Humberto III. of Savoy to the formation of the Kingdom of Italy—from 1179 to 1861. The oldest documents relating to England are a patent of King Edward's appointing commissioners to prevent the Dauphin of Vienne from molesting the Count of Savoy in violation of the Anglo-French agreement (August 7, 1289); a reckoning of the costs incurred by the Abbot of San Sulpizio on the occasion of his embassy to London as the envoy of Count Philip of Savoy; and, lastly, a receipt of Count Philip's for 200 marks sterling paid him by King Edward of England for his services, without any dates affixed. The Turin archives are, therefore, much poorer in documents bearing on the relations between England and Savoy than the Record Office in London, as is apparent from Count Sclopis' interesting work *Delle relazioni politiche tra la dinastia di Savoia e il governo Inglese* (Torino, 1853). Among the Turin treasures should further be mentioned (1611–19) the negotiations relating to the proposed marriage between the Prince of Wales and the Princess Maria of Savoy; also, among the deeds preserved in the so-called *Raccolta Mongardino*, two volumes on the religious affairs of England from 1560–69, and one, No. 61, on a project of marriage between an English Prince and a Princess of Tuscany, dated 1715.

Rambles in Galloway. By Malcolm McLachlan Harper. (Edinburgh: Edmonston and Douglas.) Although this is not exactly a guide-book, still, if any of our readers think of having a "tramp" through the south-west of Scotland next summer, they could not do better than take Mr. Harper as a companion in their rambles. He will show them all that is worth seeing in the counties of Kircudbright and Wigton, and tell them the history of every place they come to. Threave Castle suggests many stories of the cruelty of the Douglases, whose "Gallows' knob" was never without a tassel for fifty years, as an innocent vassal was sacrificed, so it was said, to uphold the honour of his lord, if no properly qualified tenant was at hand. The heroism and the brutality of a later age receive many illustrations from the epitaphs of Covenanters, victims of Grierson of Lagg and "Bonny Dundee," while an example of the fanaticism of a more recent period is afforded by an account of the Buchanites—a sect founded by Luckie Buchan at Crocketford, whose members imagined, like the Princeites of the Agapemone, that their Christian perfection would exempt them from the common lot of mortals. For travellers with a taste for architecture there is Sweetheart Abbey to be visited, a beautiful specimen of early decorated work. The singular name of this monastery is due to its foundation by Devorgilla as a shrine for the heart of her husband, the founder of Balliol College. It has recently been suggested that the heart did not remain here long, but was removed to Brabourne Church, near the Kentish estates of the Baliols. The ruins of the abbey church alone remain, and have hitherto been disfigured by a parish church which was built in the last century out of the ruins of other parts of the building. Fortunately this is to be removed so as to afford a better view of the existing remains. A very fine Norman doorway is to be found at Whithorn Abbey, where the relics of Ninian, the first bishop of Scotland, long reposed; and there are one or two stone crosses in the country of an uncommon type. The illustrations to the volume are passably good, many of them being by the pencil of James Faed, who is a native of Galloway; but it is a pity that there is no map of the country, which is a most useful addition to books of this class.

NOTES AND NEWS.

Messrs. Cassell have invited Mr. Ffyfe to write a popular history of the present century, which is to appear a volume at a time as it is finished. It is also known to Sir Charles Dilke's friends that he too is engaged in collecting materials for a history of the nineteenth century, although we believe that he does not intend that any portion of his work should appear for many years.

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Mr. H. Sweet is engaged on a *Handbook of Phonetics*, to be published by the Clarendon Press, Oxford. It will give a clear and practical summary of the latest results of phonetic investigation, both at home and abroad, together with some original observations. The notation adopted is based on the same principles as Mr. Ellis's "Palaeotype," only simplified and applied more consistently. There will be a special appendix on the principles of "Spelling Reform," in which the views already put forth by Mr. Sweet in a series of letters to the Academy will be developed more at length.

Messrs. Macmillan and Co. will shortly publish a volume entitled *Turks and Greeks*, by the Hon. Dudley Campbell, being an account of a recent journey through Servia, Roumania, and Greece, including a visit to Constantinople.

The sale of the books and engravings of M. Firmin Didot is terminated, and has produced 626,574 francs (25,063*l.*).

Prof. Windisch, best known as an excellent Keltic scholar and as the first editor and translator of an important philosophical Sanskrit work of the Jains, has been appointed successor to the late lamented Prof. Brockhaus, the eminent Leipzig Sanskritist. He will exchange his present University of Strassburg for that of Leipzig in the autumn. Thus Keltic philology will henceforth be duly represented in Germany in its leading philological university. We hear that Prof. Windisch has a Keltic chrestomathy in the press.

Dr. Delitzsch's Hebrew New Testament is now complete.

Dr. Dorner, of Berlin, so well known to English theological students by his Christology, is, we are informed, engaged on a treatise on systematic Christian doctrine.

A few words, though late, are due to the memory of the Rev. John Kenrick, who died May 7, well known to English scholars of a former generation as the editor of Zumpt's Latin and Matthiä's Greek Grammar, and as the author of valuable works on *The Egypt of Herodotus* and on *Phoenicia*. He was born at Exeter, February 4, 1788, and studied successively at Glasgow, Göttingen, and Berlin. Though merely a tutor at a Unitarian College at York, he was indisputably the greatest Nonconformist scholar of his own day, and never ceased contributing to organs of critical philology and theology, such as *The Philosophical Magazine*, the Cambridge *Philological Museum*, and *The Prospective* and *The Theological Reviews*. He was also a progressive Biblical critic, long before *Essays and Reviews* had lighted the torch of controversy—yet never, in his anxiety for progress, affirmed more than he thought himself absolutely able to prove.

Messrs. Hurst and Blackett will publish, in June, a new story called *The Marquis of Lossie*, by Dr. George MacDonald, in three volumes; and *Winstowe*, a novel, by Mrs. Leith Adams.

Messrs. Rivington have in the press a second volume of *Spiritual Letters of Archbishop Fénelon*, entitled "Letters to Women."

The last monthly number of the *Journal des Economistes* (May 15) contains an article by M. A. F. de Fontpertuis, on the late Mr. Walter Bagehot and his works. M. de Fontpertuis is remarkable among Continental publicists for his knowledge of English literature, and his examination of Mr. Bagehot's principal writings will repay the attention of English students of politics and political economy.

A few notable autograph letters, collected by the late Mr. Benjamin R. Green, the artist, were sold by Messrs. Puttick and Simpson on the 17th inst. Among them were two of Thomas Bewick, the engraver, which went for 4*l.* 4*s.* and 3*l.* 12*s.* respectively; Sir Isaac Newton's signature to a receipt, 2*l.*; a letter of Burns, in verse, signed "Rob the Ranter," dated 1785, 2*l.* 15*s.*; of Byron, from Newstead, 1811, 3*l.* 3*s.*; of Mendelssohn, from Berlin, 1838, 1*l.* 14*s.*; an album, formerly belonging to the actress Ada Isaacs Menken, containing an autograph poem by Mr. Swinburne, two lines signed "To the Last Love of my Heart," by Alex. Dumas, and letters of Fechter, Reade, Dickens, and others of note, sold for 3*l.* 3*s.*

According to the *Academische Jahrbuch* for 1877, the number of students in the German Universities, in the wider sense of the term—*i.e.*, including five Austrian, three Swiss, and one Russian University (Dorpat)—amounted in the summer half of 1876 to 24,700. If compared with the number of matriculated students during the winter half of the preceding year 1874–75, these figures represent a trifling decrease, which, however, falls to the share of the German Universities not lying within the borders of the German Empire; in the number of students in the German Universities, properly speaking, there has been an increase.

An interesting sale of MSS. and Autographs is announced for June 5 by Messrs. Sotheby, Wilkinson and Hodge. We notice among the autographs some verses and literary criticism written by Lord Byron in his early years on the fly-leaves of Shenstone's Works; letters of Mary, Queen of Scots; Elizabeth's Earl of Essex; Edmund Burke, and many others. The original MS. Inventory of Henry VIII.'s Wardrobe at Windsor is in the collection; besides unpublished documents brought together by Dodsworth the antiquary; illuminated missals and other works of ornament illustrating English, French, and Italian art in the Middle Ages; an early MS. of the Greek Gospels; a Psalmbook of York or Sarum use, with English Notes in the Calendar; &c.

The forthcoming number of the *Fortnightly Review* will contain an article on George Sand, from the pen of Mr. Matthew Arnold.

Mr. Quaritch has discovered an Old-English example of the art called Xylography. There is no block-book of English origin mentioned in Sotheby's *Principia*, and it was not supposed that anything of the kind had ever existed. The curiosity in question is an Almanack or Calendar, printed from engraved blocks of either wood or metal, and supposed to have been produced in the monastery of St. Albans before the year 1537. It is on a sheet or strip of vellum, 30 inches by 4, and is full of little figures of the English saints whose names occur in the Calendar; while on the reverse there is a series of pictured illustrations of the Months, similar to those in the early Missals and MSS. A blank is left for the year "ab incarnacione Domini," which is filled up by hand with the date of 1537. Under this the year of the King's reign (similarly added in MS.) is given as "xlvii.;" a ludicrous blunder which is easily accounted for. The scribe attempted a sum in subtraction so as to ascertain the regnal year; but instead of placing (15)09 under 1537, he reversed the figures and deducted ninety.

A new work, bearing the title of *The Sea of Mountains*, by Mr. Molyneux St. John, will be shortly issued by Messrs. Hurst and Blackett, in two volumes. It will comprise an account of Lord Dufferin's tour through British Columbia in 1876.

The allowance granted by the Secretary of State for India in Council to the *Indian Antiquary*, for the publication of facsimiles of copperplate grants and other Indian inscriptions is being put to admirable use. Sir Walter Elliot has placed his unique collection of copperplates at the disposal of Mr. Burgess, and several of these interesting records, facsimiles of which could not have been produced without the grant, have already been translated by Mr. Fleet, of the Bombay Civil Service, and republished in the columns of that useful journal. Among other articles which have lately appeared are several by Dr. Muir, Dr. Bühler, Bishop Caldwell, Prof. Bhāndārkar, Mr. Sinclair, and other well-known scholars. Mr. McCrindle is also continuing his valuable translation of the fragments of Megasthenes on India, as collected and annotated by Schwanbach and Prof. C. Müller.

Messrs. Williams and Norgate will publish next month *Monotheism, derived from the Hebrew Nation and the Law of Moses, the Primitive Religion of the City of Rome*; an Historical Investigation, by the Rev. Henry Formby.

The second part of Facsimiles of Oriental MSS., &c., issued by the Palaeographical Society, is now ready for distribution. It consists of fifteen plates, with letterpress; and, dealing with eight languages, has, among others, specimens of Syriac, A.D. 509; Hebrew, A.D. 718; Arabic, A.D. 885; and Sanskrit, A.D. 1008. Additional subscribers are much wanted for this series.

In accordance with the terms of the bequest of the late Dr. H. C. Barlow, the Council of University College, London, have resolved that a course of lectures on Dante's *Divina Commedia* shall be delivered in the college next spring. Prof. Volpé will be the first lecturer, and the lectures will be given in Italian.

The statistical enquiries conducted by Dr. W. W. Hunter, Director General of Statistics to the Government of India, the result of which tends to establish a connexion between the periodicity of sun-spots and the periodicity of rainfall in Southern India, will shortly be issued in this country in the form of a Parliamentary paper. The opportunity will thus be offered of determining the value of the evidence upon which such important conclusions are based. In the meantime, it is interesting to learn that Mr. C. Meldrum, the Director of the Royal Alfred Observatory in the Island of Mauritius, has been continuing his observations on the same subject. In his official Report for 1875, which is dated October, 1876, he publishes a series of tables showing the rainfall returned at certain stations in each division of the globe in the ascertained years of maximum and of minimum sun-spot during the present century. Out of twenty-six such comparisons, twenty-two disclosed an average heavier rainfall in the years of maximum sun-spot; and a closer examination of the figures available proved that a periodical increase in the rainfall universally begins to occur in those years when the sun-spot cycle is also rising towards its maximum. Mr. Meldrum is inclined to believe, as the result of his own observations with the photoheliograph, that, not only in cyclic periodicity, but even in daily variations, some coincidence may be established between the rainfall and the velocity of the wind on the one hand, and the number of spots in the sun on the other. The whole subject opens a very promising field for future investigation. It need only be remarked here that the application of Mr. Meldrum's formulae to the figures tabulated by Dr. Hunter fails to add much additional strength to the hypothesis which is the common property of the two independent observers.

M. Taxile Delord died, as we briefly announced last week, on May 13, aged sixty-two. He began his career at Marseilles as a journalist in 1835; he came to Paris in 1837, and speedily made himself a name by his southern vivacity of temper, his wit and good-humour. It was on the staff of *Charivari*, of which he became editor in 1842, that he principally made his reputation; afterwards he was on the staff of the *Siècle*, to which he remained a constant contributor till his death, with the exception of the brief period, 1867–70, during which he edited the *Avenir National* with M. Peyrat. He was also an anonymous contributor to the *Magasin des Librairies*, and the *Revue Politique et Littéraire*. The only considerable work which he undertook was his *History of the Second Empire*, in six volumes, a conscientious work, but somewhat heavy and wanting

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in originality. Delord was before all a journalist, an improviser, throwing off his sallies under the passing impression of the moment. He was also a good-hearted man who will be regretted by all who knew him.

THE Numismatic and Antiquarian Society of Montreal propose to celebrate the Caxton Anniversary by holding an exhibition of early printed books, &c., on June 27 and 28.

THE May number of the Russian *Vyestnik Evropy* devotes a great part of its space to foreign books. Mr. Mackenzie Wallace's *Russia* forms the theme of a long and very favourable article, in which the writer states that the book is one which will not only interest Russians but also instruct them. "For Russian readers," he says, "those chapters have a real value which treat of the village commune and rural self-government, and—in the sense of clear classification—the chapters about the Sects." The story of *Daniel Deronda* is given in a kind of summary, after the fashion of the condensations of foreign novels, not always gratifying to authors, which appear from time to time in the *Revue des Deux-Mondes*. A valuable essay on the Village Commune in Russia is contributed by K. Kavelin, in the shape of a review of Johannes von Keussler's recently-commenced work, *Zur Geschichte und Kritik des bäuerlichen Gemeindebesitzes in Russland*. M. Tourguèneff, in addition to the Russian original of his story of *The Priest's Son*, which appeared in French some little time ago, sends a translation of a recent work by Gustave Flaubert, and there are five verse-translations from Miss Procter and Mr. Longfellow. The other articles are "A Zoological Essay" on "Animal Individualism," by A. Brandt, the commencement of a work on "Russia and Europe in the First Half of the Reign of Alexander I.," and "Old and New Bulgaria: a Literary Sketch," by A. Pypine.

PROF. HIRAM CORSON, of the Cornell University, Ithaca, is expected to arrive by the *England* steamer on May 30. He will read his paper on Shakspere's Versification before the New Shakspere Society, on Friday, June 8.

PRINCE LOUIS-LUCIEN BONAPARTE has given 600 copies of his new octavo Dialect Map of England, printed in black and red, to the Philological Society, for their *Transactions*. He has also given 600 copies of the same map to the English Dialect Society, which will reprint his paper on the Dialects of Somersetshire, &c., from the Philological Society's *Transactions*.

NOTES OF TRAVEL.

IN 1873, when Captains Roudaire, Villars, and Noll were engaged in carrying out the measurement of an arc of the meridian across Eastern Algeria, from the Mediterranean at Biskra, southward by the Aures mountains into the low desert beyond, they found that the Shutt Melrhir, the inmost of a series of depressions which extends from near the Gulf of Gabes through Southern Tunis into the Algerian Sahara, was at a level of 88 feet at its margin, and 138 feet at its lowest beneath the Mediterranean surface. The year following M. de Lesseps submitted to the French Academy of Sciences a project by M. Roudaire, to create an inland sea or lake in the interior of Algeria; a commission was appointed to consider the project, and officers of the staff were sent out to survey the region of the depressions. As the result of this we have now before us M. Roudaire's *Rapport à M. le Ministre de l'Instruction Publique sur la Mission des Chotts; Etudes relatives au Projet de Mer Intérieure* (Paris: Imp. Nationale), which contains a full account of his investigations and a most valuable topographical map of the Tunisian and Algerian Sahara. The depressions called Sbakhi (marshes) in Tunis and Shtoot (shores) in Algeria are low-lying wastes of sand in which crystallisation of salt abounds mingled with minute particles of shells, in some places marshy, in others dry, and often concealing treacherous quicksands. They stretch over a distance of about 230 miles, the most westerly, the Melrhir, occupying an area of about 450 square miles: the next is Salem ("safety"), followed by Gharsa, Ghernis, and Fejij ("dread"), with many smaller ones between, the most easterly reaching to within fifteen miles of the sea at Gabes. The isthmus between Fejij and Gabes is composed chiefly of alternate strata of grey quartz and ferruginous freestone, which rise at an angle of 60° and overlie another stratum of chalk. All the "Shtoot" are beneath the sea-level, and M. Roudaire's map, on which the approximate position of the Mediterranean level is traced, shows that, if the isthmus were cut through, the sea would cover a considerable space round the border of each depression and would unite them all, by narrower channels between, into one large lake. M. Roudaire's Report is in every way favourable to the scheme.

"Taking into consideration," he says, "the cost of carrying out this enterprise and the immense advantages which would arise from it, we may be allowed to regard the creation of an Algerian Sea as a project the realisation of which is certain. A great amelioration of the climate of Algeria and Tunis, and a consequent large increase of agricultural wealth in those regions, in which drought is the only obstacle to the natural fertility of the soil; the creation of an easy and economical highway of communication between the northern and southern portions of the colony, and the development of new commerce and industry, would be the happy results of the execution of the scheme. The expenses would be covered by tolls on the passage of vessels, and by concessions of land."

It may be well to note that in M. Roudaire's scheme there is no question of flooding anything more than a very small fractional portion of the border of the desert, and to disconnect his project altogether from that one of "letting the waters of the Atlantic into the Western Sahara" which was conceived a short time ago by a few British enthusiasts in their very dense ignorance of everything that was known about that region. The lake which would be formed by uniting the depressed "Shtoot" would not be so long as Lake Ontario or Lake Erie; its connected basins would necessarily have a much smaller united area than either of these lakes, and the depth of the greater portion of it would be so very inconsiderable that its easy navigation, even by the lightest craft, might well be doubted. The creation of such a large evaporating surface would almost certainly result in the fertilisation of the land surrounding the new lake, since the rich vegetation which springs up in the irrigated spots round the French artesian wells in the Wady Rhir shows that drought alone is the cause of the barrenness of the soil of this part of the Sahara. At the worst the formation of the lake could do no harm, since the space it would occupy is at present valueless.

THE *Times* of the 14th inst. contains a letter from its correspondent at Alexandria, describing Captain Burton's recent visit to the ancient land of Midian on the eastern coast of the Gulf of Akaba, a country which has long been supposed to teem with mineral wealth. The Khedive of Egypt, whose vice-regal rule extends to Midian, had long a desire to put rumour to the test, and asked Captain Burton to make a visit of inspection to this district, in which no modern traveller has ever set foot:—

"A Government frigate was placed at his disposal; a military escort was given him, as turbulent tribes make travel in Arabia no holiday task; a secretary, and, what was more important than all the rest, an able mining engineer in the service of the Khedive—M. George Marie—were attached to the expedition. The party left Suez on March 21 last, and on April 2 they arrived at Moilah, on the east coast of the Red Sea, at the entrance of the Gulf of Akaba. It is a small port, with a tolerable anchorage and an Egyptian garrison. Thence they took boat to Eynounah Bay, at the entrance of the wady or valley of Eynounah, a little north of Moilah, on the eastern side of the gulf. . . . Large towns, built, not of mud, as Arab towns often are, but of solid masonry such as the Romans always used, roads cut in the rock, aqueducts five miles long, remains of massive fortresses, artificial lakes—all these signs of wealth and numbers are reported by Captain Burton. According to him, the reason of it is not far to seek. The rock is full of mineral wealth."

Gold and silver, tin and antimony, were found, and the traces of a former busy mining population were seen by every ruined town. The country is reported auriferous from Makna up to Akaba at the head of the gulf, and Captain Burton believes he has brought back to life an ancient California.

Two little volumes, entitled *Armenia and the Armenians*, by the Rev. James Issaverdenz (Venice: printed in the Armenian Monastery of St. Lazarus, 1874 and 1877), have a special interest just now that the Russians are advancing southward of the Caucasus. The first gives a valuable but very brief sketch of the geography, climate, population, and history of this part of Asia Minor. The second is entirely devoted to the history of the Armenian Church, its rites and ceremonies.

IN an account of a recent visit to the island of Juan Fernandez (Robinson Crusoe's island), by Sr. Bossi, published in the *Siglo* of Montevideo, after a description of its volcanic formation and steep broken escarpments and ravines, the author notices the absence in it of any indigenous animals, and remarks on the singular fact that, though its coasts abound in fish, the island is never approached by any sea-bird. Referring to the great geological changes which have taken place in this region, he says:—

"The islands of Juan Fernandez are the two watch-towers which remain to mark this portion of the world (the land which once united America and Asia) now hidden beneath the waves, while America is rising grandly and does not yet seem weary of ascending, for we have observed in our second voyage of exploration to the Smith Channels, especially in the Gulf of Trinidad (west coast of Patagonia), that the land there is rising annually as much as forty feet in some places. As an indubitable proof of the truth of this it may be noted that the earlier voyagers found in Lat. 49° 48′ S., and 75° 32′ W., an island which they named Monte Corso, and they gave the name Spartan Passage to the channel which separated it from Cape Breton. Now it is united to the Cape by a lowland which has risen from the sea, and by this union has formed a splendid and secure bay to which the chief of the Chilian Hydrographic Survey has given the name Bahia Bossi."

WE understand that the delay in the publication of the *Journal* of the Royal Geographical Society has been unavoidably caused by the reduction and engraving of Colonel Gordon's map, to which we referred a short time back. This map will show the connexion of the White Nile with the Equatorial Lakes, giving the course of the river from Lardo to Urondogani. It will be accompanied by a brief explanatory paper furnished by Colonel Gordon himself.

THE French Archaeological Congress will hold its forty-fourth session at Senlis, from May 28 to June 3, and archaeological topography will be among the subjects discussed.

MAGAZINES AND REVIEWS.

THE *Argonaut* for May widens its range of interest. Besides several continuations of papers in past numbers, it has a sound critical article on Wordsworth as "the poet of nature," by W. A. Steel; a valuable archaeological contribution by Mr. W. Andrews, on the curious and little-known "Halifax Gibbet Law," and a briefer sketch of kindred nature, on "Touching for the King's Evil." The remains of the Halifax Gibbet, suggestive of a law in force there from 1280 to 1680, were unearthed and carefully enclosed on Gibbet Hill, by the town trustees in 1840, and the particulars of the conditions and proofs required

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before a felon could suffer this mode of summary decapitation are sufficiently curious. He must have been caught *within the liberty*, and might not be brought back to be executed if he escaped, even after condemnation. He must have been taken either *hand-habend* or *back-berend*, with the stolen goods in hand, or on his back, or confessing that he took them. Three markets must have been held at Halifax between his apprehension, condemnation, and execution. Such data of ancient customs are worthy of preservation. The "Loreley" of Heinrich Heine is neatly translated by Miss Jackson, and Dr. Robinson's "Leaves from a Tourist's Note-Book" enshrine at least one pretty piece of original verse, on the view of the Bay from the Palazzo Doria Panfili at Genoa. In the *Argosy* "Gabriel's Appointment" proceeds with increasing interest; "Through Holland" introduces us to the less-known town of Zaandam, with its 400 mills and its *souvenirs* of Peter the Great, a shipwright here in 1697, and to the curious town of Alkmar, the finest buildings of which are its Gothic Townhall and its Weigh-house, and the staple commodity its cheeses. Mr. C. W. Wood's diorama is continued through Haarlem to the village of Broek (pronounced Brook) and to Monnickendam, a dead city of the Zuyder Zee, as well as the island of Marken. Six capital illustrations enhance the pleasant letterpress. "Laura's Love" is a pretty but rather sensational short story: and "Elam's Adventure," a stirring love-passage in the Wallamet Valley. The interest of the *Monthly Packet* is chiefly in continued papers such as those on "Prehistoric Times in the Dawn of History," where the writer with method and order presses the stone-implements of the Drift Period, the kitchen-midden, the grave-mounds, and the patriarchal institutions of the Aryan race, into his theme and subject. Miss Yonge's "Cameo" for this month is the exciting period of the second meeting of the Council of Trent, and introduces us to Prince Moritz of Saxony and the Duke of Alva, and more than one tented-field and battle-ground, while among those who mix in the diplomacy of the time is found Jacques Amyot, translator of *Plutarch's Lives* into French, and most familiar to us as the model from whom North borrowed, but here figuring as his sovereign, Henry II.'s, ambassador to Rome. The second part of Mr. Tyrwhitt's "The Basilica" contains, *inter alia*, a broad ideal outline of the arrangement of one of these, based on that in Lord Lindsay's *Christian Art*, which will be found very clear and comprehensive. There can be no need to dilate on the merits of Miss Bussell's "Our Young Ladies," or Miss Yonge's "Magnum Bonum," which divide between them the suffrages of the boudoir and the schoolroom. Between the *Monthly Packet* and the *Victoria Magazine* there is a gulf to which we cannot shut our eyes. The tone, the composition, the calibre of the writers in them are miles apart. In a paper on "Some Defects in the Higher Education of Women" Georgianne E. Watson discusses sensibly certain defects of method in teaching, and justly complains of the custom of encouraging girls to enter society during the last year or two of their school-course. Less practically she pleads for the teaching of "ethics" and political economy. But if we turn to the next article, a continuation of the story of the "French Governess," is it of a kind likely to profit or edify female readers? And, again, in the comparison of Rhoda Broughton with Ouida, though in the main the criticism is not unjust, there strikes us a certain disposition to extenuate and veil the unsatisfactory underlying moral tone of the former—and this to a class of readers who would benefit by much plainness of speech. The best article in the number is on Mrs. Lucy Hutchinson and Lady Mary Wortley Montagu, but wherefore these ladies are grouped together or contrasted it is not very easy to discover. The "Condemned Cell" is a ballad of the last Durham Assizes, very much of the hawker's "broadsheet" stamp.

In the May number of the *Charing Cross Magazine* we note the beginning of a new novel by Joseph Hatton, something in the fashion of *Clytie*, named "The Queen of Bohemia," and a painstaking comparison, by the Rev. Burlington Wale, of Ancient Necromancy with Modern Spiritualism. The writer's sympathies and views are with those who hold that the phenomena of "spiritualism" are "Satanic," and not produced by disembodied human spirits. A short paper on "Charing Cross" reproduces a very silly derivation, "Chère-reine" (*i.e.*, Eleanor's) Cross: and "Roscius Secundus" adds a slender dramatic survey—"The Mask and the Lyre." In the *Churchman's Shilling Magazine* there is a lively account, "How our great Drainage System came to Grief," and the Rev. Frank Heath contributes a sketch of Bishop Joseph Hall, which undervalues his *Satires*, but does justice to his *Contemplations*.

Of Sunday serials the first which comes to our hand this month is the *Sunday Magazine*, and in it we are attracted by two capital papers, the one on Mount Athos, as a relic of the Middle Ages in a religious point of view, recalling a number of choice storehouses of the treasures of Byzantine art, and a rare and priceless wealth of manuscripts, and illustrating by the testimony of an eye-witness the ignorance, sloth, and narrow suspiciousness of their present incompetent custodians; the other, Mr. J. A. Camden's pleasant paper on Forests, which dwells much on those in tropical regions, and quotes picturesque features of these from Mr. Bates's *Naturalist on the Amazon*. This article also adverts to the influence on climate of trees or the absence of them, and cites in illustration the rows of poplars grown in the Tuscan Maremme, and the introduction of *Eucalyptus globulus* into Algeria, France, and Italy. The paper on Heraclius, Emperor of the Romans, is good, so far as it goes, and the story of old Edinburgh, "Within One Step of Death," thrilling and *vraisemblable*. The author of *John Halifax, Gentleman*, has four touching stanzas, "Forsaken." In *Good Words*, will be found "A Sketch by the Way" of the Island of Ascension, by Prof. Sir Wyville Thomson, which packs much about its natural features, fauna and flora, in a small compass; and Canon Tristram tells the story of the Isles of the Pacific by the testimony of their curious and distinctive indigenous birds. Our "Walks about London" in this number include the still grand church of St. Bartholomew's, Smithfield, and afford pictorial and descriptive reminiscences of old Charterhouse, the old brick cloister of which extends along one side of the playground now devoted to the modern buildings of Merchant Taylors. More in the essay shape, but exceedingly practical and worth serious perusal, are Mr. J. Hamilton Fyfe's reflections on "The Problem of the Middle Classes," designed to check and cure the pride which taxes us far more heavily than the State. To those who have not read Mr. Heathcote's striking volume on *Fen and Mere* we can conceive that Cuthbert Bede's intelligent *résumé* of it in the *Leisure Hour* will be congenial reading. "Cuckoo Lore, Natural History Notes, and the Goat-Sucker in Epping Forest," will furnish pabulum to the young naturalist, and hints for "good works" may be gleaned from the biographical sketch of Sir Charles Reed, and from "New Helps for Hospitals." The *Sunday at Home* goes in rather for stories, such as "Something Wanting" and "A Family Living;" and a paper on "Beating the Bounds" might have been made more attractive had the writer mingled more illustration of the time-honoured custom with his moral reflections. We have seen young lads employed in wading midway through a river's course, and afterwards scaling a castle wall, at the mayor and corporation's bidding, with a view to future testimony as to the county and parish boundaries. Perhaps the *Sunday at Home* has just a little too much of the serious element, without being any more calculated for wholesome reading than *Cassell's Family Friend*, which, amid a great variety of papers, has very few that are ill-chosen, none that are objectionable. "Our Model Day Nursery," for instance, by Lady Georgina Vernon, in the present number, may lead Christian hearts to sympathise with the writer's interest in a *crèche* or "day-nursery," borrowed from the Sisters of Mercy in Paris. "An Hour in Seven Dials" is a sketch of squalid London happily in process of being civilised, and purified and Christianised. "Fancy Bazaars and Sales of Work" suggests a mode of raising funds for charities which is justified by the end in view and sanctioned by very *high* authority; and there are other articles in furtherance of philanthropic schemes, such as the "Plea for Public Baths," by Mr. George Frederick Heath. "A New Employment for Women," "How to Prepare for Examinations," and "My Visit to a High School for Girls," are other short papers of a practical kind interspersed with stories, poetry, natural history, and horticultural hints, for the most part, far above par.

Glancing from the contemplation of some of our secondary magazines to the kindred periodicals of America, we reiterate our hint to home editors that there is much in them to be imitated. The calibre of the *Atlantic Monthly* for May, in contributors, matter, breadth, and variety, strikes us as superior to all but our best magazines, and quite on a par with these. For example, "The Centennial Exhibition" is noticed with reference to its "crude and curious inventions" by Mr. Edward H. Knight, who, among those pertaining to music, introduces us to the Japanese "Bones" and the curious "Wood Harmoniums" of Angola and Central Africa. A higher sphere of music is reached in Mr. Finck's "Sketch of the Wagner Music Drama," which will bear reading alongside of Mr. Haweis' *Contemporary* paper. "The Maypole of Merrymount" is an account, by Mr. C. F. Adams, jun., of the second attempt to introduce into New England the pleasant festivities of the mother-land. It touches, too, upon an odd book on this topic, Morton's *New English Canaan*, the date of which is about 1630. The utterances of "The Contributors' Club" are an informal, but very happy, symposium, and some excellent reviews of English books occur under the head of "Recent Literature." But especially good is the poetry of the number—good all round, from Greenleaf Whittier's "Hymn of the Dunkers" to the veteran Longfellow's "Castles in Spain," wherein a poetic retrospect of those which he saw and of which he felt the impression in past years is wound up by a natural allusion to the "Châteaux en Espagne," which we more vaguely locate "in the air":—

> "How like a ruin overgrown
> With flowers that hide the rents of time,
> Stands now the past that I have known:
> Castles in Spain, not built of stone,
> But of white summer cloud, and blown
> Into this little mist of rhyme."

Or take the illustrated pages of *Lippincott's Magazine*, which, besides giving a first instalment of Lady Blanche Murphy's "Down the Rhine," well described and well illustrated, has excellent essays on "Parisian Club Life," and "Burials and Burial-Places;" two lively stories, "A Superfluity of Naughtiness," and "The Queen of Burlesque;" a capital paper "On Damned Plays" of early and late date; as well as one or two very creditable poetic pieces, out of which we pick for highest praise Emma Lazarus's charming idyll of "Spring," from the French of François Coppée. That, however, which it is probable that readers will be most surprised to find discussed in these pages with so much fairness, research, and insight is Mr. Chauncey Hickox's "Notes anent Schliemann," among which one accredits our Laureate with a happy inspiration, which in his *Oenone* located the site of Ilion at "Hissarlik," not "Bunarbashi," as early as 1832, and while the future discoverer of Troy was but ten years old. He

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makes Ilion's columned citadel visible from Gargarus, which Hissarlik is, but not Bunarbashi. The writer holds Mycenae a less find than Troy-town, and deals with the subject with caution; but such an attitude is natural while we await the Doctor's own work from the classic press of Albemarle Street.

THE *Canadian Monthly and National Review* for May is no whit behind its fellows in variety of interesting matter. Three pieces of poetry, "Memories," "To a Skylark," and "My Old Schoolfellow," are all noticeable. Mrs. Lovett Cameron gives a liberal instalment of her "Juliet," and we hail the opening of William Black's "Green Pastures and Piccadilly" in more convenient lengths, we fancy, than the *Examiner* could allot to it weekly. There is a pleasant reflective paper, with a classic flavour about it, on a "Land-Lubber at Sea," and a learned article on the "Jelly-fish," for the lovers of Biology, by Mr. J. A. Allen. More generally attractive will be found the account by "Shebaygo," of the newly-imported game of "Lacrosse," which, according to the *Field*, has found its way to Rugby, and will be introduced into our other public schools. The writer goes into its "origines," which are traceable to the North American Indians, whose tribes played and practised it immemorially to inspire vigour, fortitude, and self-control among their youth: and gives an account of the incident of Canadian history on June 4, 1763, which has made it interesting—viz. the wresting of a fort (by name Michilimakinak) from the English garrison, by a body of Indians in broad daylight, during a game of "Lacrosse." "Lacrosse," however, is not the name which the writer approves of for this athletic and magnificent game, which appears to be something of the nature of "rackets," kept going nimbly and endlessly without touching the ground, and with goals 600 feet apart, by means of a bat in each hand, the loop of which resembles a mustard-spoon's bowl. The Jesuits first gave it the name of "Lacrosse," which arises assuredly from no special resemblance to the symbol of our profession. Its Indian name is "Baggatiway," which is said to express in the Chippeway Indians' tongue the characteristics of its playing. "What's in a name?" is our commentary. "Utrum horum mavis" would be a safe award; but the probability is that "Lacrosse" will retain its French name, although it is perfectly clear that the French have nothing to do with its introduction or adoption.

SELECTED BOOKS.

General Literature.

CHAMPFLEURY, J. Le Violon de faïence. Paris: Dentu. 25 fr.
FURNESS, H. H. The Variorum Shakespeare: *Hamlet*. Lippincott. 3*s*. 6*d*.
NEW ZEALAND, Graphic and Descriptive. Sampson Low & Co. 8*l*. 8*s*.
SALISBURY, P. H. B. Two Months with Tchernaieff in Servia. Chapman & Hall. 9*s*.

Theology.

KETTLEWELL, S. The Authorship of the *De Imitatione Christi*. Rivingtons. 14*s*.
LIGHTFOOT, J. B. S. Clement of Rome: Appendix. Macmillan. 8*s*. 6*d*.

History.

BEAUREGARD, le marquis C. de. Un homme d'autrefois. Paris: Plon. 7 fr. 50 c.
CHEVALIER, E. Histoire de la marine française pendant la guerre de l'indépendance américaine. Paris: Hachette. 7 fr. 50 c.
DENISON, G. T. History of Cavalry. Macmillan. 18*s*.
GREEN, M. A. E. Calendar of State Papers, Domestic Series, 1651. Rolls Series. Longmans. 15*s*.
JERROLD, B. The Life of Napoleon III. Vol. III. Longmans. 18*s*.
KIRCHHOFF, A. Zur Geschichte d. athenischen Staatsschatzes im 5. Jahrh. Berlin: Dümmler. 2 M. 20 Pf.
ROUSSET, Camille. Histoire de la guerre de Crimée. Paris: Hachette. 22 fr. 50 c.

Physical Science.

HUXLEY, T. American Addresses. Macmillan. 6*s*. 6*d*.

Philology.

ARCHESTRATI Syracusii sive Gelensis quae feruntur apud Athenaeum reliquiae. Recognovit W. Ribbeck. Berlin: Calvary. 1 M. 20 Pf.
BENFEY, Th. Vedica u. Verwandtes. Strassburg: Trübner. 6 M.
GEIGER, W. Die Pehleviversion d. 1. Capitels d. Vendîdâd. Erlangen: Deichert. 3 M.
MUELLER, M. Zum Sprachgebrauch d. Livius. I. Die Negationen haud (non), haudquaquam (nequaquam). Berlin: Weber. 1 M. 20 Pf.

CORRESPONDENCE.

KARL THE GREAT AND THE SCOTTISH KINGS.

Carrig Breac, Howth, Dublin: May 15, 1877.

In one of the notes which Mr. Glaister has added to his lately-published translation of Eginhard's *Life of Karl the Great* there is a statement which we may be excused for venturing to dispute. The passage in the text is as follows (see p. 59):—

"The Kings of the Scots, too, were by his munificence so devoted to his will that they ever spoke of him as their Lord, and of themselves as his lieges and servants. Letters are still extant from them to him which show that this sort of relationship existed between them."

In his note to this passage, Mr. Glaister states it as his belief that the kings alluded to are "the Scotch kings north of the Firth of Forth." It seems more probable that the kings of Ireland are those referred to here, and Mr. Glaister will excuse my bringing forward a few points of evidence in support of this opinion.

North Britain—to the south-western portions of which the names Alba and Pictland were also given—was not termed Scotland till the close of the ninth century; whereas the island of Ireland had borne the name of Scotia for many centuries before. Legend derives the name from Scota—a mythical Eastern princess, whose descendants were held to have led one of the first colonies from the East through Spain to Ireland—and foreign chroniclers of the ninth century speak of "Hibernia, island of the Scots," when referring to events in Ireland regarding which corresponding entries are found in the annals of that country.

The history of the transfer of the name Scotland to North Britain is as follows.* In the year 503, Fergus, son of Erc, lord of Dalriada, sailed from Ulster into Pictland or Alba, and there founded a kingdom whose inhabitants were first termed Albanian Dalriada. It was not till some centuries later that the final subjugation of this portion of North Britain was effected by these colonists. In the year 838 Kenneth MacAlpin, the thirty-fourth ruler of the Albanian Dalriada, ascended the throne. In 842 he subdued the Picts of North Britain, thus becoming master of the entire country between Edinburgh and Caithness. From this time the specific name of Dalriada began to fall into disuse, until at length the whole kingdom was called Scotia or Scotland, after the name of the race which had branched into it from Ireland, and to whose authority it had gradually submitted. This was at a period fully half a century later than that to which Eginhard alludes, the reign of Karl the Great having dated from A.D. 768 to 814. One of the kings alluded to by Eginhard was apparently Aed the Dignified, who reigned in Ireland from A.D. 793 to 817. It was under this king that the clergy of Ireland were first exempted from attending their chieftains in battle, and important developments in architecture and art seem to have been effected in his reign. The Calendar or "Song in praise of the Saints" of Oengus, the Culdee, was written in his lifetime; and the poem of Fothud of the Canon, wherein occurs the first reference to the Irish church towers, commonly called Round towers, as places of refuge. It is curious to find that we have the authority of Ariosto for the assertion that this King Aed, called by him Oberto, passed a portion of his youth in the Court of France. In the eleventh canto of *Orlando Furioso* we read—

"Oberto sopraviene,
Oberto il rè d'Ibernia, ch' avea inteso
Che 'l marin Monstro era su 'l lito steso."—St. 59.

* See Reeves's *Adamnan*, pp. 433, 437.

And the Irish king recognises Orlando because he had been a page of honour in France.

"Lo conoscea, perch' era stato infante
D' onore in Francia, e se n' era parti
Per pigliar la corona l'anno inante
Del padre suo, ch' era di vita uscito
Tante volte veduto e tante e tante," &c., &c.
St. 62.

In the dissertation of Dr. Matthew Kennedy on the family of the Stuarts, printed in Paris in the year 1705, this writer remarks at page 181, alluding to the "alliance of friendship" between the Irish king and Charlemagne:—

"Whoever doubts of the truth of this assertion which requires a more ample debate, than is fit to bestow upon't in this place, let him but cast an eye upon a very ancient piece of *Tapestry*, in the inner hall of Audicience in Monsr de Chamillarts appartements at Versailles, and there he shal find the king of Ireland standing in the row of the Princes in amity with Charle-Magne, and drawn with the Irish harp by his right side, as a marck of distinction, the Emperour himself being of the number."

One of the letters spoken of in the same passage of Eginhard as witnessing to the relationship between Ireland and France appears to have been preserved in Ussher's *Epistolae Hibernicae* (*Epist.* xviii., *Works*, vol. iv., p. 466), written by Alcuin from the Court of Karl the Great, "from the humble priest Alcuin to the blessed master and pious father Colcu greeting," and concluding thus:—

"I have sent for thy charity some oil, which at present is scarcely found in Britain, that you may dispense it through the stations of bishops where it is required for the use of men or the honour of God. I have also sent fifty shekels for the brotherhood of the alms of King Charles. I adjure you to pray for him. And of my own alms fifty shekels, and to the brothers in the south at Baldhuinega thirty shekels of the king's alms and thirty of my own alms, and twenty shekels of the alms of the king to the family of Areides and twenty of my own alms, and to each of the anchorites three shekels of pure silver, that they all may pray for me and for our lord King Charles, that God may preserve him for the protection of His holy Church, and for the praise and glory of His name."

The ecclesiastic to whom this letter was addressed was Lector of Clonmacnois, and himself the author of a remarkable devotional work. He died about the year 789. Many proofs exist of the friendship entertained for Karl the Great by the learned Irishmen of his day. The monks of the Irish Monastery of St. Gall were so attached to his person that they were accustomed to call him "our Karl,"* and the intimacy that existed between Ireland and France in the eighth century only increased in the ninth. We find that Cormac Mac Cuilennain, Prince of Cashel, born in the year 831, and Carroll, son of the King of Leinster, were foster-brethren and school-fellows, and that their nurse was Gelsherc, a Frankish princess, "hence," says the Irish annalist, "Cormac sang:—

'Bring me my tympan, that I may play on it,
For my ardent affection for Gelsherc, daughter of Deirill,'

—*i.e.*, Gelsherc, daughter of Deirill, King of the Franks, nursed them both (unde forod Geilsheirce)."†

It is doubtful whether the place mentioned here as Geilsherc's seat be in Ireland or France, but if in the latter, it would suggest the idea that the kings of Ireland gave their sons training in the Frankish Court, an idea which seems borne out by the statement of Ariosto before alluded to. The Prince of Cashel, who was thus royally nursed, was afterwards bishop, and author of the *Sanas Chormaic*: he was slain in battle A.D. 903. This glossary probably formed part of the great

* Hallam's *Middle Ages*, vol. iii., p. 529; Ekkehardus, *Vit. B. Notkeri*, c. xxix. G., p. 277.

† See *Fragments of Irish Annals*, p. 221. Edited by John O'Donovan, for Irish Archaeological and Celtic Society.

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compilation called Saltair Chormaic, or Saltair Chaisil, which seems to have been made by Cormac mac Cuilennain and added to by Brian Boruma.

The statements in the Irish Annals as to the victories achieved by the Irish over the Northmen in the beginning of the ninth century are corroborated by corresponding entries as to the achievements of the Scots in the Annals of Fulda and Regino's Chronicle,* as also in that of Hermannus Contractus; but that which bears most fully on the present subject is the passage in the Annals of Eginhard, at the year 812, where he distinctly mentions Hibernia as the island of the Scots. "The fleet of the Northmen," he says (A.D. 812), "having arrived at Hibernia, island of the Scots, after that a battle had been fought with the Scots, and after that no small number of the Northmen had been slain, basely took to flight and returned home." Thirty years later we find in the Chronicle of the Deeds of the Normans in France a somewhat similar recognition of the services of the Irish, where the chronicler, describing the burning and wasting of a portion of Aquitania by the Northmen, adds:—"The Scots, breaking in upon the Northmen, by God's help victorious, drive them forth from their borders. Whereupon the King of the Scots sends, for the sake of peace and friendship, legates to Charles with gifts;"† and we have the authority of Ware for stating that the Scottish king here alluded to was Malachy I., who sent legates to Charles the Bald, with presents, to acquaint him of his victory and desire liberty of passage to Rome.

Such evidences of the mutual relations of France and Ireland at this particular date may fairly interest the student both of history and art, since, owing to the remote situation of the latter, combined with other causes, monuments of this period have been here preserved which may now cast some light on forms in art and customs of thought imported to Ireland in the eighth century, which became as it were stereotyped there, while they were modified or replaced elsewhere. The student peering through the dim twilight of the past may yet turn to Ireland for the aid of this her reflected light. Indeed, the interest of every detail connected with the alliance of these two kingdoms cannot be overrated when we realise the fact that its results may be felt in the history of thought even in the present day. In the close of his work on *The Schools of Charles the Great*,‡ Mr. Mullinger has well shown how some of the chief moments in the progress of modern thought may be referred to the struggle of the threefold tendencies at work in the schools underneath the Carolingian dynasty, when the Roman traditions of law and order, of reverence for authority and the established order of things, and "the more independent and vigorous intellectual characteristics of Teutonism," with the enquiring, restless life of the Celtic spirit, "touched and quickened by Hellenic thought," had each their representatives in this great arena.

MARGARET STOKES.

* *Enhardi Fuldensis Annales*, A.D. 812; *Herimanni Aug. Chron.* ib. Mon. Germ. Hist. Ed. Pertz, Tom. i., p. 335, and Tom. v., p. 102; *Chronicorum Reginonis* Lib. primus, p. 409 (Conradi Abb. Ursperg. Chron.).

† *Hist. franc. Script.*, t. ii., p. 524 (Lutet. Par., 1636).

‡ See *The Schools of Charles the Great.* By J. Bass Mullinger, M.A. (P. 192.)

MR. TYLOR AND MR. SPENCER.

Wellington, Somerset: May 19, 1877.

Mr. Herbert Spencer's two letters in the ACADEMY respecting Animism lead me to call his attention to the wording of the following note at p. 137 of his *Principles of Sociology*, vol. i.:—

"The reader who is surprised to find in the succeeding chapters so much space devoted to the genesis of those 'superstitions,' as we call them, which constitute the primitive man's Theory of Things, will get a clue on turning to the first part of the essay on 'Manners and Fashion,' originally published in 1854 (see *Essays*, &c., vol. i.). The conception, there briefly indicated, of the way in which social organisation is affected by his beliefs, I have been, since that date, slowly developing; and the following chapters present it in a complete form. Beyond publishing an article on 'The Origin of Animal-Worship' in May, 1870, I have done nothing toward setting forth these developed views—other subjects having had prior claims. In the meantime the important works of Mr. Tylor and Sir John Lubbock have established, by abundant evidence, views in some respects like them. It will be seen, however, that, while coinciding in several of their special conclusions, I differ in respect to the order of genesis and mode of dependence of primitive superstitions."

What I wish to point out is that anyone reading this, unless he happened to know the facts of the case, would be likely to infer from it that *after* Mr. Spencer had published in May, 1870, an article setting forth his "developed views," I took up the subject and published "views in some respects like" his. This impression would be strengthened if the reader happened to see Mr. Spencer's letter here of April 28. Now, it is true that if Mr. Spencer's reader took the trouble of looking at the preface to my *Primitive Culture* and referring to the papers there mentioned, he would be able to satisfy himself that I had been publishing about Animism for years previously, and had lastly brought the theory in its complete elaboration before the Ethnological Society in April, 1870, *before* Mr. Spencer's article was published containing the outline of his "developed views," since worked out in his present volume. (It is with these "developed views," and not with anything in his paper of 1854, that I am concerned.) But readers can hardly be expected to look up references in this way, and, as Mr. Spencer has yet to complete his volume by issuing some supplementary pages, I think I may reasonably ask him to give some intimation in them to remove the misapprehension which his note above-quoted will probably cause.

EDWARD B. TYLOR.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 26.—3 P.M. Physical: "On the Friction of Water and other Liquids," and "On Ice as an Electrolyte," by Profs. J. Perry and Ayrton; "On Spectroscopy," by Lieut.-Col. Campbell.
3 P.M. Royal Institution: "Modern French Poetry," by W. H. Pollock.
MONDAY, May 28.—1 P.M. Geographical: Anniversary.
8 P.M. British Architects.
TUESDAY, May 29.—3 P.M. Royal Institution: "Davy's Chemical Philosophy," by Prof. Dewar.
8 P.M. Civil Engineers: Discussion on "Water-pressure Machinery;" "Economical Method of Manufacturing Gunpowder-charcoal," by G. Haycraft.
THURSDAY, May 31.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.
5 P.M. Zoological (Davis Lecture): "Sea-urchins and Star-fishes," by Prof. Huxley.
8.30 P.M. Royal. Antiquaries.
FRIDAY, June 1.—4 P.M. Archaeological Institute.
8 P.M. Geologists' Association.
8 P.M. Philological: "On French Genders, Part II.," by Prof. Cassal; "On some Points in Early English Pronunciation," by H. Nicol.
9 P.M. Royal Institution: "History of Education," by Oscar Browning.

SCIENCE.

The Book of Physical Geography. By Keith Johnston, F.R.G.S. Stewart's Local Examination Series. (London: W. Stewart & Co., 1877.)

THE publication of a book of Physical Geography for the use of pupils preparing for the Local Examinations is a welcome testimony to the increased attention which is being directed to the study of scientific geography, and to the beneficial change which is gradually being effected in the system of geographical instruction that up to a very recent period has been followed in most of our middle-class schools. The very useful little class-book which Mr. Keith Johnston has prepared deals with the figure and movement of the earth; the distribution of the land, and the changes which are gradually being effected in its features and outline; the waters and their movements; the atmosphere; and with a few of the combined effects of the mutual influence of land, sea, and air upon each other. The work has been compiled with great care, and bears evidence, not only of extensive reading, but of a ready appreciation of the results of recent scientific investigation; there is, however, an occasional looseness, or vagueness of expression, which will probably disappear in future editions. This is especially noticeable in the chapter devoted to the form and movement of the earth, which also contains a somewhat novel definition of the dip of the horizon, as "the angular diameter of the visible area." Mr. Keith Johnston has advanced, p. 102, a theory to account for the origin of the Jordan Valley which he would probably have withheld had he previously consulted Mr. Lartet's memoir on the formation of the basin of the Dead Sea; the sides of the valley are not, as he supposes, "formed almost entirely of level strata of limestone," for, instead of corresponding, they are not on the same geological level. Mr. Lartet's view is, that before the protrusion of Syria and Arabia Petræa, even before the deposit of the cretaceous rocks, disturbances had taken place in the sub-marine beds, and a fissure was opened from north to south. This fissure may afterwards have been prolonged to the north by the movements which determined the formation of the highlands of Palestine; but there are certainly no traces of a grand "collapse" caused by the dissolving power of water.

In discussing the question of general oceanic circulation, Mr. Keith Johnston raises Dr. Carpenter's theory of vertical circulation, or of the movement of a deep stratum of polar waters towards the equator, and of an upper stratum of equatorial waters towards the poles, due to a disturbance of equilibrium produced by polar cold and equatorial heat, "to the position of an acknowledged law." This is, perhaps, rather too much to assert at present. Sir Wyville Thomson has stated that he is

"every day more fully satisfied that the influx of cold water into the Pacific and Atlantic Oceans from the southward is to be referred to the simplest and most obvious of all causes—the excess of evaporation over precipitation in the land-hemisphere; and the excess of precipitation over evaporation in the middle and southern parts of the water-hemisphere;"

and Captain Evans, R.N., has drawn attention to the effect which the annual variations in the sea-level may have on ocean circulation, especially in the Atlantic polar basin.

Mr. Keith Johnston has managed to compress a large store of useful information into very small compass; all the subjects are well and carefully treated, and it is to be hoped that his work will have a much larger circulation than that for which it is primarily intended. The book will be of great assistance to those who wish to make themselves acquainted with the familiar objects with which Physical Geography deals

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and the numerous persons who find a difficulty in understanding the little weather-charts published in the daily papers will do well to read what is said on the relation of winds to high and low barometric pressure. The editors might with advantage have adopted the title—"An Introduction to Physical Geography"—which Mr. Keith Johnston has placed over his introductory notice, for, though the book has many merits, it does not touch on the magnetism of the earth, the distribution of animal and vegetable life, and other subjects which fairly come within the scope of scientific geography, and can hardly claim the somewhat ambitious title of *The Book of Physical Geography*. It may be added that the book is well supplied with carefully-drawn illustrative diagrams. C. W. Wilson.

Avesta: Livre sacré des Sectateurs de Zoroastre, traduit du texte par C. de Harlez, Chanoine Honoraire, Professeur à l'Université de Louvain. I., II. (Liége, 1875–6.)

Zend philology, even after all the great achievements of late enquiries in this field, has still to cope with such peculiar and formidable difficulties that the task of interpreting the sacred writings of the Parsees has been rightly compared to the deciphering of one long inscription. It is a sign of great courage, therefore, that M. de Harlez has undertaken a new translation of the whole Zendavesta, of which we have before us the first and second volumes, containing the translation respectively of the Vendidâd, and of the Vispered, Yaçna, Hadhaokta-Naçka and Yashts I.—X. It is much to be hoped that the few remaining pieces may soon follow, and Anquetil's rash attempt at a translation thus be at last, after the lapse of more than a century, entirely superseded in the French-speaking world also, by a new version based upon the results of modern Zend scholarship. This is the aim which M. de Harlez has in view, and as he does not address himself to the small flock of Zend scholars alone, but rather to the general reader, he has thought proper to prefix to the text of his translation in the first volume a few very clear and instructive chapters on Zoroaster, the text of the Avesta, the reform work of Zoroaster, and the institutions of his followers; and, in the second volume, an equally valuable Introduction concerning the religious ceremonies of the Zoroastrians and some remarks on the Gâthâs, besides adding analytical indexes and numerous notes, partly explanatory, and partly destined to justify his renderings of difficult passages. In his observations on the Gâthâs we do not find throughout the sound judgment which characterises the rest of M. Harlez' general remarks. Let him believe, with Spiegel, that the religious doctrines propounded in these ancient songs are *au fond* "not different from those embodied in the remaining parts of the Zendavesta." With what right does he assert, however, that there is no reason to consider the whole of the Gâthâs as anterior to the rest of the Zend writings? The fact that they are quoted or referred to in all the other parts of the Avesta is a conclusive proof, not to mention numerous other reasons, that these hymns—which stand to the Vendidâd, &c. much in the same relation as the hymns of the Rigveda to the prose works of the Brâhmaṇa and Sûtra period of Indian literature—form the most ancient part of the Parsee scriptures. M. de Harlez omits to mention this fact, and he observes in notes to some of the passages in which the Gâthâs are quoted, that these quotations do not imply the existence of those very Gâthâs which we now possess. But what of Yaçna 56, 3, where *les cinq gâthâs de Zarathustra saint et pur* are distinctly mentioned? Spiegel himself says in a recent work (*Arische Studien*, p. 69) that the Gâthâs, and the seven short pieces called *Yaçna haptaṅhâiti*, are unquestionably older than the rest of the Avesta.

M. de Harlez' *translation*, though in the main based upon the labours of his predecessors, those of Spiegel especially, whose works, he says justly, form a true cyclopaedia of Iranian philology, has yet an independent value of its own, and a perfectly distinct character. Spiegel's two main objects in his *Avesta* are to give a literal translation, and to adhere as much as possible to the Parsee tradition, as contained in the old Pehlevi paraphrase of the Zend original. De Harlez aims, above all, at clearness and perspicuity. He has spared no pains to make the Avesta as easy and agreeable reading as the nature of this work, which abounds in endless repetitions, dry sacrificial formulas, and abrupt fragments, will admit of; on the other hand, he has not been able to avoid entirely the peculiar dangers with which such a method as this is naturally fraught, his original being neither distinguished for precision of thought nor for simplicity of style, and that rendering in more than one case the best, which least commends itself to a modern taste. We will adduce a few instances in which the new renderings proposed by M. de Harlez, though making a tolerably good sense, do violence to the words of the text. The two nouns *haurvâtâ ameretâtâ* (Y. 46, i.) he renders by *les dons d'Haurvât et d'Ameretât*, whereas Haug, Spiegel, Hübschmann, and the Pehlevi translation take them simply for abstract nouns, "abundance" (more fitly "health") and "immortality." This divergence may seem trifling, as the genii called *Haurvatât* and *Ameretât* are mere personifications of the two blessings mentioned; but it constitutes only one out of many cases in which the obvious fact that the *Ameshaçpentas* of the later books are in the Gâthâs very often still the abstract notions, as which their names denote them, has been neglected: owing, probably, to the above-mentioned opinion of the author as to the essential unity of style in the whole Zendavesta. In the same chapter of the Yaçna, v. 4, he translates *râreshyantî*, "come to grief," by *s'éloignent*; v. 6, the much disputed term *rânôibyâ*, which is at all events a dual, by *aux défenseurs de la loi*; Y. 50, 5, he explains *gûm*, the accusative of *gâo*, "cow," as a transformation of *gaêm*, from *gaya*, "life." The new rendering which he proposes for the nouns *vyâkhma*, *vyâkhna*, has no advantage over the customary one, either on account of the context, or as regards fitness in the parallel passages (in Y. 56, 13, which passage M. de Harlez quotes in support of his opinion, they do not occur at all); nor can it be justified by etymology. Equally inadmissible is his view as to the meaning of *mâ pairikeretem* (v. l. *paitikeretem*) *pairikerentis aṅhen* (Vd. 19, 64), which phrase contains evidently (cf. Justi) one of the pleonastic repetitions of the same root so common in the Zend language. Even as we are obliged to dissent from his general views on the Gâthâs, so it is in going through his version of them that we have oftenest found occasion to find fault with our author. This is partly at least because he has not availed himself of the last achievements in this field. Roth's and Darmesteter's recent labours he could not yet have before him; but he does not appear to have known of Hübschmann's important writings any other but his *Zoroastrisches Lied*. His renderings of quite a number of obscure passages, in the Gâthâs chiefly, but also of V. 2, 65. 132; Yt. 10, 16. 80; Y. 56, 11 (*çrvaêna*), and other *cruces interpretum* in the later books of the Avesta, would probably be different from what they are, had he consulted Hübschmann's remarks concerning them. There are a few other cases in which the improvements or new etymologies proposed by him have been anticipated by Hübschmann, notably Y. 56, 8. 11 (*maçti*, *açaya*).

By the preceding remarks we do not mean to depreciate the merit of this useful and valuable work. Zend philology abounds in vexed questions, which continue to be open to debate; among these we count, *e.g.*, the nature of a certain punishment or penance frequently recurring in the Vendidâd, in discussing which M. Harlez quotes us, in his introductory remarks to the third Fargard, among those who hold an opposite view to that defended by Spiegel, Justi, and himself. What is more, the Zend texts offer a host of other difficulties, which, though less ventilated as yet, are not less difficult to be got over, and will, almost of necessity, drive a translator to hazardous conjectures, especially one who addresses himself chiefly to the general reader. Now, some of M. de Harlez' new solutions of these difficulties are striking enough, and others at least deserving of the most earnest consideration on the part of his brother Zendists, because they rest, as his whole work does, on a solid basis—viz. a thorough acquaintance with the various departments of knowledge required for a student of the Zendavesta, from the Pehlevi language down to the works of ancient and modern geographers and travellers on Iran. We will note here particularly the instructive Indian parallels which he has adduced from the codes of Manu and Yâjnavalkya, in his notes (which, generally speaking, we might have desired to be more copious than they are) on V. 5, 136-139. 15, 31. 16, 41. 18, 25-26. 90, &c., reserving for a future occasion to show that the other law-codes of India likewise contain several analogies with Iranian laws which tend to illustrate some difficult passages in the Vendidâd. To conclude, this new translation of the Avesta will be especially welcome to the numerous outsiders who wish to become acquainted with the contents of that most

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important work, but neither will the specialist consult it without deriving manifold instruction from it. JULIUS JOLLY.

SCIENCE NOTES.

IN connexion with the subject of passage-beds we may again call attention to the famous question still debated by American geologists who are studying the Western Territories. Every attentive reader must have noticed that there has been of late years considerable difference of opinion as to the true age of several of the formations developed in that part of the world. This difference has probably arisen from American geologists being content to use a foreign standard, under the belief that it was inflexibly applicable to every country. Experience has shown, however, that the various evolutional tides of life have not advanced at the same rate in all parts of the world. Thus, while we find that a certain grade of vertebrates, invertebrates, and plants characterises a particular geological period in Europe, we find in America that the same grade of plant-life was evidently reached much earlier, and the same grade of vertebrate-life was continued much later. In short, using the European standard, the American strata present an actual commingling of Cretaceous and Tertiary types of fossils in the same rocks. From the fact that most fossiliferous rocks are sedimentary accumulations in water, the remains of invertebrate animals are far more abundant than any others, and have been most trusted in the identification of strata. It was with this generally-accepted invertebrate standard in mind that the early explorers of the geology of the Western Territories referred the various groups of strata to certain geological periods, and the differences of opinion have arisen through subsequent investigations of the fossil plants and vertebrata of the same groups. The result of all this is, however, not confusion but harmony. It shows, in fact, that we have in Western North America an unbroken series of strata, ranging from early Cretaceous to late Tertiary times, and that consequently several groups of beds must necessarily present transitional characters and commingling of organic types.

THE new edition of Mr. Darwin's *Various Contrivances by which Orchids are Fertilised by Insects* (Murray) is distinguished rather by the working up and correction of the matter of the old edition than by much new matter. There are a few new woodcuts, as those of *Coryanthes speciosa* and *Cycnoches ventricosum*, and the description of the mode of fertilisation in the latter is new; and in several other instances considerable addition is made to our previous knowledge of the mechanism by which cross-fertilisation is effected. On the whole the grounds are considerably strengthened for the adoption of the aphorism which forms the main thesis of the work, that "Nature abhors perpetual self-fertilisation."

Climate of Hamburg.—The German Association for the Advancement of Science held its forty-ninth meeting at Hamburg last autumn, and the Deutsche Seewarte prepared for the occasion an elaborate Report on the climate of the place, entitled "Einiges über die physikalische Verhältnisse von Hamburg und Umgebung." The evidence for temperature is derived from various records in Hamburg and Altona, going back to 1807, and its value is reduced, as usual, by imperfections of instruments, ignorance of their corrections, and insufficient exposure in the older series. The paper contains some interesting remarks on the difficulty of ascertaining the true mean temperature of large cities, which are worthy the notice of those who think that a progressive change in the climate of London may be detected. The other meteorological elements are then successively treated, and under the head of "Cloud," we have a suggestion that the Scottish Society's method of counting only the part of the sky within 45° of the zenith should be generally introduced for observations in high latitudes. The final discussion reminds us of Dr. Köppen's paper in vol. iv. of the Russian *Repertorium für Meteorologie* on a similar subject, for it deals with the influence of winds in modifying climate.

The Internal Densities of the Planets.—In the *Monthly Notices* Mr. G. H. Darwin has pointed out an oversight in Laplace's determination of the precessional constants for the planets, which of course depend on the law of variation of internal density. Now. Laplace has assumed that this is the same as in the case of the earth, so that the ratio of the mean to the surface density would be the same for all the planets, and has hence deduced values for the precession which Mr. Darwin shows to be not only inconsistent with the original assumption, but to lead to impossible results. In fact the ratio of the centrifugal force at the equator (expressed in terms of the gravity) to the ellipticity depends on the rate of increase of density from the surface inwards, and the above ratio is given by direct observation combined with the values for the mass and period of rotation. From these considerations Mr. Darwin concludes that Laplace's assumption cannot be justified in the case of Jupiter and Saturn, and that those two planets are probably still in a semi-nebulous condition, their surface-density being far less than their mean density. He further applies the same theory to find the ellipticities of Mercury, Venus, and Mars, which he gives, on the assumption that the law of density is the same as for the earth, as $\frac{1}{350}$, $\frac{1}{260}$, and $\frac{1}{298}$, respectively, the direct observations of these quantities being untrustworthy. Applying the same principles to the sun, it appears that the difference between the polar and equatorial apparent diameters of the sun is probably less than 0″·04 and greater than 0″·03, a result which is not inconsistent with observation. It is interesting to find that Mr. Darwin's theoretical conclusions respecting Jupiter and Saturn agree with the inferences deduced by various observers from an examination of the physical aspect of those planets.

Electrical Condensation.—M. J. Moutier has written a short paper in the *Annales de Chimie et de Physique* (sér. 5, t. ix. p. 409), showing that certain consequences of M. Gaugain's theory of electrical condensation, which its author had verified experimentally *a posteriori*, may be proved theoretically. The old theory of electrical condensation rests upon two experiments. In the first, a conductor A, which plays the part of collector, is put into communication with the source, and is charged with a certain quantity of electricity, a. In the second experiment, A is charged from the source when in presence of a second conductor, B, which communicates with the ground; this latter conductor plays the part of condenser. The conductor A is thus charged with a quantity of electricity, (say) a_2, greater than a, and the *condensing force* is the ratio of a_2 to a. M. Mascart has recently shown (*Traité d'Electricité Statique*, i. 457) that the formula for the condensing force thus obtained is only approximately true. M. Gaugain looks upon electrical condensation from a different point of view. In the first experiment as arranged by him, the conductor A, connected with the source of electricity, is placed in presence of B, which is insulated, in such a way that A receives a charge a_1 different from a. Gaugain defines as the *condensing force* the ratio of a_2 to a_1. A formula is thus obtained which is conformable to experiment. A few sentences will suffice to explain how it is derived. The conductor A is connected with a positive source at (say) potential V, and is charged with a quantity, a_1, of positive electricity. The conductor B is charged by induction from A with equal quantities of positive and negative electricity, b_1 and $-b_1$. In the second experiment A remains in connexion with the source: B is first connected with the ground, and then insulated. A is thus charged with a quantity of positive electricity, a_2, B with a quantity of negative, $-b_2$. If m be the ratio of these two quantities, $b_2 = ma_2$. In the next place, B remaining insulated with the charge $-b_2$, A is connected with the ground and then insulated. It is at zero potential, and has a charge, (say) a_3, of positive electricity. Let $a_3 = m^1 b_2$. The condensing force is then $\frac{a_2}{a_1} = \frac{1}{1-mm^1}$. Now between the three quantities a_1, a_2, a_3, there exists the simple relation $a_2 = a_1 + a_3$, which M. Gaugain verified experimentally by a great number of experiments. It is this relation which M. Moutier has shown how to arrive at in a purely theoretical manner. He shows also that the values of m and m^1, in the expression for the condensing force, are independent of the quantities of electricity on the armatures of the condenser, being functions only of the forms and positions of the two armatures.

PHILOLOGY.

DR. OLDENBERG, of Berlin, who has lately been consulting the MSS. of the *Dipavansa* in London and in Cambridge, was also engaged during his residence here in drawing up a detailed catalogue of the valuable collection of Pāli MSS. at the India Office. Having completed the catalogue, Dr. Oldenberg is now in Paris collating the *Dipavansa* MSS. there; and his edition of this important work—the oldest of the Ceylon chronicles—will be published by Messrs. Williams and Norgate in the autumn of this year. Dr. Oldenberg contemplates also no less a work than the publication of a complete edition of the *Vinaya Pitaka*—an undertaking whose importance for the history of Buddhism and of India, and for all departments of Indian philology and archaeology, it would be impossible to overestimate.

MR. FAUSBÖLL, of Copenhagen, has nearly completed the second part of his edition of the Pāli text of the Buddhist *Jātaka* stories (Trübner and Co.), the first part of which was reviewed in our columns in October, 1875. Prof. Childers, whose premature loss has been so universally and deeply deplored, had promised to provide an English translation of this, the most ancient collection of Aryan fables, fairy tales, and folk-lore. For some time after Prof. Childers's death it was feared that the translation would have to be abandoned, but, as Mr. T. W. Rhys Davids has now undertaken the task, this interesting work will at last become accessible to English readers. M. Léon Feer has also published in a separate form the valuable essay on the *Jātakas* which he lately contributed to the *Journal Asiatique* (*Etude sur les Jātakas*. Paris: Maisonneuve).

DR. W. DEECKE has just brought out a pamphlet of considerable value, entitled *Der Ursprung der kyprischen Sylbenschrift*, in which he makes a methodical and scientific attempt to derive the Cypriote characters from the Assyrian syllabary. Dr. Brandis had already suggested that the Cypriote letters originated in the cuneiform characters of Nineveh, but subsequent investigators doubted the soundness of the suggestion, and it has been reserved for Dr. Deecke to demonstrate its truth. Some of the comparisons made by Dr. Deecke are no doubt questionable, and will probably have to be modified hereafter; but the larger part of his identifications is clearly established. The origin of the mysterious Cypriote syllabary has thus been ascertained; all that now remains is to determine the date at which it was first employed. It is remarkable that in several cases the Cypriote characters agree rather with the forms used in Babylonia than with those used at Nineveh. It is also remarkable that the inventor of the Cypriote syllabary has allowed himself to transpose many of the cuneiform characters he adopted. Dr. Deecke suggests that the Greek Ypsilon owed its origin to the Cypriote

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character which represents *u*, and he thinks that the Cypriote syllabary may have been composed by a high priest of Paphos, possibly at the time of Sargon's conquest of Cyprus.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(*Thursday, May* 3.)

PROF. ALLMAN, F.R.S., President, in the Chair. Specimens of abnormal primoses were exhibited and commented on by Mr. A. W. Bennett.—A paper "On *Thlaspi perfoliatum* as a British Plant" was read by Mr. G. S. Boulger. This little plant has a very limited area in Britain, chiefly the neighbouring borders of Oxfordshire, Gloucestershire, and, according to our author, Wiltshire; thus equally belonging to the Thames and Severn Valley provinces. The altitude attained is from 360 to 500 feet above the sea-level.—A conjoint memoir by Prof. St. G. Mivart and the Rev. R. Clarke, "On the Sacral Plexus and Sacral Vertebrae of Lizards," was brought forward. It has of late been recognised that in any attempt to answer the question, which vertebra of any lower animal answers to the first sacral one of man, the nervous quite as much as the bone relations require consideration. Our authors discuss the researches of Gegenbaur and Hoffmann, and proceed to describe their own dissections of the parts in question in the chameleon, green lizard, iguana, monitor, and others. They then institute a comparison of the parts in *Batrachia*, and of the sacral region in birds, and in a somewhat technical summary state their belief that, although occasionally puzzling from variations in species and otherwise, the true sacral vertebrae may be defined in all vertebrates above fishes where hind limbs are developed.—The Secretary, in the absence of the authors, read a paper on the genus *Alveolites*, and some allied palaeozoic corals, by Prof. H. A. Nicholson and Mr. R. Etheridge, jun. It seems, from their researches, that the name *Alveolites* covers many forms, whose affinities, to say the least, are obscure. Discussing the characters and essential attributes of the genus in an historical *résumé*, they proceed by comparisons, microscopic and otherwise, to define certain groups coming under previous definitions of *Alveolites*. There are several species of the above and other pseudo-genera, such as *Coenites*, *Brachypora*, *Chaetites*, &c.; but, moreover, in several instances there appears much in common between certain groups of *Alveolites* and *Favosites*, so that further investigations may still more tend to break down the meagre lines of demarcation at present relied on.

PHYSICAL SOCIETY.—(*Saturday, May* 12.)

PROF. G. C. FOSTER, President, in the Chair. Mr. S. P. Thompson read a paper on the chromatic aberration of the eye in relation to the perception of distance. He discussed the various means of estimating distances by the eye, showing that when data for forming a judgment by the associations of visible form or visible magnitude fail, the judgment is founded on "aerial perspective," or else upon the muscular sensation of adjustment to focus. As the eye is, however, not achromatic, it cannot be in focus at the same time for red rays and blue rays proceeding from one object, but may be in focus if the blue rays come from a more remote object. This gives a definite basis to the axiom of painters that blue is a "retiring" and red an "advancing" colour. Experiments were described demonstrating the truth of this fact, and illustration was afforded of the chromatic aberration of the eye by casting beams of light through a solution of permanganate of potash upon a silvered ball, the illuminated point appearing red with a blue surrounding halo to an eye adjusted to short focus, but blue with a red halo to long focus. Prof. Guthrie referred to the theory by which the apparent size of an object depends on the amount of nervous excitement which it occasions, whether this be due to the extent of the illuminated area or the intensity of its illumination; and he pointed out that an object always appears larger when looked at with two eyes than with one eye. Mr. Roberts drew attention to the fact that the system ordinarily adopted in mechanical drawing of assuming the light to fall from the left-hand top corner gives an appearance of solidity, whereas, if this be reversed, and the light falls from the right-hand bottom corner, the object appears hollow. The President referred to the well-known fact that if two stereoscopic pictures are taken representing the same object in complementary colours, most people have a great difficulty in combining them so as to see a single picture of a neutral tint.—Mr. S. P. Thompson then described a curious observation of change of pitch occurring when a tuning-fork is caused to rotate rapidly round its axis; the nodal interferences at each quarter rotation ceasing to be separately heard when recurring more than about thirty times in a second. He has attempted various ways of estimating the amount of this change of pitch, including a method founded on the binaural estimation of interference beats.

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, May* 14.)

THE paper written by Captain H. Trotter, R.E., of the Great Trigonometrical Survey of India, on recent explorations in Eastern and Western Turkestan, was of a more limited scope than intended, this being due to the sudden call of the author to accompany Sir Arnold Kemball to the seat of war in Asia. The paper was thus restricted to a description of Pundit Nain Singh's last and important journey from Leh across the lacustrine plateau of Tibet to Lhasa, and thence down into Assam. The Pundit's progress was slow, as all the baggage was carried by sheep, which can carry 20 to 25 lbs. each. Out of the twenty-six sheep which started from Tankse four arrived at Lhasa, having carried their loads over a distance of 1,000 miles. The route lay first through the northern portion of Western Tibet or Nari, and thence along a wide grassy valley abounding in wild asses, antelopes, and gigantic sheep, and inhabited by the Kampas, a tribe which emigrated from Eastern Tibet about a quarter of a century ago. On September 17 the gold fields of Thok-Daurakpa were reached, which, with two smaller ones further east, yield 8,000*l.* per annum. For many marches beyond, the snowy peaks of the northern Himalaya (Gang-dis-ri) range were plainly discernible for 180 miles. No cultivation was to be seen along the Pundit's route for a distance of seventy-four marches between Chabuk Zinga and Lhasa, except in the district of Ombo, the elevation of which is 15,240 feet. There is a tradition that many centuries ago a great king (Gyalpo) lived at Ombo, and reigned over the whole of the Hor country. Thence to the great Tengri Nor or Namchu Lake the drainage was from the mountains separating the plateau from the valley of the Brahmaputra, to the north, into a vast system of land-locked lakes discovered by the Pundit, two of which are forty miles long. The Pundit reached Lhasa on November 18. He only stayed two days, for fear of detection, and, after visiting the ancient monastery of Samayegonpa—where the images are of pure gold and there is a large Buddhist library—he continued his course for two days down the Brahmaputra, and crossed it at the lowest known point on its upper course, where it is 500 yards wide and twenty feet deep, with a sluggish current. At Chetang, a large town on the right bank, he learned that the river flowed eastward for thirty miles and then turned south-east. He ascended the Yelung, a tributary of the Brahmaputra, and crossed the Central Himalaya at the Karkang-la pass, 16,210 feet above the sea. At Chona-jong there is a great exchange-mart, where the Tibetan merchants meet those from Assam. After being detained in Tawang for some months, the Pundit eventually reached Odalguri in Assam on March 1, 1875. This exploration has yielded rich and valuable results: a route survey of 1,319 miles of previously unknown country; 276 latitude and 497 height observations; a system of numerous lakes and rivers has been discovered; the great snowy Gang-disri range has been proved to exist; thirty miles of the Brahmaputra has been discovered; and the Tawang route from Tibet to India has been surveyed.

ZOOLOGICAL SOCIETY.—(*Tuesday, May* 15.)

PROF. MIVART, F.R.S., Vice-President, in the Chair. The Secretary read a Report on the additions that had been made to the Society's Menagerie during the month of March, and called particular attention to a Ceylonese fish owl (*Ketupa ceylonensis*) from Ceylon, presented on April 4 by Captain H. B. Turner; a female antelope of an uncertain species, transmitted by the Sultan of Zanzibar along with other animals to the Prince of Wales and deposited by H.R.H. in the Gardens on April 24; a pigmy marmozet (*Hapale pygmaea*), purchased April 27, and stated to have been obtained at Pebas on the Upper Amazons, and two yellow-thighed parrots (*Caica xanthomera*), new to the collection, received along with the marmozet from the Upper Amazons.—Mr. Sclater made some remarks on the progress and condition of the Zoological Gardens of Rotterdam, Amsterdam, Antwerp, Brussels and Ghent, which he had just visited.—A communication was read from Mr. G. S. Brady, containing a monograph of the fossil ostracoda of the Antwerp Crag.—A communication was read from Dr. F. Day containing a notice of the capture of a specimen of *Coregonus oxyrhynchus* on the coast of Lincolnshire.—A communication was read from the Marquis of Tweeddale, F.R.S., containing a memoir on the birds of the genus *Batrachostomus*. The author came to the conclusion that there were seven recognisable species of this difficult group inhabiting the Indian region, one of which, yet undescribed, was from the Philippines. The rule appeared to be that the females were rufous from the nest, while the males are brown and sometimes spotted.—Mr. Edward R. Alston read the description of a shrew, from Guatemala, which had been indicated without being characterised by the late Dr. Gray, and for which the name of *Sorex verae-pacis* was now proposed.—Mr. A. H. Garrod read the second portion of a series of papers on the anatomy of passerine birds.—A communication was read from Mr. T. E. Buckley containing additional remarks on the past and present geographical distribution of the larger mammals of South Africa.

CHEMICAL SOCIETY.—(*Thursday, May* 17.)

W. CROOKES, Esq., F.R.S., Vice-President, in the Chair. The following papers were read:—1. "On a slight Modification of Hofmann's Vapour-density Apparatus," by M. M. P. Muir and S. Suguira. The authors propose to omit the indiarubber plate of the original apparatus, and mark off the height of the mercury by a cathetometer and a slip of gummed paper. 2. "Note on the Fluid contained in a Cavity in Fluorspar," by J. W. Mallet. The cavity was 6 mm. by 2·5 mm. by 1 mm.; it contained water and a bubble; on heating, the bubble became less mobile and the crystal showed signs of incipient splitting. 3. "Examination of Substances by the Time-method," by J. B. Hannay. The author has determined the loss sustained by various hydrates in equal and successive intervals of time, when submitted, in a Liebig's drying-tube, to a current of air at various temperatures, and thus obtains evidence of the existence of hitherto unknown hydrates. Magnesium sulphate, when treated as above, loses 8 per cent. of water in five minutes at 100° C.; the loss is then much slower and regular up to 29 per cent., when the rate of loss decreases somewhat suddenly from the formation of a lower hydrate, which loses water much more slowly. 4. "On the Dehydration of Hydrates by the Time-method," by W. Ramsay. The author examined the hydrates of alumina, iron, copper, and lead. 5. "On the Transformation of Aurin into Rosaniline," by R. S. Dale and C. Schorlemmer. By heating sulphuric and a pure phenol and gradually adding oxalic acid, pure aurin is formed; by the action of ammonia on aurin, red aurin is produced, which by the action of alcoholic ammonia at 150° for several days is converted into rosaniline. The authors consider aurin to be identical with rosolic acid. 6. "On certain Bismuth Compounds," Part VI., by M. M. P. Muir. The author describes the preparation, &c., of hypobismuthous oxide, bismuthous oxychloride and oxybromide, and sulphbismuthyl chloride. 7. "On the Theory of the Luminous and Non-Luminous Flame," by J. Philippson. The author states what he considers to be the cause of the luminosity and non-luminosity of flames.

ROYAL SOCIETY.—(*Thursday, May* 17.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On Hyperjacobian Surfaces and Curves," by W. Spottiswoode; "On the Length of a Spark from a Voltaic Battery in different Gases at Ordinary Atmospheric Pressures," by Warren De La Rue and Hugo W. Müller; "Further Researches on the Deportment and Vital Persistence of Putrefactive and Infective Organisms from a Physical Point of View," by Dr. Tyndall.

NUMISMATIC SOCIETY.—(*Thursday, May* 17.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. A paper was communicated by M. J. P. Six, of Amsterdam, on the subject of the ancient coins of

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Phoenicia. The writer adduced reasons for supposing that before the time of Alexander the Great only four cities of Phoenicia—Byblus, Aradus, Tyre, and Sidon—had the privilege of issuing coins. To the three former cities he gave the coins assigned them by Brandis, with additions and variations. To Sidon he attributed the large series of silver octodrachms which have hitherto been given to Phoenicia generally or to Syria, and which bear on one side a galley before a city wall, on the other a king in his chariot. The date to which he assigned these pieces was B.C. 400–308, more than a century later than the date fixed by Brandis.—A paper was communicated by Mr. Cochran-Patrick, being the second of a series on the subject of Scottish medals, and treating of the period A.D. 1491–1647.—Mr. Gill read a paper on the seventeenth-century tokens not mentioned in the work of Boyne.

Royal Asiatic Society.—(*Monday, May* 21.)

Sir E. Colebrooke, Bart., President, in the Chair. Mr. N. B. E. Baillie read a paper entitled "Is the Sultan of the Turks the Caliph of the Musulmans and the Legitimate Successor of the Prophet?" in which he examined at considerable length, the admitted authorities on this question, especially Maverdy, and came to the conclusion that, on the taking of Baghdad by the Tátars in A.D. 1258, and the overthrow of the Abbasside House, the Caliphate became vacant; and that the story of a certain Ahmed, who is said to have been recognised by Bibars, the Mamlook Sultan of Egypt, cannot be relied upon as satisfactory evidence; and, further, that there is no proof that, in any such recognition, the usual rules whereby the succession to Mohammed had been originally regulated were adhered to.

FINE ART.

NOTES ON REMBRANDT.

II.

It may be in the recollection of some of the readers of the Academy that a paper on Rembrandt, to which my name was affixed, appeared on February 24 last, and that that paper was numbered I. No. I. should have been followed by No. II., but, when it was represented to me that to enter at that time upon a critical examination of certain works of Rembrandt might possibly interfere even in a remote degree with the success of an Exhibition in which, as a member of the Burlington Fine Arts Club, I was myself interested, I thought it right to ask the permission of the editor to postpone my papers. Now that the Exhibition is open, and a collection of the etched work of Rembrandt—such as surely has never been seen before, and may, perhaps, never be brought together again—adorns the walls of the gallery, the restriction which I placed upon myself is removed, and my notes may be put forward for the criticism of your readers. These notes will not now be offered in the shape in which they would have appeared, since with the Catalogue of the Exhibition is issued a Preface by one of our members in which some of the ground which I proposed to occupy is taken up. The opinions expressed in that Preface will, from the known position of the writer, carry great weight, and, whether those opinions are accepted or controverted by experts in Rembrandt lore, all must admire the fearless way in which the writer has questioned the authenticity of the disputed works, and allow that he has not aroused a controversy without assigning reasons which, to say the least, are worthy of grave consideration.

The selection of Rembrandt etchings which has been made will be found to comprise some 200 pieces, representing about 170 subjects. A few only of the more important works are omitted, partly from the impossibility of obtaining the loan of the really finest impressions, and partly because wall-space is limited. Nearly all the Beggars, and most of the Fancy Heads and Academical Pieces, were intentionally refused. Their introduction was not necessary to the purpose of the Exhibition, but the works which have found a place will be seen to comprise nearly every important etching which came from Rembrandt's hand, as well as some of those whose authorship is questioned, but which for many reasons are so interesting that without them one object of the collection could not have been attained.

For the first time a large selection of Rembrandt's works is placed in what we believe to have been the order of execution. I have before spoken of the advantage which may be expected to result from such an arrangement, and though the idea of thus presenting these works is not a new one—it was proposed by Ottley and has been attempted by Vosmaer—yet it is certain that no such opportunity of *seeing* the works together in this order has yet been afforded, and equally certain that, now we have seen it, no new descriptive catalogue of Rembrandt can ever be satisfactory in which this chronological order is not made an important feature. Assuming that the arrangement of the several pieces is very nearly what it should be, we may make our general survey of the collection and note the lessons which it teaches.

The visitor who is least informed in the etched works of the master must remark how this order of their position illustrates the gradual change which came over his work. The earlier prints, however beautiful, are apparently utterly unlike the prints of his later days, so unlike that one might almost fancy that we were viewing the productions of a different hand—compare, for instance, No. 10, the bust of a grey-bearded man, with No. 199, the portrait of the elder Haaring, placed upon the screen; or No. 35, *The Angel appearing to the Shepherds*, with No. 206, *Our Lord in the Mount of Olives*—and yet the gradations may be clearly traced from the highly-finished, delicate technic of the one, to the bold, effective execution of the other. This evidence of the gradual development of "dry point" may be traced almost step by step. Dry point appears upon the master's earliest work, but the burr which it created, and which forms so important a feature of his later work, was not then suffered to remain. It would seem as if Rembrandt himself only by degrees became aware of the resources at his command. In his earliest time the free use of the scraper allowed the exquisitely delicate lines with which he created his shadows to appear in their perfection. But as he progresses he gradually allows some little burr to remain upon his plate, and wherever it appears we feel, as he must have done, the effectiveness of the new power which was rising under his hand. See, for instance, No. 45, *A Young Man seated, with Expression of quiet Meditation*; the effect of the little burr which is allowed to remain strikes us at once: it adds a richness and finish to a portrait which without it loses much of its charm. Or in No. 80, *The Lion Hunt*: the few formless blots in the lower right give a vigour and life to the whole scene which without them is comparatively cold and dull. And then pass to the exquisite compositions of his later time—the *Three Cottages*, for instance (129), exhibiting, thanks to the burr, a brilliancy and tone which cannot be surpassed. Or study the marvellous results of burr in that large and solemn picture of the Lord upon the Cross (Nos. 191–2), surely the grandest of all the works of this class which have been preserved to us.

But not only does the chronological arrangement reveal the slowly varying technic of the master, it opens to us something of the life-history of the artist himself. In his earliest time he gives us studies of himself, not so much portraits as studies of feature and expression. He etches, in different attitudes, the portrait of his mother—the final one in widow's weeds for the death of her husband, Harman Gerritszoon, after which, as I have before shown, he discarded the monogram which he had till now used, and signed his name in full. His father—have we any likeness of him? Can that finely-finished work No. 15 be intended for his portrait? The size of the plate makes it a pendant to a portrait of his mother, and the apparent age of the handsome old man would suit what we believe to have been the age of Harman. A little later he gives us some lovely sketches of his young wife, Saskia (38, 44). In 39 we see her seated by himself. Again we have his own portrait fancifully attired (48, 52)—not a shadow of a care is yet seen upon his face. We fancy him a man full of strong domestic affection, of a happy disposition, possessing and enjoying many of the good things of life—surely not the sordid avaricious man such as Houbraken would have us believe, but spending his money liberally in works of art, and happiest in the love of his mother and the society of his charming wife. But pass onwards; we have another portrait of Saskia (No. 90)—it is the last—we see her in the illness which preceded her death. If the Cassel portrait, so beautifully engraved by Unger, is a faithful likeness, the etchings have hardly done her justice, but even with these the change in feature in this little etching is indescribably touching. Later he gives us another portrait of himself: the fanciful dress and feathered cap which he before affected are laid aside; he appears now in sober coat and hat, a quiet unpretending burgher, his features grave as are those of middle age when, as is too often the case, the poetry of life is gone.

But yet another thought must strike the observer. The history of the time when the Dutch School arose is a history of one of the most stirring periods in the life of any nation; yet Rembrandt, like nearly all the artists of Holland who preceded or immediately followed him, gives no sign in his works, or hardly any, of a cognisance of events almost without parallel in the world's history. The struggle for religious and political independence through which the States had passed had had its effect, and it is interesting to note how the practical and unimaginative character of the people, their rigid adherence to the sterner facts of life, appears even in their Art. But why one and all the great masters who founded so thorough and self-contained a School should seem to have studiously avoided picturing the recent or present history of their country is a mystery we cannot solve. The subject has been well handled by Fromentin in an essay upon the School, which will repay perusal. A collection like the one before us is a fitting illustration. The life of Barneveld had closed in 1620; some whispers of the treason which led his sons to the scaffold in 1623 must, we think, have been heard; Holland had still a long struggle before her to preserve her hardly earned liberty; a few years later Van Tromp's victories must have stirred the hearts of his countrymen and roused emotions even in the calmest breasts. Yet where in all the master's works is there evidence that there ever reached him even the faintest echo of the strife? One etching alone of all he has left can in any way be made to refer to the history of the time, and it is very doubtful what that etching is meant to illustrate. With this single exception, the whole of Rembrandt's works are of scenes of rustic tranquillity, quiet landscapes, owing nothing to the living objects so sparingly introduced; or are portraits, not of patriots or warriors, men who devoted themselves for their country or their faith, but of peaceful burghers—the advocate, the writing-master, the jeweller, the print-seller, or the burgomaster whose literary tastes find vent in composing a tragedy founded on old-world fable. Rembrandt cannot be said to be wanting in imagination, but he devoted it to the expression of Scripture scenes. When he descends to design from common life he gives us Beggars, or the Jews, picturesque in their dirty raggedness, who haunted the quarter where he lived. But landscape, or portrait, or beggar, all the life he saw was peaceful; his representations of it, but for his powerful genius, would have been tame and monotonous. Events, excepting of the quietest home life, seemed to have passed him by; aerial storms alone disturbed the tranquillity, and his lot, if we

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judged only from his works, might have been cast in days of uneventful and unbroken peace.

CHARLES HENRY MIDDLETON.

THE GROSVENOR GALLERY.

(*Second Notice.*)

OUR first notice of this very important and frequented exhibition disposed of the pictures in the East Gallery, and, in the large West Gallery, of the works painted by artists who exhibit also in the smaller room. It remains for us to speak of the bulk of the paintings in the West Gallery, and of the water-colour room and the sculptures.

This course brings us first to Mr. Whistler; of whose eight contributions four at least have been displayed in public before. The *Nocturne in Blue and Silver*, belonging to Mrs. Leyland, is new to us, and ranks among the loveliest of the painter's works of this class. The time appears to be earliest morning—the locality, the river as seen from Chelsea: a great reach and surface of water are conveyed to the eye by a sort of artistic divination, a curious power of intuition and suggestion working through means equally simple and subtle: right in front come a few flecked leaves of a shrub, which even a Japanese artist, unapproachable in such suddennesses of perfection, might be willing to acknowledge. There are also (besides the seated figure of *Mr. Carlyle*) three life-sized full-lengths, which figure, according to Whistlerian nomenclature, as *Harmony in Amber and Black*, *Arrangement in Brown*, and *Arrangement in Black, No. 3*, *Irving as Philip II. of Spain*. The two former seem to have been inverted in the numbering of the catalogue; or else what Mr. Whistler regards as amber and black appears to the unpurged popular eye more like brown, and *vice versâ*. The picture which we accept as the *Brown* has considerable grace, but is hardly equal to the *Amber and Black*—a blonde lady in white muslin with black bows, and some yellow flowers in the corner. Either of these is, we think, much superior to the figure of Mr. Irving; which, exceedingly offhand and not free from crudity, we cannot but regard as a rather strong experiment upon public submissiveness. Mr. Millais sends three female and one male portrait; also a half-figure of Hood's Sempstress, "*Stitch, Stitch, Stitch*"—a slight performance, and we might say an unlovely one to sight, without being either harrowing or touching to the feelings. Of the portraits we like the *Lord Ronald Gower* considerably the best; a thin, high-mettled face, with what might be called great *litheness* of apprehension and faculty, painted with a directness and ease which would be more startling were they less entire. The ladies are the *Marchioness of Ormonde*, the *Countess Grosvenor*, and the *Lady Beatrice Grosvenor*, all habited in white, with white light hats. The Marchioness's face is certainly made a very "speaking" one by Mr. Millais: but, on the whole, these are not to be counted among his most gifted or most serious performances in portraiture. In future generations they will lend a grace to the family gallery, without exactly casting over their environments "the shadow of their own greatness." Anyone who wishes to see a supremely good Tadema should not lose the opportunity of looking, in this collection, at the *Phidias showing the Frieze of the Parthenon to his Friends*—a work painted some years ago, but hitherto, we think, unexhibited in England: the *Sunday Morning* and *Tarquinius Superbus* are also old works, both uncommonly interesting on diverse grounds. Among the new pictures it might be difficult to choose between *A Mirror*, *A Bath* (both classical subjects), and *Sunflowers*, a very luminous and brilliant little piece of colour. A lady with a crop of ringleted yellow hair, dressed in bright but greyish-blue, is reaching up, beyond her arm's length, to pluck one of the sunflowers; red geraniums are seen through the interstices of the stalks and foliage of the larger plants; a blue uniform sky overlooks the whole. Mr. W. B. Richmond appears to more advantage in his portraits than in the large composition, *Electra at the Tomb of Agamemnon*, which is a cross between the severe and the showy in design and general treatment, and between the monumental and the sentimental in feeling—neither of these elements being managed with so much mastery as to condone the interference of the other. The old cypress-trunks are the most successful features of the work. Of Sir Coutts Lindsay's own contributions to the galleries which he has founded, the chief is the full-length portrait of his wife, *Lady Lindsay of Balcarres*, who is here (as also in Mr. Watts's likeness) represented playing the violin. The face is hardly marked with that amount of sympathetic refinement which we might have expected from its authorship: the general vigour of hand in the figure, and in the abundance of sumptuous material introduced is, however, very considerable indeed, and far unlike merely amateur workmanship. Mr. Holman Hunt sends, besides his well-known and exceedingly powerful *Afterglow in Egypt*, a half-figure of *An Italian Child*—a bare-headed girl with coffee-brown eyes, who walks forward, with a background of the Tuscan Apennines, plaiting a straw hat, crooning a country-song, and with a pigeon perched on her shoulder. The face is round, not beautiful nor distinguished by Italian fullness of life or mould: it might at first seem rather Swiss or German than Italian, though it is most faithfully and completely studied from the living original. There is nothing in the exhibition more thoroughly carried out than this from its own point of view: it is a picture which, though unalluring, one could live with, and trace in it month by month some clearer character of insight, and greater resource of execution. The catalogue records another painting by Mr. Hunt, *On the Plains of Esdraelon above Nazareth*; but this does not as yet appear on the walls. The new picture by Mr. Albert Moore is entitled *The End of the Story*; a woman dressed in pea-green, with a white drapery above, and white flowered curtain behind her: her bare arm holds the book downward; the lateral turn of the head supplies the requisite aspect of reflection in harmony with the title. Mr. Spencer Stanhope contributes two fresh pictures of leading importance; both of them works of elevated style at high pressure, tending towards mannerism, which, delightful to some eyes, cannot but be resented by others. In *Eve Tempted*, the hair of Eve, touched in with gilding, twirls across her middle not very effectively. She is seated on a violet-bank, with tulips and other flowers in front: her hand reaches back behind her head, and holds two of the many golden fruits from off the tree of knowledge. The serpent, blue and not very thick-bodied, has a human head of indeterminate sex, with dark-red hair; its venomous vapour-breath allures and infects the ear of the Mother of Mankind. *Love and the Maiden* is a still larger work, and a completer expression of those artistic qualities at which Mr. Stanhope directs his aim. Love, a red-winged and beautiful youth, holding a golden bow, sets his right knee against the trunk of a tree twined with oleander, which flowers profusely—bursting into blossom, as one might infer, at the very touch of the all-animating all-subduing god. The maiden—roused now for the first time from the long slumber of the heart of girlhood—lies on the sward, habited in a Mantegna-like costume of light blue over pinkish red, with white intersecting folds. A young man and three women dance solemnly behind. This is certainly a beautiful as well as a most observable picture, and every object introduced into it has been made out with unsparing diligence of definition. It bears the date 1877 inscribed; if this were 1477, it would assimilate about as well with the style and artistic motive of the work—though even this is far from being so purely imitative and re-adaptive a production as the five-fold little picture hard by, *Love's Music*, by Mr. Strudwick.

We have now come back to that part of the gallery which the pre-eminent genius of Mr. Burne Jones makes the most admired and characteristic of all. We cannot here spare anything like the space which were needed for doing moderate justice to the remaining works of this gentleman, in subject-matter and style. They are *The Beguiling of Merlin*, *Venus' Mirror*, and five single figures of *Temperantia*, *Fides*, *Spes*, *A Knight*, and *A Sibyl*—the last two unfinished. In the Merlin picture, the grand figure of Nimue, dark and lovely, with a loveliness that looks ominous and subtle without being exactly sinister, and the exquisite painting of the lavish white hawthorn-blossom, are the admirable things. Merlin—who lies in the fork of the hawthorn-tree, spell-bound after sleep by Nimue's enchantments rehearsed from his own magic book—is less to be praised. His face is not unlike Dante's, with a stronger tendency to a feminine type; moreover, the *raison d'être* of his pose is not readily apparent, but we should in reason ascribe this to the almost insurmountable difficulty of representing to the eye a man who, wholly free from visible material constriction, finds himself by sorcery confined "in a tower of the air without any other thing," according to the words of the legend. *Venus' Mirror*—a number of beautiful women looking at their images in a shallow glassy pool much interrupted by flowering clods and the like, and presided over by one stately fair one with a star in her hair, whom we understand to be Venus herself—is exceedingly sweet and charming, and has very little that need be regarded as in any way imperfect from its own point of view: it is a masterpiece, and a truly delightful one. For ourselves, however, we cannot but wish for more variety of facial type and beauty: lacking this, the work may perchance reach nearer towards an abstract ideal, but it suppresses one of the very points which most intrinsically belong to the direct essence of the subject. The natural relations and resources of the theme are sacrificed to a certain something which predominates in the mind of the artist, and which may be said to warp it. The large single figures—*Temperantia* and the others which we have mentioned—are all of noble quality; the knight, champion of distressed ladies, has his shield appropriately emblazoned with a figure which might be designated Andromeda, or the Princess rescued from the dragon by St. George.

Mr. Armstrong could fairly complain of the hanging at the Grosvenor Gallery, as so many precursors of his have complained of the hanging at the Royal Academy and other exhibitions. His principal work, *The Riviera of Genoa in Spring*, with intense blues of sky and sea, and figures of an aged and a younger woman, and the flush of early blossoming, seems to be a very delightful as well as highly-skilled production; but, hung where it is, we cannot enjoy its details. Mr. Crane's chief contribution is also rather high up; however, it can be adequately estimated. It is named *The Renaissance of Venus*, a title which one has to think over a little before one hits upon any genuine meaning for it—but we suppose it to signify substantially "the Re-birth of Beauty"; Venus, as the symbol of beauty, re-born at the period of the Renaissance of art and culture. At any rate, Mr. Crane has painted a charming and delicious picture, full of gracious purity—one which holds its own well even against such formidable competition as that of Mr. Burne Jones. We see a liquid bay and sands, the ruins of a classic temple, three women bathing, an almond-tree in bloom, white doves darting and hovering about, and in the left foreground the queenly apparition of Venus. As in Mr. Armstrong's picture, blue is here the predominant colour, but in a lighter key; a sweet, clear, brilliant blue, not chilly, but softly limpid. Of M. Legros's nine works, the most conspicuous have been seen before: whenever seen anew they are anew admired. The portrait of *Mr. Carlyle*, seated three-quarters length, with hands laid one on the

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other, and an olive-grey coat, was painted this year, and is a genuine and most interesting likeness. The high colour in the cheeks is noticeable, and not at all overdone: the expression is one of interior withdrawal, a strong great soul that retires into itself under the burden of years and of thought, and waits the event. The *Four Studies* [of male heads] *executed in Two Hours each before the Pupils at the Slade School* are examples of singular decision and mastery: stroke by stroke the thing grows into achievement, no touch lost, no second-thoughts allowed, nor indeed required.

Of the Water-colour Room we must say very little. The most prolific contributor is Mr. Richard Doyle, from whose deft and gifted hand, fertile of quaint fancies and naïve detail, we have no less than seventeen specimens. *The Witch's Home* furnishes a couple, particularly enjoyable. The *Portrait* by Mrs. Stillman, a girl with white lilies in a garden, shows this accomplished lady's wonted command of colour boldly and variously bright in its combinations, but does not rank among her best works. *The West Wind*, by Mr. Poynter—a steamer in a bay, with rainy drift, and dreamlike yet perfectly true atmospheric effects, is exceptionally fine—the greatest effort which this painter has made in landscape art. A capital specimen by Mr. Herkomer, previously exhibited, has been added to the show since the gallery opened; nor is he the only artist to whom some similar remark would apply.

The Sculptures include a model in plaster of a figure by Paul Dubois, *Le Courage Militaire*, forming part of the projected monument at Nantes to General Lamoricière; a seated figure, helmeted, with hairless face and drawn sword; valorous and martial in aspect, as he should be. The *Ione* of Mr. Maclean, in white terra-cotta, had been seen before in a somewhat less completed form; it is excellent for grace and natural arrangement. Mr. Boehm sends various works: the bust of *Mr. Whistler* is very lively and truthful.

This must suffice for our readers by way of review of the contents of the Grosvenor Gallery. By way of expounding and discussing the importance of the undertaking—very great as it undoubtedly is, and highly honourable to the enterprising love of art of Sir Coutts Lindsay—we have said still less. A few words—a very few—must be added on this subject. These we shall say as speaking from our own point of view—not from any which is known or may be presumed to be that of Sir Coutts Lindsay, or of any of his assistants in the carrying-out of the onerous and responsible project.

What was the great object of the scheme? It was that of furnishing an adequate supplement to the exhibitions of the Royal Academy; a gallery in which contemporary British art—elevated in aim, or highly advanced in technique, or both of these together — should be advantageously displayed; more especially such art as, for one reason or another, does not find in Burlington House, from year to year, a medium for coming before the public. In short, it may reasonably be averred that, while there was no occasion whatever for offering to the members or associates of the Royal Academy a second Gallery wherein to put-in an annual appearance, there was urgent occasion for offering, to such good native artists as do not already in 1877 belong to the Academician corps, this one Gallery for doing the like: and consequently the right occupants of the wall-space of the Grosvenor Gallery would be those excellent outsiders who prefer this institution to the Academy. Thus we cannot but think that Academicians should not have been invited at all to exhibit in the Grosvenor Gallery (and this we say while amply acknowledging that the exhibition has derived additional lustre from some of their contributions, and without the least undercurrent of hostile animus or insinuation); and on the other hand that all the best non-Academicians should have been invited, and, so far as practicable, enrolled as contributors. Several artists who now exhibit at Burlington House might by this means have been drafted off to Bond Street, to the satisfaction of themselves and of the public, and to the increase of space in Burlington House available for the Academicians themselves. But, as it stands, the Grosvenor Gallery contains many works by Academicians, many by non-Academician artists who ordinarily exhibit in Burlington House, and only an insufficient representation of some eminent men who do not exhibit there or anywhere. That one of these, Mr. Burne Jones, should appear in the Grosvenor Gallery, is a very great satisfaction to us and to others; but then we are proportionately dissatisfied at the absence of one or two besides. Could they have been secured by the promoters of the scheme? That is a question which it does not pertain to us to answer authoritatively. We can only abide by the natural assumption that they could have been secured by due measures adopted from the first; and they ought still to be secured for some future gathering, or else the real object and possible excellent service of the Grosvenor Gallery will, as in 1877, remain partially unfulfilled. W. M. Rossetti.

ART IN PORTUGAL.

Lisbon probably contains fewer fine works of art than any other city of its size in Europe. The National Gallery, it is true, contains a few pictures to which great names have been attached, but these are of more than doubtful authenticity. Far more interesting are a number of early Portuguese paintings in the same gallery, to which are appended no names at all. These are of the school of Jan van Eyck, who was one of an embassy sent to Portugal by the Duke of Burgundy. Very few of the names of these early painters are known; the school speedily died out, and since their short existence Portugal has produced no painter worthy of note. The country, however, produced in the last and previous century many excellent carvers in wood. Many of the innumerable images with which the churches are filled are wonderfully lifelike in expression and are coloured with great skill. More curious are the ivory figures of saints and of our Lord, made, after late mediaeval and Renaissance models, by the Indians of Goa and imported into Portugal. Many of these are of graceful design, and of a remarkably tender expression of countenance. They are executed with great care and skill. The modern Portuguese, who seem to have no originality in their composition, slavishly imitate these ivory figures, and those especially of the Infant Christ, in the baser materials of pottery and plaster. Many of these little statues are nude, being intended to be dressed when required for exhibition at particular seasons. Busts and groups of sacred figures of considerable merit and interest were also executed one or two centuries ago in a kind of rough terra-cotta, to which colour was afterwards applied and then fixed by fire. I have seen figures in this material of singular grace and naturalness. In stamped leather, used chiefly for the backs and seats of chairs, but also for the covering of boxes and tables, the Portuguese of past generations likewise excelled. The patterns represent armorial bearings, grotesque figures of cupids, satyrs, and animals, with interlacing foliage and conventional ornaments. A taste for this ancient leather seems to be reviving, and good specimens bear a high price. In the royal palace of Cintra, once the residence of the Moorish kings, and in some other buildings in the same exquisitely situated town, many fine specimens of ancient wall-tiles are still preserved. Some of these, like those in the Sè Velha at Coimbra, would seem to be undoubtedly Moorish, but others bearing the device of the banded sphere, though of similar fabric, must, of course, be of far later date. Is it possible that they were made to order by Moorish tile-makers in Morocco? Of more undoubtedly native manufacture are certain tiles which I saw at Cintra, and at Cintra only. These bear in high relief leaves and fruit arranged with excellent effect in conventional patterns. These, I should conjecture, may be as old as the reign of D. Manoel, who died A.D. 1521. In the last century the Portuguese manufactured common blue-and-white tiles bearing on them animals, ships, and flowers, and closely resembling those of Holland. Of modern pottery tolerably elegant specimens are made at Caldas de Rainha, but they are inferior to those made in the last and early part of the present century at the same place. Far more pleasing is the common household pottery of Porto, which in shape, colour, and general design indicates its Arabic descent. Before leaving the subject of decorative art, attention should be called to the patchwork and embroidered curtains seen in palaces and churches, which are extremely handsome and effective. One of the extravagances of the last struggle of Gothic design under D. Manoel is the imitation in stone of knotted branches of trees in the tracery of windows and in like positions. This very peculiarity is imitated at the present day in the small white marble crosses which are made for sale at Cascães, near Lisbon. In the last century broken fragments of Oriental china were used, mixed with shells, to ornament grottoes and fountains in the trumpery fashion seen in the courts of ancient Roman houses at Pompeii and elsewhere. At the present time flower-jars of Oriental porcelain are often used on the altars in the churches. The number of Roman towns and stations in Portugal is so great that quantities of Roman antiquities must from time to time be found. What becomes of them it is hard to imagine, as I can hear of none in either public or private collections. Probably the grossly ignorant peasantry bury them again when they find them. Although I have made every enquiry, I have seen only a few coins of common types, of which the best were two *Aurei* of Nero, with the reverse of SALVS. The old Arabic coins are generally in a very bad state of preservation.

Greville J. Chester.

ART SALES.

Once or twice in the course of the year an important Cruikshank collection comes to be dispersed at Sotheby's. Within about the last fortnight two such collections have been offered for sale, and the opportunity is a favourable one for chronicling a few of the prices fetched by works which have won the interest of many collectors. Mr. G. W. Reid's comprehensive and even exhaustive catalogue is necessary to the appreciation of the immense extent of George Cruikshank's work, and such a homage as is conveyed by its publication was perhaps never before tendered to an artist during his lifetime, but the fact is that Cruikshank's years are so many that, though he still labours, the major part of his art must be considered as of a bygone time, and worthy, therefore, according to all received precedent, to engage the attention of the most orthodox of collectors. The works sold on May 7 were mostly in proof states. A selection from the Illustrations of the English Novelists, all proofs before letters, went for 3*l.* 4*s.* An unpublished subject, and probably unique impression—Belzoni as "the strong man"—fetched 3*l.* A set of proof illustrations to the Waverley Novels went for 4*l.* 16*s.* A fine set of India-paper proofs of the illustrations to the *Sketches by Boz* realised 6*l.* 10*s.* Nine parts of *My Sketch Book*, on India paper, fell for 5*l.* 7*s.* 6*d.* Of the *Life of Falstaff* it is stated that only twenty-five sets were printed as proofs, and one of these realised 7*l.* 15*s.*

At the second Cruikshank sale, on May 15, a copy of the original illustrations to "Tom and Jerry"—Pierce Egan's *Life in London*—sold for 3*l.* 10*s.*, and the same price was fetched for *Points of Humour*, which was either actually the first, or almost the first, book illustrated by Cruikshank after he forsook, about the year 1823, the paths of caricature in which he had followed Gilray.

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A volume containing various valuable works—humorous and serious—and an autograph letter and portrait of the artist, sold for 21*l.* 10*s.* (Toovey); a few very rare portraits—to be prized on account of their rarity—went for 4*l.* 8*s.*; some early coloured caricatures, *Dandy and Dandyzette*, etc., fetched 6*l.*; some rare political caricatures, the satire directed chiefly at Napoleon, then on the rock of St. Helena, fetched 8*l.* 10*s.*; some coloured social satires, broadsides and others, went for 7*l.*; and for 4*l.* 12*s.* 6*d.* was sold an illustrated copy of the *Life and Genius of George Cruikshank*, described as "probably by Thackeray." It appeared originally in the *Westminster Review*, we are informed, some thirty years ago, and is indeed the great novelist's tribute to the great illustrator, and reprinted in the later complete editions of Mr. Thackeray's miscellaneous writings. The above is a record of but a few of the prints by Cruikshank, the sale of which occupied the greater part of two days. It will probably be noticed that no single subject attains a very high price: the immense mass of Cruikshank's work prevents its doing so. The Cruikshank collector—more fortunate in this respect than the collector of Rembrandt, Turner, or Méryon—can still go in for quantity, thanks to the master's fertility in throwing off slight things by the thousand.

Messrs. Christie, Manson and Woods sold some days since a number of pictures from the collection of Mr. G. Fox, including several not unimportant works by some of the most generally popular of living French painters—Meissonier, Frère, and his pupil and follower, Duverger—and a few pictures by modern English painters of nearly the same rank. By Detaille, who has since given himself to the record of the incidents of later wars, there was a picture, *Two Soldiers of the First Empire*, which sold for 194*l.*; by Duverger, *A Domestic Interior*, 299*l.*; by Edouard Frère, *Breakfast Time*, 388*l.*; by Meissonier, *The Standard-Bearer*, 777*l.*; by Mr. G. H. Boughton there was the picture which, if we mistake not, was the one to give him reputation—*The March of Miles Standish*, 273*l.*; by Mr. F. D. Hardy, *Reading the Will*, 577*l.*; by Mr. E. Long, *The Anthem*, 304*l.*: by Mr. H. Stacy Marks, *The Ornithologist*—the quaint picture, exhibited at the Royal Academy, of the aged and dry-looking *savant* among his birds—808*l.*; by Mr. W. P. Frith, *Olivia in the Hayfield*, 504*l.*; by Mr. E. M. Ward, *The Arrest of Lady Alice Lisle*, 472*l.*, and *Dr. Johnson in Lord Chesterfield's Ante-room*, 535*l.*; by T. Faed, an important and much-prized work, *God's Acre*, 1,470*l.* The prices were better maintained than at one or two recent sales of modern work.

The Novar Turner Drawings, deemed by experts to be one of the most valuable assemblages of Turner's works, will be sold this day week, June 2. They include, it is said, many of the drawings for the *England and Wales* series.

Last week Messrs. Christie, Manson and Woods sold the second portion of the Shandon collection:—An oval gold box, Louis XV., with panels of dark-purple translucent enamel, with border of imitation pearls, sold for 85*l.*; an oval gold box, with striated agates, with bust of Plato, in enamel, 82*l.*; another gold box, enamelled blue, with gold spots, and watch in centre, 52*l.*; Dresden porcelain box, with a portrait of Augustus, King of Saxony, inside, 48 gs.; black box, of vernis-martin and gold, 58 gs.; a Dresden needle-case, in the form of a bambino, 22*l.*; ivory carvings of Thorwaldsen's Night and Morning, reduced, 52 gs.; group of three Amorini, by Fiammingo, 7½ in. by 4½ in., 92 gs.; group of eight figures, the Descent from the Cross, by Algardi, 100 gs.; Rape of the Sabines, Flemish carving in relief, 110 gs.; large tankard, carved with marine deities in high relief, mounted in silver gilt, 72 gs.; cup, with Bacchanalian subjects in high relief, mounted in silver gilt, 70 gs.; a fine tankard, ivory cover, mountings of silver gilt, the body carved with a feast of the gods, the cover with a Bacchanalian frieze, surmounted by an Amorino, 870 gs.; chronometer, in silver case, by J. Harrison, 1770, duplicate of one for which the inventor received 20,000*l.* from the Board of Longitude, 160 gs.; repeater watch, by Vulliamy, in enamelled case, Hope nursing Love, 70 gs.; another, enamelled with the Annunciation, 50*l.*; gold repeater, chased with Venus and Adonis, 76*l.*; Dresden cup and saucer, enamel on silver gilt, with equestrian figures, 29*l.*; German clock, of metal gilt and silver, in the form of a temple, with female figures at the angles, 61 gs.; oval cup, of rock crystal, decorated with enamels, the handle formed as a dragon, 175 gs.; ewer and salver, of engraved rock crystal, mounted in silver gilt, 132*l.*; pair of carved wood Venetian groups, each of two Amorini, gambolling on a lion, said to have formed part of the bedstead of a Doge of Venice, 150 gs.; vase of old Oriental celadon porcelain, formed as two lotus flowers, with Louis XV. ormoulu mounts and handles, 300 gs. The fourteen days' sale produced 43,867*l.*

A fine collection of Italian faïence, the property of the Comte de Larderel, was sold on the 7th at the Salle Drouot. Maestro Giorgio, a small plate with metallic lustre, in the centre the Chigi arms, 760 fr.; plate, attributed to Maestro Giorgio, in the centre a female bust, 1,000 fr.; the same dish—subject, Vulcan forging arrows for Cupid—date 1540, 1,900 fr.; large plaque, attributed to Maestro Giorgio—the Virgin seated with the Infant Jesus, St. Dominic and St. Thomas Aquinas on each side—7,600 fr.; another small plaque—St. Jerome in adoration—860 fr.; faïence of Pesaro, plate with metallic lustre, a bust in the centre, 1,060 fr.; plate, with the arms of Duke Guidobaldo in the centre, 2,100 fr.; plate—in the centre a female sphinx supporting the arms of the Orsini—1,300 fr.; plate—the Virgin—1,520 fr.; faïence of Urbino, plate by Francesco Xanto—subject taken from the *Aeneid*—2,520 fr.; by the same master, a round cup—subject, the Vision of Constantine—600 fr.; saucer of the "coupe d'accouchée" of Eleanor of Toledo, wife of Cosmo de' Medici, 840 fr.; plate—subject, Raffaelle's Parnassus—1,030 fr.; great plate, attributed to Xanto, with Raffaellesque decoration, 950 fr.; large round dish, with grotesques and animals—period of the Patanazzi—700 fr.; Chaffagiuolo, plate, richly decorated with trophies of arms, 4,900 fr.; large plate, representing the Parnassus in the centre, 5,000 fr.; two Castel Durante vases with covers, decorated with trophies of arms, 1,280 fr.; Hispano-Moresque vase, with four handles, and metallic lustre decoration, 770 fr.; two large plates of Siculo-Arab faïence, decorated with metallic lustre heightened with blue, 1,730 fr.; large plate in ancient Persian faïence, blue ground decorated with enamelled flowers, 2,525 fr. The sale produced 62,776 francs (2,511*l.* 0*s.* 10*d.*).

NOTES ON ART AND ARCHAEOLOGY.

The Russian *Novoye Vremia* states that the well-known Russian artist Basil Vereschiagin, to whose Indian tour we lately drew the attention of our readers, has left Paris, where he established his studio after his return to Europe, for the seat of war. Having received permission to accompany the Russian troops in their campaign with the Turks, he purposes taking sketches on the scene of action, and working these up into pictures at some future time.

M. Dalou, whose terra-cottas have attracted deserved attention in our annual exhibitions, has been appointed Master in Modelling at the Training Schools, South Kensington. He is the second foreigner who has received an appointment on the staff, M. Legros having the etching class under his direction.

In April, 1875, a remarkably interesting mansion in Lime Street, City, of the period of James I., was pulled down, the ornamental panelling and lofty chimney-pieces attracting considerable attention. Both the *Graphic* and *Building News* gave sketches of the interiors, and an admirable monograph with a series of elevations was published by Messrs. G. H. Birch and R. Phené Spiers. Acting on a suggestion proceeding originally, we believe, from Mr. A. Marks, the Department of Science and Art applied to the Guild whose property the house was, suggesting the Museum at South Kensington as a proper and willing recipient of the great fireplace of carved oak; which suggestion was at once complied with, the woodwork being carefully removed and consigned to the care of the proper person authorised by the Museum. Another of these chimney-pieces was taken to the Guildhall, where it was set up more than a year ago. The South Kensington one, however, has never been visible, or, indeed, heard of from that day to this. We should be glad to know why it has never been exhibited, and whether there is any proximate chance of its public appearance.

The retrospective exhibition at Lyons organised for the benefit of the suffering silk-weavers opened as appointed on May 1, and is reported by the correspondent of the *Chronique* to be "une véritable révélation pour le public lyonnais et pour le reste de la France." It certainly seems to have gathered together a rich collection of mediaeval and Renaissance works in furniture, ceramic, goldsmith's work, &c., and the decoration of the various *salles* is said to be singularly harmonious with the objects exhibited in them. The section of painting is less important than might perhaps have been expected, but the Lyons school is tolerably well represented by Hippolyte Flandrin, the "peintre-graveur" Boissieu, Michel Grobon, Saint-Jean, Chenu, and others; and Meissonier's celebrated "1814," and several works by Delacroix, give a wider interest to the collection.

The German lithographer, Franz Hanfstaengl, so well known by his reproductions of the pictures in the Munich and Dresden galleries, died last month at an advanced age. Besides his reproductions, Hanfstaengl executed a number of original works on the stone, especially portraits, of which he took some thousands. His life, as briefly recorded in the *Kunstkronik*, seems to have been singularly eventful.

The exhibition of the Vienna Künstlerhaus is stated by the German papers to have fallen far below the mark this year; indeed, not much more than half the usual number of paintings are exhibited, and of these few rise above mediocrity. Makart and Matejko only exhibit each an historical portrait; and although these are stated to be fine works of their kind, Makart's in particular, which represents an ancient Viennese senator in a gorgeous red robe, they yet do not come up to what one expects from these two celebrated painters. The political situation and the badness of the times generally is considered to be the reason of this decline in the efforts of Austrian painters.

It is pleasant to learn, on good authority, that the mischief done under the name of restoration, in Florence, has been less fatal with regard to the ancient palace of the Podestà, or Bargello—which was erected as it now stands by Agnolo Gaddi, in the fourteenth century—than to other great historical buildings:—

"For some centuries now," writes our Florentine correspondent, "the authorities here have been engaged in destroying the great works of their great artists. The clergy, especially, have done infinite mischief, and generations of bad artists and bad architects have been employed to degrade, and in many cases irremediably injure, some of the grandest and most beautiful works of their predecessors . . . As yet the only successful restoration made in Florence is that of the palace of the Podestà.

We hope to give further particulars about this work at a future time.

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Under the title of "L'Ornamentation et l'Illustration des Livres en France," M. le baron Roger Portalis contributes to *L'Art* an introductory chapter, intended for a work on the *Dessinateurs d'Illustrations au XVIIIe. Siècle*, which he has now in the press. This work will contain, it is announced, about seventy biographic notices, commencing with Gillot and ending with Prud'homme, and will be illustrated with numerous reproductions from old illustrated books.

Moulin's marble bust of the late Henri Monnier has just been bought by the Direction of the Fine Arts in France, to be placed in the green-room of the Odéon.

"The Taking of Rome by the Gauls" is the subject given for the Prix de Rome in painting this year.

The grand prizes of the Salon have been awarded as follows: the *Prix de Salon* to M. Henri Peinte, for his statue of *Sarpedon*; the *Prix de Peinture* to M. Jean-Paul Laurens, for his painting of the *Austrian Staff before the Body of Marceau*; and the *Prix de Sculpture* to M. Henri-Michel-Antoine Chapu, for his statues of *La Pensée*—intended for the monument of Daniel Stern—and of Berryer, intended for the Palace of Justice.

It will be remembered that the Communist artist Courbet was condemned to pay the costs of the reconstruction of the column in the Place Vendôme in reparation of the share he took in its destruction. The Civil Tribunal of the Seine have just paid the expenses, which amount to 323,091 francs (12,923*l.* 12*s.*), and which they call upon Courbet to pay. He does not dispute the charge, but asks for time, and he is allowed to pay it in annual instalments of 10,000 francs.

In the *Portfolio* this month Prof. Colvin gives us some detailed information respecting the remarkable series of early Italian prints generally known as "The Playing Cards of Mantegna." It is now generally supposed that Mantegna had nothing to do with these works, and the names of Botticelli and Baccio Baldini have been suggested as their probable authors, but Prof. Colvin finds a nearer analogy in them to the style of Vittore Pisano and Jacopo Bellini, and considers that "it is among followers of theirs at Verona and Padua that the source of these fascinating designs is after all to be looked for, even if their execution is due to Florence." A drawing by a German artist, possibly Dürer, from one of these designs is given, and there are other pen-and-ink copies of these prints in the British Museum, which prove, at all events, that they were known in Germany in his time. A severe sculpturesque portrait, by Legros, of the well-known sculptor, Jules Dalou, is extolled in the notice which accompanies it as "an unusually fine example of portrait design in serious modern art." Perhaps it may be, but it is not equal to other portraits by Legros that have been given in the *Portfolio*. The usual National Gallery article and illustration, "Brief Notes on Art," and a review by Mrs. Charles Heaton of M. Yriarte's *Venice*, make up the number.

The *Gazette des Beaux-Arts* opens this month with an article on the celebrated Reliquary of Orvieto, a magnificent work of goldsmith's art belonging to the fourteenth century. This reliquary is so religiously preserved that it is impossible to get a sight of it, either for love or money, except on one day of the year—that of the feast of Corpus Domini—when it is shown to the admiring worshippers. The writer of the article—M. Barbet de Jouy, Conservator of the Louvre, tells us how, after several attempts, he at last in 1874 found himself at Orvieto on June 4, the day of the feast. He does not, however, in this number enter upon the actual description of the reliquary itself, but gives some interesting details concerning the cathedral in general and its numerous carved works. M. Reiset, in his National Gallery criticisms, has now arrived at Titian, and is as enthusiastic as most other critics with regard to the *Bacchus and Ariadne*. There is "a great step to make" from this to the other Titians in the National Gallery, but M. Reiset characterises the *Christ appearing to the Magdalene* as "un charmant tableau de chevalet," and the *Virgin and St. Catherine* as "un autre ouvrage précieux." The portrait of Ariosto he is disposed to give to Palma Vecchio. The other painters under criticism are Giulio Romano, Andrea del Sarto, and Bronzino. Under the title of "Un dessin du Musée de Louvre," Raphael is suggested by M. le Chevalier Chevignard as the author of a grand design for a Renaissance tomb, which is attributed in the Louvre catalogue to Baldassare Peruzzi. A letter from Baldassare Castiglione to Isabella d'Este on the subject of a tomb designed by Raphael is brought forward in support of this suggestion. Bernini's interesting "Journal de Voyage" is continued, and gives us a remarkable insight into the ways and manners of French society at this time. The other articles of the number are on "Les Médaillons Impériaux de Coin Roman;" "Les Cabinets d'Amateurs à Paris: Collection de M. H. de Greffulhe;" M. Yriarte's *Venise*; and "L'Etat civil des Maîtres Hollandais."

The *Solothurner Tagblatt* states that Pfarrer Heuer, of Burgdorf, assisted by a number of gentlemen of Bern, has opened excavations on the north of the Burgäschisee, close to the water. They have discovered a Pfahlbau settlement of some size, and have unearthed a quantity of earthen vessels, stone axes, a bison-horn, the skull of a huge beast (unnamed), and much more. The diggings are to be continued, as there seems to be promise of a richer booty. Pfarrer Heuer has also just published a chronological account of all the excavations which have been made in the neighbourhood of Burgdorf since the labours of Jahn (in 1850) and of Ferdinand Keller. From a summary of the pamphlet in the Bern *Volksfreund*, we learn that Herr Heuer, who is a teacher in the gymnasium, as well as a clergyman, is assisted by his pupils in his excavations, and that they began working zealously on the right bank of the Eurone as early as February in the present year, in spite of the shortness of the days and the bad weather. On February 24 they opened a burial mound in the Füstleberg Wald, and found a sword (thirty-four centimètres in length and three centimètres in breadth), a vase, and a small clay drinking-cup. On March 22 the Pfarrer and his scholars opened a grave of "a Keltic hero" (as Herr Heuer supposes) in the so-called Battwylhölzi, a little wood about a mile and a half to the south of Burgdorf, and found his skull, teeth, thigh-bones, and a knife-blade twelve centimètres long and fifteen millimètres broad. In a grave at Oeschberg, about six miles from Burgdorf, were found in a similar Keltic grave a skull, a sword, and bronze ornaments. Pfarrer Heuer, his pupils, and his friends, apparently go to their work twice or thrice every week.

Mr. Frank Dillon, a landscape-painter who has done good work erewhile in Egypt and other countries, was in Japan in 1875–6, and naturally he kept his pencil in healthy exercise. He has now opened, at No. 5 Waterloo Place, an exhibition of his "Water-colour Drawings illustrating Japanese Scenery and Customs"—just 100 in all. The collection is both pleasant and interesting in a high degree—as indeed anything connected with Japan can hardly fail of being to a person of cultivated and unexclusive taste. The pictures look not unlike "Japanese pictures" rationalised—and, of course, also curtailed in intensity of artistic motive, and insatiate instinct of style. We may specify—the *Study of Cherry-blossom at Kawasaki*; *Cremation in Japan*; *A Girl Arranging Flowers*; *The Chikuzen Torii, Nikko*; ("Torii" being resting-places for birds outside temples, objects often represented in Japanese art, but Mr. Dillon does not vouchsafe us in this view, nor in a similar one further on, a single bird to indicate the gist of his subject to the eye); *Pagoda of Ten-o-ji*, also *Chief Entrance* thereto; *Garden of the Kaku-Manji Temple*; *Sleeping-Room of the Mikado, Kioto*; *Yamato Mountains after a Snow-Storm*; *Study of Junks on the Kidzu Gawa*; *Fujiyama, Early Morning*; *Winter Sunrise, looking towards Nara*; *Full Moon rising on the Osaka River*. The Catalogue of the exhibition gives a modicum of information about the subject-matter of the pictures—just enough to be serviceable. Various actual objects from Japan are also placed in the exhibition-room and its vestibule. The visitor should not omit to look at one most admirable and amusing native painting of a colony of pink-faced monkeys on the banks of a river, showing how a dozen monkeys or so loop on from a tree downwards one to the other, so as to reach at and secure fruits floating on the current. No European can rival such work as this.

THE STAGE.

NEW PLAYS.

Mr. Irving's reappearance in melodrama may perhaps be regarded as betokening some decline of that revived interest in the old poetical drama which has been attributable in so great a degree to the popularity of this actor's performances in plays of Shakspere. But it is a well-understood maxim among managers that all classes of plays are not suited to all seasons, and perhaps the approach of summer may, after all, have had as much to do with this departure from the recent policy of the Lyceum Theatre as any less encouraging reason. The truth is that when evenings are short and warm weather has fairly begun, our theatres are in great measure deserted by all but the more robust race of playgoers; hence it is that, unless the management is able to offer some exceptional attractions—such as good music, which is never out of season, or French performances, which can, of course, only be seen in London under favourable conditions when Parisian actors of reputation can conveniently be spared—it will be observed that at the approach of summer pits have a marked tendency to advance upon the stalls. In other words, the nature of the audience, if the theatre is fortunate enough to secure an audience at all, becomes somewhat changed; and as a necessary consequence in a country where managers are entirely dependant for success upon public favour the character of the entertainments may be expected to undergo some modification. It is further to be observed that playgoers of robust appetite are a large body, who will come even from a long distance to see a piece which is within the range of their sympathies, and who are probably very much more numerous than that dwindled section of refined audiences who, allured by the excellent acting at the Court, the Prince of Wales's, and the Vaudeville, enable those favoured houses to battle pretty successfully with the adverse influences of the summer months. What the average visitors to the theatres in summer prefer is pretty well known to those whose study of the theatrical market is sharpened by the apprehension of empty seats. Subtlety and wit are not much in their way; comedy in which character and dialogue are the chief features has for them little attraction; but romantic drama, above all when it sets forth a story with pathetic situations, is at all times welcome. The best pieces of this kind—such as *The Ticket of Leave Man* and *All for Her*—though the latter play disappoints somewhat imprudently the robust playgoer's inextinguishable love of poetical justice—may, indeed, be said to unite all suffrages and to merit the praise bestowed by Sir William Temple upon gardening as yielding a delight for which no man is too high or too low.

While, for these reasons, it would be unfair to blame Mrs. Bateman and Mr. Irving for descending

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ing to a somewhat lower level of dramatic art, they may, at the same time, fairly claim credit for having made choice of the piece originally called *The Courier of Lyons* but now to be known as *The Lyons Mail*. The play unfolds in skilful melodramatic fashion the pathetic story of Lesurques the "innocent victim," as the playbills express it, "of mistaken identity." Its theme is well calculated to interest an audience, and its moral, which may be taken to be the danger of trusting to evidence of identity, based merely on remembrance of features or other personal characteristics, is perfectly unobjectionable. The dramatist, it is true, has been more intent on dramatic effect than on pointing to any truth of this kind. Enquirers of a sceptical turn would probably find in the records of the trial of Lesurques and of the robber Dubosc, for whose crime he suffered, excellent reasons for suspecting that there may after all have been no resemblance worth mentioning between the two men. But suggestions of this kind would be unsuited to the purposes of the ordinary playright. Accordingly, the aim of the drama is, above all, to impress upon the mind of the spectator the singular outward similarity between Lesurques and Dubosc; and thus it is that Mr. Irving is furnished with one of those double impersonations which are the delight of actors. Besides this, the original authors have imagined a chain of circumstances tending still further to account for the terrible error of the witnesses. They have provided Lesurques with a venerable father, living as an innkeeper at the very spot where the mail was robbed and the postillion and courier murdered; they have been careful at the very moment of the crime to bring Lesurques to this lonely and distant place to fulfil a purpose which, from honourable and even generous motives, he is so anxious to conceal that he afterwards prevaricates fatally about his journey. By a bold stroke of invention they have made the father himself an involuntary witness, from his conviction that he recognised his own son in the act of presenting the pistol by which the old man is wounded; and by way of satisfying that craving for final justice which, to the credit of those humbler parts of the house, always rages in pits and galleries, the innocence of Lesurques is seen to be vindicated in the end by the timely arrest of the real robber and assassin.

By inventions like these the story is necessarily deprived of anything like subtlety; but it is for that very reason more acceptable to a mixed audience. Apart from this, the double impersonation referred to unquestionably affords a great actor fine opportunities for the exercise of his art. Probably the reason why these dual assumptions are so much in favour among players in no sense great is the fact that they may be easily endowed with a showy semblance of power and dexterity. To change very quickly the outward appearance, and to vary the effect by some arbitrary change of voice, are matters so little difficult that they constitute the stock in trade of itinerant "lecturers" and "entertainers" in town halls and Mechanics' Institutes throughout the country. But the alternate impersonator of Lesurques and Dubosc has to do much more than to be nimble in the doffing and putting on of wigs or in the obliteration and rearrangement of a few lines about the face. He has rather to suggest identity, though identity with a difference. The ruffian Dubosc in his hands must never be Lesurques himself, but only some one very closely resembling Lesurques. When he returns to the scene, a somewhat defaced copy of the gentleman who has just left it, the cheerfulness and *bonhomie* of the well-to-do citizen, the exemplary husband, the excellent father, must vanish, and in their place the hardened villany of a lifetime must set their mark upon the features, and appear even in the malignant twinkle of the eyes. To exhibit all this, and to exhibit it as if, not merely a material, but a complete psychological change had been effected, is an object well worthy of a performer of Mr. Irving's powers. Nor does his performance fall far short of ideal excellence. I do not think that Mr. Irving, at least on the occasion of the first performance, gave full expression to the very fine pathetic situations of the piece. In this respect Mr. Charles Kean—the original representative of these characters on our stage—was, however, far less successful. On the other hand, no one who witnessed Mr. Hermann Vezin's performance at the Gaiety, about seven years ago, can well have forgotten how true was the note of pathos in the growing horror and bewilderment with which Lesurques gradually awakened to a sense of the mysterious chain of evidence in which he had become involved; how dignified the bearing; how honest and manly, how infinitely more convincing of innocence, than any exculpatory evidence, were the delicately varied accents in which he pleaded for justice from one to the other of his accusers, young and old, before the final cry of anguish, and the more hurried and tempestuous appeal to all, to tell him whether an honest life had left no stamp upon his brow to refute such hideous charges.

In these particulars Mr. Irving's acting seemed to fall in some degree short, both of the situation and of the actor's powers; but the dialogue appears at this point to have undergone some weakening at the hands of the author, Mr. Charles Reade, who, in introducing new and striking incidents of a different kind immediately afterwards, was possibly unwilling to move the feelings of the audience so deeply before the culminating point of the act—the scene in which the father, satisfied of the guilt of his son, urges him rather to end his existence by his own hand than to bring disgrace on his name by death upon the scaffold. This situation, in which Lesurques is at one moment on the point of yielding, when a nobler and wiser impulse induces him to pause and cast the pistol from him, is exceedingly dramatic—Mr. Irving's fine shades of expression and terrible earnestness being aided in their effect by contrast with the grave inflexibility of feature and sombre dignity of demeanour of Mr. Meade in the part of the father. On the whole, however, it is in the part of Dubosc that Mr. Irving is most potent in exciting the imagination of the audience. It is a splendid study of picturesque villany, of the buoyant, daring, self-reliant, unscrupulous, unrelenting, kind. It depends so little upon technical indications of stage scoundrelism that it is perhaps to be regretted that the actor should seek to mark the difference between this man and his victim more strongly, by assuming throughout a hoarser voice, though this is natural enough as a token of that frequent resort to the brandy-bottle, which is a part of his reckless dissolute life. In the last scene, wherein Dubosc is discovered watching, from the window of an upper room in a low *cabaret*, the preparations for the execution of Lesurques, this highly imaginative but profoundly truthful type of ruffianism rises to still grander proportions. The man is here greatly broken down by habits of dissipation, and by a haunting restlessness and suppressed apprehension of danger; but he is still vigilant and alert, and the scene beneath the window is in itself an inspiriting token of fortune still upon his side. Amid his ferocious exultation, and almost delirious whirl of excitement, hurrying him on to the inevitable end, there seems some curious undefined congruity even in the peculiar tipsy stagger, describing segments of circles, as he moves from the window to the door, and back to the window, till, falling upon the ground, and crawling to the edge of the balcony, he brings his eyes ever so little nearer, in order to gloat upon the scene. There is a fine touch, too, in the suggestion of something nobler, after all, in the nature of this stupendous rascal than in that of the pitiful wheedling cowardly accomplice, whom he recklessly assails, and who, in revenge, betrays him to the police. All this may belong to melodrama by virtue of the general characteristics of the play, but it is obvious that there is here a field for acting of the highest quality. A few representations will afford opportunity for perfecting the various parts, and enable the actor to do justice to his own powers in the character of Lesurques, which should be played with a more placid composure and a less obtrusive frankness, and which ought to rise in the pathetic scenes to a fine height of moral dignity, only to be finally broken down and sunk in the depths of sorrow and despair in the presence of the misery of those he has tenderly loved and the contemplation of a ruined home.

The appearance of M. Febvre and his supporters at the Gaiety Theatre in MM. Erckmann-Chatrian's *L'Ami Fritz* constitutes a brilliant commencement to Mr. Hollingshead's summer programme, while it affords a welcome token of a return to that high standard which, up to a year or two ago, was wont to characterise French performances in London. With the exception of the performance of *Les Danicheff* at the St. James's Theatre some months ago, London audiences have until now not enjoyed for several years an opportunity of seeing a French play acted with anything approaching to even and uniform excellence. It was far otherwise under the long reign of the late M. Félix; and again under the directorship of M. Pitron and M. Valnay, until a sort of speculative mania in the matter of exotic entertainments in London was followed by a corresponding depression and almost complete discouragement of enterprise in this way. It was somewhat before either of these two periods that M. Febvre was last among us, as a member of the company of the Comédie Française, when war and civil dissensions had cast a blight upon their peaceful art, and for the first time for two centuries that renowned society of players transferred themselves in a body to a foreign city. He comes on this occasion with the necessary permission of the *Administrateur Général*; and, though he is not accompanied by any of his associates, he has been careful in recruiting his company, and he presents himself in one of the most recent and most successful of his impersonations. Of the theme of *L'Ami Fritz* there is no longer any need to speak. Everyone knows the simple story of how Fritz Kobus was converted from confirmed celibacy and the hitherto absorbing influences of good cheer and of male good fellowship by the simple grace and the winning modesty, no less than by the seductive cookery and other housewifely accomplishments, of the village maiden, who unveils the secret of her growing love for this jovial, frank, good-natured Benedict with such innocent unreserve under the fostering influences of the Rabbi David Sichel's guileless manoeuvres and homilies against froward contemners of the marriage state. It is one of the soundest and prettiest of the authors' inexhaustible series of studies of life upon the borders of the Rhine. If I mistake not, its scene was originally on the German side, before the authors, as Alsatians whose hearts are still French, determined to transfer the scene to some unnamed Alsatian village, in which Fritz Kobus is now understood to be among the richest of *rentiers* and farmers round about. It should do something to remove from the French people the common reproach of an insatiable thirst for unhealthy excitement, that this simple picture of life and manners, painted in colours so fresh and pure, and revealing even the unpoetical side of a poetical love-story with such a pleasant wholesome frankness, should on the stage of the theatre which exercises so great an influence in guiding and refining the public taste in dramatic art have achieved a brilliant practical success. Ingenious intrigue and incidents skilfully dovetailed are necessarily absent: but if there is dramatic art in the truthful delineation of character, in the skilful development and full presentment by dialogue and visible tokens of a pleasing love-story, in a steady perception of the true centre of interest, and in the power to carry for-

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ward this homely idyll by a succession of situations full of grace and tenderness and unaffected sentiment, then the play of *L'Ami Fritz* must deserve to take high rank. There seems really no reason why Fritz's passion for fritters, or even his smack of satisfaction over a glass of good old wine, should lower him in our esteem; for he shares these things in good fellowship with honest friends, hardened bachelors as they are—and there is a true refinement about his famous plate, and even more famous snowy table-cloth, with its embroidered border *à la mode du pays*, which helps to raise these feasts above the level of mere sensuality. Besides, does not the honest Fritz's undisguised delight in cherries of the ripest and the choicest kind give rise to the prettiest scene in the play, next to that between the maiden and the Rabbi at the fountain? This is the scene wherein Suzel, from behind the wall, gathers and throws down the fruit, and Fritz savours them with many tokens of satisfaction, while the cheerful talk and rippling laughter go gaily on. It is for the artificial town-bred young lady to conceal her passion for *friandises*, not for honest Fritz, who is, for all that, no mere glutton, and certainly no boor. Touches of this kind above all stamp the story as a work of genius not dependant on the conventionalities of fiction, but coming out of the fullness of the authors' observation and sympathy with the life of real men and women in the world of every day. Fortunate indeed are the writers in such an interpreter as M. Febvre, who by an infinite number of unobtrusive touches conveys to the mind of the audience all that the mere dialogue necessarily leaves untold, and who imparts to the character throughout a degree of truth and reality in perfect harmony with the spirit of the story. Nor will Mdlle. Alice Lody's performance of the part of Suzel fall below the ideal of the reader of the tale. This is the young actress who recently created a very favourable impression in *Monsieur Alphonse* at the Odéon. She is very youthful, has a pleasant countenance, a graceful figure, and a voice full of soft and tender tones—qualifications which are likely for some time to limit her efforts to mere *ingénue* parts, though many passages in her performance display a very finished kind of art. M. Libert's performance in M. Got's original part of the Rabbi is spirited, though it fails to convey the habitual tone of a man accustomed to wield authority and to be looked up to among his neighbours for counsel and guidance. Two excellent sketches of character in the play—the bachelor companions Frederick and Joseph—are represented by MM. Lozère and Goutran with much humour and force, though with a tendency to boisterous exaggeration slightly out of keeping with the tone of the picture. The scenery and other accessories are far more picturesque, appropriate, and complete than anything we are accustomed to meet with in these necessarily short-lived reproductions of foreign plays on our stage.

Moy Thomas.

The Globe Theatre has re-opened, under the management of Mr. Edward Righton, who has assembled a numerous and efficient company, and who exhibits other tokens of vigour and enterprise. Unfortunately, however, he opens without a new play, and is hence compelled to rely upon a revival of Mr. Boucicault's *After Dark*, originally produced at the Princess's Theatre some years ago.

Miss Marie Litton has accepted an engagement at the Prince of Wales's Theatre.

Farquhar's comedy, *The Inconstant*, was performed at the Aquarium Theatre on Thursday last.

The Duke's Theatre has re-opened with a new drama and a musical extravaganza, both from the pen of Mr. West Digges, who sustains the leading part in the former piece.

The Serious Family has been revived at the Haymarket, where *The Palace of Truth* is now the afterpiece.

MUSIC.

THE WAGNER FESTIVAL.

The directors of the Wagner Festival, as well as the great composer himself, are most certainly entitled to our warmest sympathy. By circumstances entirely beyond their control, and for which they cannot in the smallest degree be held responsible, the whole of their excellently-arranged programmes have been thrown into confusion, and what was intended as a complete exposition of Wagner's genius has been perforce reduced to a mere series of miscellaneous selections from his works, highly interesting, but in no way so representative as was designed. In our notice of the fourth concert last week, the hoarseness of Herr Unger was mentioned as having necessitated a change in the second part of the programme. On reaching the Albert Hall for the fifth concert, on Wednesday week, visitors were greeted with the pleasant tidings that, thanks to our delightful climate, both Herr Unger and Herr Hill were entirely *hors de combat*, and unable to sing. The difficulties in which this unfortunate circumstance placed the management will be obvious at once. At any ordinary concert, if a singer falls ill, it is at least possible, though it may at a short notice be difficult, to replace him; but it is no disparagement to our vocalists to affirm confidently that there is not one in this country who could sing the parts of Siegfried or Wotan at twenty-four hours' notice; the necessary result was that (as at the preceding concert) the entire selection from *Siegfried* had to be omitted. A very interesting programme was given; but the original scheme, by which the music from the *Ring des Nibelungen* was to have been performed in at least its approximate sequence, could no longer carried out. This was undoubtedly a great disappointment to many who were present, and probably to none so much as to the great master himself; it will be at least some slight satisfaction to the managers to feel that it is through their misfortune, and not through their fault, that the plans so excellently designed have been so lamentably and hopelessly disarranged.

The first part of the fifth concert was devoted to a selection from *Die Meistersinger von Nürnberg*, the work which in order of composition preceded the *Ring des Nibelungen*. In this most interesting music-drama many of the special features which distinguish Wagner's last work may already be noticed; there is the same absence of any detached movements, the same treatment of "Leit-motive," though hardly carried out to so large an extent. On the other hand there are important differences, one of the chief being that, whereas in the *Ring* there is no choral music at all, excepting in the last two acts of *Götterdämmerung*, the chorus in the *Meistersinger* plays a very prominent part. There is also so much dramatic action in the work that the music loses more by separation from the stage than perhaps any other by its composer; and the difficulty of making a selection which would be effective in a concert-room is considerable. Thus the first excerpt given, the gathering of the Mastersingers, played as an orchestral piece, and with the omission of all the voice parts, fell, as might have been expected, comparatively flat. Here, in order to produce its due effect, the scene should be presented to the eye of the hearer; the entry into the old church of the minstrels one by one, their conversation, and the calling over of the list of names, are all excellently depicted in the music; but here, in accordance with Wagner's theory, the music itself is only one (and in this place not the most important) of the factors; consequently, when heard by itself it must lose all its significance for those who are not already acquainted with the work. Pogner's address to the Mastersingers, which followed (sung by Herr Chandon), was more successful, because here the audience had the words to assist them; but the first real enthusiasm of the evening was aroused by the introduction to the third act, a charming orchestral prelude, which was more than once played at the Wagner concerts at St. James's Hall. It was beautifully rendered by the band under the direction of the composer, and heartily encored. Walter's "Meisterlied" from the third act, "Morgenlich leuchtend in rosigen Schein," one of the most beautiful movements of the work, and one of the few which will without loss bear transference to the concert-room, was excellently sung by Herr Schlosser, and would not improbably have been also encored, had it not led immediately into the prelude of the opera. I have several times heard this piece in various concerts, but never with such pleasure as on this occasion. Its broad and massive outlines, its complex yet not confused counterpoint, and its sonorous orchestration, all came out with the greatest clearness under Wagner's bâton. The charming little quintett from the third act "Selig wie die Sonne" concluded the first part of this concert.

As the selection from *Siegfried*, which was to have formed the second part, could not, for reasons mentioned above, be given, large extracts from the third act of *Götterdämmerung* were substituted. Those who were present had certainly no reason from a musical point of view to complain of the change; for this third act is beyond all question the greatest thing that Wagner has ever done. Without Herren Unger and Hill, it was, unfortunately, impossible to give the entire act; but three of the finest portions were presented. First came the lovely opening trio for the Rhine-daughters, charmingly sung by Frau Grün, Fräulein Waibel, and Fräulein Exter. This was followed by the well-known Funeral March, magnificently played, and encored; and last came the great final scene of the work, most gloriously rendered by Frau Materna. As on the occasion of hearing it last year in Bayreuth, I shall not attempt to describe it; there are some things of which no words will convey the least idea, and this is one of them. Suffice it to say that the wonderful music and the superb singing produced such a *furore* as had not been previously seen at any of these concerts; it was, indeed, a genuine triumph alike for composer, singer, and orchestra. The performance of this part of the music was conducted by Herr Richter, to whom again a large portion of the success was due.

At the final concert, on Saturday afternoon, an evil star was again in the ascendant. Herr Hill was still too hoarse to be able to sing; and although Herr Unger had somewhat recovered, his voice was evidently by no means in good order, and he could do but very little. Once more, therefore, it was necessary to reconstruct the whole programme, and what was to have been one of its chief features—the selection from *Tristan und Isolde*—was nearly all omitted. The concert commenced with the "Philadelphia March," a brilliantly orchestrated work, but not in the value of its musical ideas one of Wagner's greatest. To this succeeded three numbers from the *Meistersinger* which had been given on Wednesday. These were the prelude to the third act, Walter's "Meisterlied," and the orchestral introduction to the work. As these pieces have been spoken of above, it is only needful to say that the song was given by Herr Unger under great disadvantages, and that his evident indisposition exempts him from criticism. Instead of the whole of the great scene from the second act of *Tristan und Isolde*, which was originally announced, only a small fragment was given—the passage commencing "O sink' hernieder, Nacht der Liebe." The exquisite beauty of this movement, sung by Frau Materna, Frau Grün, and Herr Unger, only caused the deeper regret that circumstances pre-

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vented the performance of the whole scene. Next to *Der Ring des Nibelungen*, *Tristan und Isolde* is undoubtedly Wagner's greatest work; in daring originality and intense musical passion it has rarely if ever been equalled. It is, however, so absolutely new in style, and requires such careful study for its proper understanding, that I confess I was utterly taken by surprise at the tumultuous applause and the irresistible demand for an encore which followed the performance. That the musicians present would appreciate the music might have been anticipated; but I was certainly unprepared to find that it would work as it evidently did upon the feelings of so large an audience as that assembled in the Albert Hall. The rest of the *Tristan* selection consisted of the introduction and the final scene, both of which have been heard in London before.

The second part of the concert consisted of the same extracts from the third act of *Götterdämmerung* which were given at the preceding concert. Again did the wonderful singing of Frau Materna in the final scene excite the greatest enthusiasm; no grander performance, it may safely be said, has ever been heard in a concert-room.

At the close of the performance an interesting ceremony took place. The members of the orchestra presented Wagner with an address expressive of their gratification at the opportunity which had been afforded them of bringing before an English public so large a selection from his works; while to Herr Richter, who has gained the hearty esteem of every member of the band, was presented a very handsome ivory bâton mounted in gold. Such recognition on the part of the gentlemen of the orchestra is alike honourable to themselves and to the recipients. It was announced in the Hall that two extra concerts are to be given, at popular prices, on Monday and Tuesday next, at which it is hoped to perform, among other things, those portions of the *Ring des Nibelungen* which the illness of the singers has rendered it necessary to omit during the series now ended.

It remains to say a few words as to the general artistic bearing of the whole Festival. First of all, it is a striking and very significant fact that it has been found possible to attract six large audiences within a fortnight to the Albert Hall to listen to the music of one man. Mere curiosity alone will not account for this; for many of the same faces were to be seen in the Hall time after time; and there was certainly a very large number of people who attended the whole series of performances. Probably no such compliment has ever been paid to a composer in his lifetime as that which Wagner has received during the past fortnight. The fact, too, that it should have been possible, as it unquestionably was, to sit out six long concerts without the slightest feeling of weariness speaks volumes for the genius of the composer. What can be more dissimilar than *Der Fliegende Holländer* and *Tristan*, or *Tannhäuser* and *Die Walküre*? Yet the selections from all the works were listened to with equal attention, and evident enjoyment. Another most noteworthy and surprising fact in connexion with these concerts is that the works which have undoubtedly created the greatest enthusiasm have been *Tristan* and *Der Ring des Nibelungen*—precisely those in which the connexion with the stage is the closest, and which lose most apart from the theatre. Here is convincing proof of the *musical* value of those works. Wagner's opponents have often said that he is undoubtedly a great poet and a great dramatist, but no musician. Were this the case, his latest works would be unendurable in the concert-room; but, while I readily admit that only a most imperfect idea of their transcendent power and beauty could be obtained by those who had not heard them in Bayreuth, I own that I was frequently myself surprised at the vivid impression which, from a purely musical point of view, they produced. This was especially noticeable in the final scenes of *Die Walküre* and *Götterdämmerung*, both of which would seem imperatively to demand stage effect for their adequate presentation.

Another interesting lesson from this festival is to be found in the performances of the orchestra. There is probably no orchestral music in existence which makes such demands upon the players as that to be found in Wagner's latest works. Much misgiving was felt and expressed as to the possibility of obtaining an adequate rendering of the music with the orchestra which was brought together for the festival, because, as neither of the opera bands was available, and the Crystal Palace orchestra was also unable to take part in the concerts, something like 150 of our best players were not obtainable. That it should have been found practicable, nevertheless, to assemble a force of 170 instrumentalists for these performances speaks much for the musical resources of London; while it is even more surprising that what may, without disparagement, be described as a "scratch band," consisting largely of the leavings of our best metropolitan orchestras, should have been able to give a series of performances of such difficult music, which, while by no means absolutely faultless, was very far above mediocrity. For this the credit is beyond a doubt chiefly due to Herr Richter, whom I have no hesitation in pronouncing the greatest conductor that I have ever seen. His beat is remarkably clear and intelligible; while he possesses to an unusual extent that most precious faculty in a conductor of imparting his own feeling of the music to the performers, and of carrying his band along with him. The difference in the quality of the execution as soon as he took the bâton in hand was very striking; and it is not too much to say that but for him the selections from the *Ring des Nibelungen* must have been a failure. With Wagner as a conductor I must confess I was somewhat disappointed. His beat is most suggestive and expressive, and with players who are thoroughly acquainted with the music would no doubt tend to secure a most excellent performance; but it is altogether a different kind of beat from that to which our English orchestras are accustomed; and if any of the performers go wrong it gives them very little help in getting right again. It assumes, in fact, a more intimate knowledge of the music than the players really possessed. Herr Richter, on the other hand, never missed giving a cue to any member of the orchestra, and, although he mostly had a score before him while conducting, he very seldom had occasion to refer to it. To him more than to anyone else the artistic success of the performances has been unquestionably due. The labours of Mr. Dannreuther, who conducted the preliminary rehearsals, and of Herr Wilhelmj, as leader of the orchestra, should also not be passed over without recognition.

Whether the Festival now concluded will pave the way for the introduction into this country of *Der Ring des Nibelungen* in its entirety, it would be rash to predict; it is very certain that, thanks to the spirited enterprise of Messrs. Hodge and Essex, a far better idea of Wagner's genius has been given to our musical public than they could have otherwise obtained; and that one result of the concerts will be to largely increase the admiration for the composer which was previously felt by those who had even a partial acquaintance with his works.

Ebenezer Prout.

At the fourth, and last, of the classical concerts at Allen Street School Rooms, Kensington, given under the direction of Mr. Shedlock, last Wednesday, the programme was selected almost entirely from the works of Bach and Handel, the most important items being Bach's concerto for two pianos, and his sonata in D for piano and violoncello (originally written for viola da gamba), and an arrangement of one of Handel's grand concertos for two pianos. An excellent selection of vocal music was also announced.

M. Rivière commenced last Saturday a series of Promenade Concerts at the Queen's Theatre, with an excellent company of artists, and attractive programmes of the miscellaneous character usual at these entertainments.

Last Tuesday, the 22nd inst., being Wagner's birthday, the members of the German Liederkranz gave a banquet in his honour at the Cannon Street Hotel. About 200, a large majority of whom were Germans, sat down to dinner; and among the guests invited to meet the great composer were Herren Richter, Wilhelmj, Dannreuther, Unger, Schlosser, Hill, Chandon, Mr. Manns, Mr. Walter Bache, Mr. Cusins, Mr. Alfred Forman, and most of the chief supporters of the cause of Wagner in this country. The whole of the speeches were in German, and in acknowledging the toast of his health Wagner with evident emotion referred to the hearty welcome he had received in the country, and to the number of warm friends whom he had found here.

The Caxton celebration will commence next month with a special service in Westminster Abbey on Saturday, June 2, when Mendelssohn's *Lobgesang* will be performed. The choice of the work is a most appropriate one, it having been written for the celebration of the fourth centenary of the invention of printing, which was held at Leipzig in 1840. A new evening service with orchestral accompaniment, composed by Dr. Bridge, the organist of the Abbey, will also be given on this occasion. There will be a full band and chorus; Dr. Stainer, the organist of St. Paul's Cathedral, will preside at the organ, and Dr. Bridge will direct the performance.

Joachim Raff has been appointed director of the new Conservatorium at Frankfort-on-Main.

Robert Franz, the celebrated song-composer, has been obliged to resign his post as professor of singing at the Academy at Halle, in consequence of his having become entirely deaf.

At the musical festival at Hanover which has taken place during the past week, the chief works produced have been Schumann's *Manfred*, Ingeborg von Bronsart's *Jery und Bätely*, Liszt's *St. Elizabeth*, Bülow's *Des Sänger's Fluch*, Xavier Scharwenka's piano concerto, Liszt's "Dante-Symphony," and Cornelius's *Barbier von Bagdad*. The festival was to conclude with a performance in the theatre of Goethe's *Faust*, with Lassen's music.

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LITERATURE.

BLÜCHER'S LETTERS, 1813–1815.

Blücher in Briefen aus den Feldzügen 1813–1815. Herausgegeben von E. von Colomb, General-Lieutenant und Commandant von Cassel. (Stuttgart: Cotta, 1877.)

FRIEDRICH THE GREAT was unconsciously furnishing a fine illustration of the irony of history when he dismissed a troublesome officer of Black Hussars with the characteristic insult, "Rittmeister von Blücher is relieved from service, and may go to the Devil." Restored to his regiment by Friedrich Wilhelm II., the victor of the Katzbach and La Rothière by no means went the road indicated by the victor of Rossbach and Leuthen, but, after achieving a brilliant reputation in the Revolutionary Wars, and bearing his share in the misfortunes of 1806, became commandant in Pommern, where, in the heavy times that followed Tilsit, he was conspicuous for his advocacy of war to the knife, and for the fervour with which he announced that his mission was to destroy Napoleon, and lead his sovereign in triumph to Paris. The popular name of Marshal Vorwärts suggests a type of character too simple for the varied individuality of which we now have a picture from Blücher's own vigorous and racy pen. As is natural in an old gentleman's letters to his wife, this correspondence is sometimes trivial, while the spelling and syntax would seem more appropriate to a barbarous Hermann or Widukind than to a chief of modern German armies. But the biting, laconic sentences, uncouth and mis-spelled as they may be, reveal strong native faculties, astute insight into the realities of persons and things, with a fire and toughness of purpose unquenchable by the senility of seventy or the tortures of disease. Appointed in 1813, at Scharnhorst's suggestion, the so-called "old, sickly, reckless man" was the soul of the coalition. Undismayed by the failures of Lützen and Bautzen, he wrote to a high official:—

"Say to Hardenberg, for God's sake no peace. . . . If our troops could act alone, and the Russians also by themselves, I would answer with my head for the result; but they don't pull well together: our allies want too much of us; we have done our utmost, but the Russian Guards, and also their heavy cavalry, are hoarded up as in a treasure-box, while our men are being sacrificed. Unhappily our good Scharnhorst [the Moltke of 1813, wounded at Lützen] is dead; believe me, his loss is as bad as that of a battle; Gneisenau, [the new Chief of the Staff] is still here, and if he goes I follow, alive or dead."

The prophecy, "in three weeks I shall be thundering and lightening again," was fulfilled. The negotiations at Prague proving fruitless, and the armistice of Plässwitz having run out, Blücher was ordered to stick close to Napoleon, but to refuse serious fighting, and lure him on as far as possible, while Bernadotte and Schwarzenberg closed up on his flanks and rear. Such work was not quite congenial to the "Second Ziethen," but he did it to perfection, although his difficulties were aggravated by the refractory behaviour of his Russian lieutenants, Langeron and Sachen, and his countryman Yorck, the hero of the Convention of Tauroggen. Three times Napoleon came on against the Silesian army, and three times Blücher stood at bay, holding his enemy at arm's length, and pursuing him when he retired. In his first attack, Napoleon, thinking that Schwarzenberg would break himself to pieces on Dresden, crossed the Bober, when Blücher withdrew to face about again, in the false idea that the French had retreated. The affair of Goldberg followed, after which Napoleon recrossed the Elbe to look after Schwarzenberg, so that Blücher could write to his wife from Jauer (August 25), "Napoleon has been attacking me with all his forces for three days, and done everything to draw me into a battle, but I have defeated his plans." And he adds, "While I am going in at his heels, the Grand Army and Bernadotte are into his back. Napoleon is frantic at not being able to get me to fight." Finding that the Emperor had now gone off to Dresden, leaving Macdonald in command of the reduced army, Blücher wheeled round and drove the French into the Katzbach and Neisse, completely smashing them, with the loss of 100 guns and 18,000 prisoners. The French evacuated Silesia, and Blücher, who had news of the battles of Dresden ("Dressen"!) and Culm, thought he might be in the Saxon capital in a few days. But, instead of "Mr. Napoleon being smashed to bits," he broke away from Dresden, and on September 5 began his second attack on the Silesian Army. Blücher writes from Lobau that the French, who are twice as strong as himself, have been trying to lead him out, but that it is of no use; Napoleon will have to go home, "and then I shall keep him warm." For the second time Napoleon was foiled, and Blücher followed him towards Dresden; when Napoleon made his third and last spring at the Silesian Army, without, however, getting beyond Bautzen, or being able to hold on there, so that Blücher could now think of giving the hand to Bernadotte, who, after crushing Ney at Demenitz, was slowly moving southwards. The junction was effected under the walls of Leipzig, where Blücher, after completely routing Marmont at Möckern, took part in the storm of October 18. If in the four days' fighting Blücher bore the palm, he was putting a part for the whole when he wrote to his "liebes Malchen" (with wrong dates!), "The 19th and 20th was fought the greatest battle which ever happened on the earth—600,000 [!] men fought together. At two o'clock in the afternoon *I took Leipzig by storm*," an excessive "Objectivation of the Ego" capped in 1814 by his "Paris is mine." Not only this, but "I saved Leipzig, which they wanted to burn, by ordering that no shells should be fired," so that if Malchen comes to see the city people will carry her in their arms. After Leipzig, and during the campaign, he gives accurate statistics of the diamond stars, jewelled swords, and compliments which are being rained on his head. He writes—"I don't know where I am to hang all the orders and crosses," a phrase repeated in 1813 and in the following years—"I don't know what to do with the orders; I am hung round with them like an old carriage-horse." Further, "The Emperor of Russia kissed me in the public market, and called me the liberator of Germany. The Emperor of Austria overwhelmed me with praises, and my King thanked me with tears in his eyes." Blücher was no "Fürstendiener:" he cared more for a diamond-hilted sword, "which they say is worth a great deal," than crowned compliments. But his real satisfaction lay deeper—"What most rewards me is the thought that I am the man who has humbled the proud tyrant." From such higher aims he constantly descends, in the intervals of fighting, to personal details touching his staff, and family at home. An officer has had a decoration, or a tooth-ache: Blücher has punctually answered this or that letter which he is accused of neglecting: he hopes to get back property left in Münster—"only fancy the beautiful tea-trays, and I am thinking about my wine." Blücher was as avaricious (and as extravagant) as Marlborough, and we find him minutely prescribing his wife's journeys and expenditure. She must go post to Berlin, taking a single box: also engage another man-servant, and get to windward of their landlord through the legal clause which permits a soldier taking the field to break his lease. She will have free fuel and forage; will 450*l.* be enough for other things? For himself he has now 3,000*l.* a year, and few expenses. "Since I left Strehlen I have not touched a card."

Of the fifteen actions and battles of the year 1814, twelve were fought between Napoleon and Blücher as protagonists, while the Grand Bohemian Army under Schwarzenberg for the most part stood at ease. It was Blücher who led the way over the "Rein" or "Reihn," past "the damned fortress Maints," to Nancy, where he made a speech full of shrewd reflections on the war and kindness to the people—writing rapturously to his wife on Nancy oysters, looking-glasses and carpets, and explaining that the Lorrainers are utterly discontented (*un zu friden*), "poor, and under the cruellest pressure of taxes: they bless me for sending all the *douaniers*, *amploiés*, and *gendarm* to the Devil, and letting trade and intercourse be free." Reaching the Aube at Brienne, the Marshal was smartly repulsed by Napoleon, but took a heavy revenge the next day, completely defeating the Emperor at La Rothière in the presence of the Sovereigns, who had arrived at Bar with Schwarzenberg, by Belfort and Langres. From a place "Labriene" (unknown except in Blücherian geography) he writes, "Alexander pressed my hand, and said, 'Blücher, to day you have crowned all your victories, men will bless you;'" he adds that the losses were great—*zahll der*

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foten! Blücher's loud demands for a combined advance were rejected by the influence of the Peace party, but he was authorised to move along the Marne towards Paris, while the Bohemian Army "pursued" Napoleon to Troyes. From Vertus he writes that he might be in Paris in a few days, when Graff Artois would be set on the throne (*uf den trohn*). "Where I now am grows the best champagne in France; everyone from the General to the Packknecht drinks it, and it agrees pretty well with me." In this pleasant Capua their old Silesian circumspection deserted Blücher and Gneisenau. They were reinforced by Yorck, who, coming from Vitry, had beaten Macdonald's van at La Chaussée, and driven that Marshal from Châlons, where French and Prussians broke into the champagne cellars and fought drunk in the streets, which were strewed with the bits of 50,000 broken bottles. They now spread their corps over forty miles of country, showing the flank to their vigilant enemy, who thereupon, leaving Oudinot and Victor to amuse Schwarzenberg at Troyes, slipped up into the middle of Blücher's army, striking out right and left at Champaubert, Montmirail, Château Thierry, and Vauchamps. Yorck and the Russians were driven away beyond the Marne, a misfortune so little suspected by Blücher the day after Château Thierry that he wrote, "Napoleon has failed in his object, and to-day is in retreat for Paris; to-morrow I follow him." He adds that, unless enormous blunders were made, success is certain, and proceeds to discuss investments in mortgages, and his future life, in the winters in Berlin, in summer on his estates, "although I don't know where they are." Some enormous blunders had been made; another was committed next day at Vauchamps, where Blücher, deceived by the facility with which he drove in Marmont from Etoges, fell into the Emperor's snare, and was so heavily beaten that his escape to Châlons was hardly effected. Napoleon's sudden escape from Schwarzenberg, the wreck of Blücher's enterprise, and the Emperor's almost instantaneous reappearance before the Bohemian Army, whose van he now beat back over the Seine at Montereau, were achievements scarcely matched in the history of war. They carried such dismay into the allied head-quarters that a retreat was ordered on Bar, as a preliminary to a move to Langres and the Rhine. But Blücher felt no terror. To his *atrox animus* such defeats were like drops of water on the lion's mane. He stormed, and supplicated against retreat, and, adopting a fine suggestion of Grolmann, Kleist's Chief of the Staff, proposed to march to the Aisne to meet Bernadotte's army, from which taking the corps of Winzingerode and Bülow, he would march on Paris. Blücher's energy and influence shamed and persuaded the Sovereigns, and saved the coalition. We English may remember with pride that it was Lord Castlereagh who removed the final objections to Blücher's hazardous excursion. Blücher started for Soissons, with Napoleon again at his heels hoping to head the Silesian Army before it touched Bernadotte, and, after a preliminary action at Craonne, entirely defeated the Emperor at Laon, where he daly effected his own junction with Bülow. Napoleon, now gathering himself for another spring at Schwarzenberg, who had varied a month's inactivity with a feeble push against Oudinot at Bar, was foiled at Arcis-sur-Aube, and compelled to throw himself to the rear of the Bohemian Army, which, after stumbling on Mortier and Marmont at Fère Champenoise, and driving them back to Paris, now advanced on the capital, calling in Blücher by way of Meaux. Laon was properly Gneisenau's victory, for the old Marshal, who at this time was broken with infirmity, and had to wear a woman's green bonnet for want of a proper eye-shade, was forced to take to his bed.

The state of his health interfered with the energy of the pursuit, and it was only after a loss of time unusual in his operations that he moved towards Paris, which he approached by Le Bourget, the village famous in the last war for capture by French volunteers and recapture by the Prussian Guard. After personally conducting the negotiations for the surrender of the city, Blücher found himself at last lodged with the comforts appropriate to his age in Fouché's luxurious hôtel in the Rue Cerrutti. His letters from Paris show how it afterwards "rained" on Blücher, not as on Lord Chatham "gold boxes," but jewelled swords, stars, congratulations, principalities, titles, and cash. Louis XVIII. publicly thanked him for being "the original cause that he again [!] mounted his throne." Our fathers, as we know by tradition, were infected with a Blücher fever compared with which our own Garibaldian excitement was a very gentle epidemic. He says, "100 English have come here only to see me and make my acquaintance." In London he was "very nearly torn to pieces," and jubilant mobs of ten thousand persons made his life a burden. Perhaps he was unaware that, like his great colleague Wellington, he was made eponym to a particular kind of boot, adequate, but for the freaks of fashion, to serve him as a better passport to immortality than the once famous Blücher sonnets of Rückert, or the elegant biography of Varnhagen, which have long since vanished from the popular literature of Germany.

During the Waterloo campaign Blücher gives vent to lamentations on war, and hankerings after peace which, more poetically expressed, might match the aspirations of Max Piccolomini. He is "sick of this murdering: what use are all these orders to me? if we only had a good advantageous peace!" For his various troubles with the "grose Hern," whose royal presence made Paris resemble Vienna in 1814, a nuisance (*Unwesen*) which he could not stand, he consoled himself with the flesh-pots of Egypt. He writes from Alençon that he is going to fix the head-quarters of his army at Kan (Caen), "where I shall eat oysters and sea-fishes every day; yesterday I had sea-fish and crabs for dinner, and thought of you, and drank your health." If Blücher had lived in these days his "iron will" would probably have exhibited itself in "Grounding," for his thoughts were never very far from his cash-box. He dilates on a new royal gift of three villages, with 50,000 thalers down, a pension for the Princess, and a house in Berlin, of which nothing must be said, for fear people should put their prices up. His dotations did not make a Peru, if compared with Wellington's round half-million, or those vast emoluments of Marlborough which suggested Swift's *Bill of Ancient and Modern Gratitude*. But for a ruined Prussia they were enormous, so that we are amazed to find him writing, "I come poor as Job from France, for I have made a rule to take nothing, and have spent in Paris what I saved—it is true the King gives me plenty." Elsewhere, "I don't grumble. As I have now got enough, why should I play? I shall no doubt get another lot of lands." In *Les Pays Annexés* of M. Tissot, a garbled mistranslated extract from these letters is given to show that Blücher stole things from Nancy. In Paris, at any rate, he condescended to the vulgar process of paying the bill—"silk gowns and lace, or Poins as you call it, I have bought: General Müffling's wife chose the gowns:" also "Ribentrop has bought for me 2 carpets, 2 big looking-glasses, and 2 clocks," price 300*l*.

After the final peace Blücher, *rude donatus*, retired to his estates. He was an excellent farmer, but wasted his property by gambling and extravagance. His spelling was as phonetic as ever, Gouvion St. Cyr becoming, "*juvenon Cen-Cir*;" his famous Lieutenant, *Zihten*; a *Sieg* (victory), the mere reflexive pronoun *sich*! Occasionally he distinguished himself by upsetting the social proprieties, as when at Carlsbad he rebuked the sacred Aryan spirit of caste by refusing to attend an aristocratic ball given in his honour, unless the snobs were asked too. "What stuff," he said, "that people should fight shoulder to shoulder in battle, and then not be able to go to evening parties together!" The editing of the letters is excellent. But Blücher would have been amazed to read that General Colomb makes Yorck storm Brienne: the "giftige Kerl" was at St. Dizier, trying to prevent Macdonald from joining Napoleon. If mistakes about futile diplomacy are worth correction, it should be noted that the General is nearly six weeks out in his dates for the Congress of Châtillon. His Excellency is hardly right in saying that the failure of the 4th Corps to arrive at Ligny was the mere consequence of the miscarriage of an order. Had Bülow marched on Hannut when first instructed, he might surely have been in time. The reproach that Wellington's line of defence from the sea to Binche was too extended, and the assertion that the Duke gave Blücher "distinct" promise of support for Ligny, are neither new nor true, but cannot be specially examined here.

G. Strachey.

Charlotte Brontë. A Monograph. By T. Wemyss Reed. (London: Macmillan & Co., 1877.)

This Monograph appeared originally in the form of a series of papers in *Macmillan's Magazine*. The writer informs us in the preface that it is "an attempt to throw some fresh light upon the character of one of the most remarkable women of our age;" that it has been undertaken at the request of one

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of Charlotte Brontë's most intimate friends; and that that friend has supplied from her own stores of correspondence most of the original materials employed in the work. There is no character in modern literary history upon which we should be more glad to see light thrown. At her death in 1855, Currer Bell was, as a novelist, at the height of her fame, but as a woman she was still an enigma to the thousands who read her books. Thackeray understood her less than she understood him; Lewes and the critics had begun to find their dove a Tartar, and all the world could not decide whether she was an English Balzac or a Yorkshire saint. Then Mrs. Gaskell, with a most friendly effort, undertook to paint the real picture of this writer's life. Her book was read, as it deserved to be, by as many thousands in England and America as Currer Bell had counted among her audience, and, to a great extent, it was from that graphically written narrative that the world first discovered something of her personal history and character. This, however, was twenty years ago; and the author of the Monograph believes that the task, ill-accomplished then by Mrs. Gaskell, can be better accomplished by himself now.

It is true that Mrs. Gaskell's biography was written under certain disadvantages. Her heroine's death was so recent that it was not possible to be liberal in revelations to the public without offending or injuring the survivors; and the successive editions of her book were stripped more and more closely of offending details until some of the most important characters and events looked a little bare. Then, too, Mrs. Gaskell's personal knowledge of Charlotte Brontë dated only from the time when she came before the public as a favourite authoress, and all the light she could throw upon her earlier life was borrowed from other sources. Miss Brontë was one of the most reserved of women; her letters are ambiguous in their wording, and are very rarely a clue either to what she was doing or what she was feeling when she wrote them. They are perplexingly commonplace. It is, therefore, from those who had known her longest and in the most intimate relations that we should expect to obtain the truest account. Thus Mrs. Gaskell's biography, although written with no little skill, and with an abundance of womanly sympathy for her subject, could scarcely continue to be our only record of the life of Charlotte Brontë. An inquisitiveness had been roused by herself in her books, and by the comparison of her books with what fragmentary knowledge we had obtained of her own life-story, which Mrs. Gaskell could not, or would not, gratify, and the biographer was still to be found who, with unrestricted liberty of speech and the free use of materials, should give the world the complete story of this woman's life and the opportunity of making for itself a just estimate of her character.

The author of the Monograph has a great deal to say of the new material that he has employed in it. This new material consists, we are led to suppose, in letters to a certain friend usually styled "N," but who appears to be a certain Miss Nussey, a school friend of Charlotte Brontë, and who continued in intimate acquaintance with her to the close of her life. But the reserve which was so characteristic of Miss Brontë appears to have infected her friends and biographers, even to the latest. Most of Charlotte Brontë's letters to "N" have already passed through Mrs. Gaskell's hands, and she has preserved of them all that was of any biographical worth. For the few now published for the first time, we are of course grateful to "N." But, while this lady is in the divulging mood, why does she not tell us more? Why does she not tell us the very things we want to know, and which Mrs. Gaskell either could not or would not tell us? We are led on, page after page of the Monograph, to expect some clear account of Miss Brontë's life in Brussels. This, we are told with awful emphasis, was the turning-point in her career. And we believe it was. We believed it before "N" said so, and before Mrs. Gaskell did not say so; for the fact is to be read plainly enough in her books. But it would be deeply interesting to hear, without any more innuendo, what was the little romance of real life enacted in that Brussels school which afterwards gave her the plots for *The Professor* and *Villette*; what were the incidents that sent her back with a heart almost broken to the dreary Yorkshire moors. But no; at this point "N" grows chary of her "material," and we are left in as gaping ignorance as ever. Nor is there any less of ambiguity at any point of the narrative as now re-told by Mr. T. W. Reid. The bad conduct of the brother is darkly alluded to, but never explained, and there is scarcely any fresh information concerning the few other members of the Brontë family. An account of the death of Anne Brontë, for instance, is here supplied by "N," who, with Charlotte, attended the poor girl in her last illness. But is there not a description of that event by the same hand with much fuller details, and written when the memory of it was recent, in Mrs. Gaskell's *Life*? Perhaps the most valuable chapter in the Monograph on account of its novelty is that which contains a description of Charlotte's father—the eccentric, tyrannical old Irishman, originally Patrick Prunty, who was, we are told, one main influence for evil and for suffering in the life of his gifted child. This extremely careful and graphic picture is drawn with unflinching exactness, but it can scarcely be produced as evidence of new material, for we find from a letter of an American traveller who "interviewed" Mr. Brontë after his daughter's death, which Mr. T. W. Reid quotes, that Mrs. Gaskell had already told similar stories of her heroine's father while he was alive to hear and resent them. It is possible that "N" and Mr. Reid do possess a clue to a good deal that has puzzled the world in the life and character of Currer Bell. They would like to enlighten us, to clear up at once and for ever what is ugly in her story and in her book, to paint her the noble, immaculate woman they believe her to have been, and to leave her in our imagination more admirable in her domestic life than she was as a writer of fiction. But whether they hold in their hands the means of performing this task remains a question. The Monograph is much more of an appeal than an apology. A loving appeal it is; and we are ready to take, so far as it is possible, the wish for the deed; to recognise the golden fact that a friend who knew her from her girlhood to her grave loved Charlotte Brontë as few women love one another, and cherishes her fame to this day.

Perhaps there was never a family of clever children born into such incongruous and unpleasant circumstances as the little Brontës. Mrs. Gaskell introduced us twenty years ago to the dreary parsonage at Haworth, with the moors all around it, and the graves piled up about its very doorway; and the picture, in being re-touched, is no way brightened by Mr. Reid. Motherless, and almost worse than fatherless, since their infancy, the children grew up, one and all, morbid and unhealthy to the last degree; the weakest dropped into their graves early; the son became a sot, and died at thirty; and when her two sisters had fallen victims to consumption, Charlotte was left alone, to write her novels and to struggle as best she could with the horrors of a perfectly solitary life. Frail as she was, she was the stoutest, physically, of all her father's children, and she had a stronger instinct than any of her kin to work her way out of the hole where fate had placed her. Nor should we overlook the difficulties of her position when we criticise her methods of doing this. No woman was ever less fitted either by nature or by education to have the charge of children; but, as "governess-ship" appeared at first to be her only means of emancipation, she tried it. When it failed, she made a bolder venture, and, at six-and-twenty, turned scholar again, and went to school at Brussels. Mrs. Gaskell, according to Mr. Reid, overlooked the important effect upon Charlotte Brontë of this two years of foreign residence, and attributes the morbid and melancholy tone of her writings too entirely to the bad behaviour of her only brother after her return. Mrs. Gaskell certainly did not tell us more about Brussels than Miss Brontë herself has done in her *Professor* and *Villette*. But does Mr. Reid? In the absence, however, of all direct statement upon the subject, we have the novelist's best evidence in her books that it was in a Belgian school that, by some means unexplained, she had acquired at least a considerable part of all that unusual stock of experience and knowledge which made her novels so intensely interesting, and awakened so much angry curiosity in people's minds about herself as the source of them. If her account given in *The Professor* of the Brussels school and the girl students may be credited, we cannot but infer that she had lighted upon one of the corruptest of all corrupt French seminaries. And if she did so, it is unlikely that, with her marvellous power of critical observation, she should fail to see and to understand all that was bad and strange in it. Mr. Reid hints broadly that she had some painful experiences of her own there, and raises quite a cloud of mystery about what he calls this "storm and stress period" of her life. And certainly her letters after that date show a weariness of existence, a giving-up of "illusions," and a knowledge of some ugly corners of human nature to

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which she could scarcely have gained access in a Yorkshire village or under the roof of the respectable Miss Wooler.

This Monograph may re-arouse our interest and curiosity in Currer Bell and her books, but it will not, we think, help to solve any problems in them that they and Mrs. Gaskell have left unsolved. We shall close Mr. Reid's volume with the old feeling, neither strengthened nor diminished, of admiration for her genius, of sympathy for her sufferings, her loneliness and her sad death, and of a yet deeper sympathy for that dark chapter in her life which still has to be written in a type that can be read.

R. Orme Masson.

Peru in the Guano Age; being a Short Account of a Recent Visit to the Guano Deposits. By A. J. Duffield. (London: R. Bentley & Son, 1877.)

Peru, like other South American States, has much undeveloped wealth, mineral and pastoral, as well as agricultural; but a too easy source of riches has lain to her hand in her vast deposits of guano, which if honestly employed would have sufficed to pay off all her debts, and have developed the resources of the country besides. Mr. Duffield's account of the guano workings is curious. The deposits are often not only inter-stratified with beds of sand and *débris*, swept over from the neighbouring mainland, but are also buried by the action of earthquakes under vast masses of rock. They vary greatly in quality and appearance, the substance being occasionally so much metamorphosed that some observers have even questioned the nature of the formation. Their value has been long known; indeed, they were worked extensively in the days of the Incas. Mr. Duffield draws a parallel between the great industrial and orderly development of that period, and the anarchy, poverty, and depopulation which has succeeded it. He styles the former—and fairly, perhaps, in more than one sense—the Golden Age, and the latter the Age of Manure; but the wealth of this unsavoury age will bear comparison with the spoils of the Conquest, not only in value, but also, unfortunately, in the ease with which it is acquired. Within the last few years twenty million tons of guano have been sold, at over 12*l.* per ton, with little, we are told, to show for it except some useless railways, one of them running up some 16,000 feet into the Andes, and profitable to the contractors alone—the chief of these gentry having pocketed 130,000,000 of dollars—in paper, let us hope. Meanwhile, the valuable alpaca and llama wool-trade languishes, and agriculture is neglected; indeed, it seems to be kept alive only by the forced labour of Chinese "immigrants," who on many private estates are, against the letter of the Peruvian law, held in slavery of the worst description. Of the courtesy, intelligence, and sobriety of the better class of Chinese Mr. Duffield speaks in high terms. On the seaboard the same apathy is visible everywhere, harbours, piers, and lighthouses being, we are told, unthought of—but in all these matters the author perhaps ignores too completely the material progress which has been made in fifty years of freedom from Spanish rule. There was lately a panic report that the guano was exhausted, in which case the Government was prepared to fall back on the extensive and valuable deposits of "caliche" from which nitrate of soda is prepared; but it seems that several million tons of guano remain, ample, if properly worked, to redeem the credit of the country. To such a people, however, the possession of such resources is a doubtful blessing. Mr. Duffield has no doubt that Peru could pay her way easily, and he says there is an important and increasing party in the country, with a strong national *amour-propre*, who are determined that it shall be governed on honest principles. We should be glad to think that he is not sanguine; but men of this stamp must be exceptional products of such a state of society as he describes. The Government has, however, he tells us, been hitherto in the hands of a few families; the mass of the people, honest and industrious, though ignorant and superstitious, having no concern with it. There is little intellectual life in the country. Native literature is confined to works on theology and medicine, and novels of the Paul de Kock school. The author tried in vain to find a tolerable edition of *Don Quixote* in any language. Religion has sunk so low that even in such a society no priest is admitted into the houses of the rich, or of the respectable poor. There is one virtue found among all classes—viz., an unbounded hospitality, which is dispensed with that grace and dignity which seems unfailing in the Spanish race, and which often, naturally, closes to unfavourable criticism the lips of those who have enjoyed it.

On the whole, as far as it goes, there is a good deal of information in this little book, and there might be more had the author been content with his own natural style, which is vigorous and clear. When he is tempted to soar above this, he is apt to become obscure, and, as he expressly asks to be corrected if he is "purposely vulgar," we may venture to hint to him that profanity is always in bad taste, and a poor substitute for wit.

Coutts Trotter.

The Life and Teachings of Theodore Parker. By Peter Dean. (London: Williams & Norgate, 1877.)

In the month of March last a large number of eminent citizens of Boston, Massachusetts, assembled to pay the last honours to one whose distinction was peculiar. Mr. Wendell Phillips, who delivered the chief address on the occasion, spoke of the "martyrdom" which the deceased—the Rev. J. T. Sargent—had suffered, and said "he felt that God laid that martyrdom on him." One unacquainted with the local affairs of Boston might conclude that the deceased gentleman had been one of the many anti-slavery martyrs; but the orator just quoted reveals a more startling case.

"When Theodore Parker's religious views closed the doors of all the Unitarian pulpits but one against him, Mr. Sargent offered to exchange [pulpits, for a Sunday] with him. Sargent's courage and quiet self-reliance prepared us for such a brave act, which wrecked all his plans of life. When he opened that pulpit door to Theodore Parker he knew well that such daring would close that pulpit and every other pulpit to himself."

Such was the event. If it was the ruin of a young minister's prospects to admit Theodore Parker into his pulpit for a single Sunday morning, it is not difficult to infer the "martyrdom" which the heresiarch himself had to undergo. The Unitarians, with a creedless organisation and yet under traditions pledging them to the task of purifying Christianity, were really in a most difficult situation. Any orthodox society might have brought an offender against its dogmas under discipline; but the Unitarians, having committed themselves against all such machinery when it defended orthodoxy, found themselves without it when Christianity itself was to be defended. They had no recourse but the ἀτιμία—a two-edged weapon, the more fatal edge being oftenest on the side of its wielder. "Most of my friends fell off," wrote Mr. Parker; "some would not speak to me in the street and refused to take me by the hand; in their public meetings they left the sofas and benches when I sat down, and withdrew from me as Jews from contact with a leper." It is satisfactory to know that the venerable Dr. Channing bore no part in this scandalous persecution, and it appears but too probable that he would himself have suffered had he not died during the strife. In Mr. Parker's journal occurs the following entry:—

"To-day was the funeral of Dr. Channing. There was a strange combination of men to perform the services of the burial—two of them bitter enemies, two of them differing heaven-wide from the Doctor. It made me feel disagreeably to see them in that pulpit to speak of Dr. Channing—men whom I have heard mock at and deride that excellent man. But strange things meet in this world."

It is probable that it was rather Dr. Channing's denunciations of slavery than any tendency towards the religious views of Mr. Parker which brought on him the displeasure of the wealthy Unitarians of Boston; but it is plain from the entry just quoted, and another in which he is referred to as "one of the most valuable friends I have ever had," that the eloquent expounder of Unitarian principles could never have consented to their stultification by his followers. It is also satisfactory to know that the truest representative of the same principles in this country, the Rev. James Martineau, recognised the right of Theodore Parker to a place in the Unitarian fraternity, and paid him all honour both with his pen and by personal attention when the latter visited this country. With reference to this, however, Mr. Dean makes a point which is hardly well taken. Mr. Parker preached in Liverpool (1844) for Mr. Martineau and Mr. Thom, and was invited by Mr. Robberds to preach in his pulpit; and Mr. Dean exclaims, "What a difference there is in the treatment of Parker by the Unitarian ministers of Liverpool when compared with that shown him by those of America!" It appears, however, that six pulpits had been thrown open to Mr. Parker in Boston, when and where friendship to him involved martyrdom. His reign of terror could hardly have been sufficiently felt in England in

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1844 to warrant the contrast made. English Unitarianism has had before and since that period heretics of its own, by its treatment of whom its loyalty to the principle of liberty must be determined.

The man who from his twenty-seventh year until now, seventeen years after his death, has been less an individual influence than a denominational battle-field brought to his task the simplest of touchstones. Without genius, without eloquence, he was yet—take him all in all—the best representative of the New England man who has yet lived. This lineal descendant of the captain who led the first armed resistance to the British forces in the American revolution was by temperament a soldier, but his battlefields were chosen for him as for his ancestor of Lexington. The charges of Socinian tendencies which appeared so strange when urged against the Puritans of the Commonwealth had slowly gained a certain justification in the evolution of Calvinism in New England, where, after many phases, the religion taught in the homes of the people had become mainly that which the humble farmer and his wife taught their son, Theodore Parker:—

"Above all things," wrote that son, "I was taught to love and trust the dear God. He was not presented to me as a great King, with force for his chief quality, but rather as a Father eminent for perfect justice and complete and perfect love, alike the parent of Jew and Gentile, Christian and non-Christian, dealing with all, not according to the accident of their name and situation, but to the real use each should make of his talents and opportunities, however little or great. I have met none with whom more judicious attempts were made to produce a natural unfolding of the religious and moral faculties; I do not speak of results, only of aim and process. I have often been praised for virtues which really belonged to my father and mother."

Yet this family belonged to a congregation nominally orthodox. The inconsistency of these instructions with the traditional Calvinism gradually gained a sentimental expression with Dr. Channing, and an intellectual expression through Emerson; in Theodore Parker it gained the positive stage, the sentiment becoming a mandate of conscience, the subtle criticism merged in an appeal to the common sense of the people. Theodore Parker is sometimes spoken of as if he were a sceptic; he was, on the contrary, a man of thorough and definite convictions. By careful rules he added fact to fact, made the deductions of unrefuted criticism with arithmetical exactness, and, announcing the prosaic sum total, challenged the world to find a false figure or step in the process. The orthodox, of course, denied his right to make any such calculation at all, and, with his uniform respect for consistency, he by no means waged a bitter warfare against those who differed from him on principle. While in this country the only movement which kindled him to any enthusiasm was that he witnessed at Oxford, which, though in a reverse direction to his own, appeared to him an honest effort to carry out accepted principles more faithfully. But the leaders of his own denomination—avowing faith in his premisses, while evading their fair conclusion; asserting limitless rights against the orthodox, but rights of limitation against those more unorthodox than themselves—these roused the thunders of his invective, and kindled him to a prophetic ardour which burnt and scathed the compromises of time-servers, and doomed the organisation which drove Emerson and himself from its side to remain an impotent witness of the conflict between Rationalism and Christianity.

The story, so full of instruction, has found such admirable chroniclers in John Weiss and Octavius Frothingham that it is difficult to understand why the present book has been added. Mr. Dean justly speaks of Mr. Frothingham's work as deserving to be called "an American classic," which increases the wonder why it might not have been reprinted, and Mr. Dean saved the labour of what, in any hands, could only have been a compilation from the exhaustive biographies mentioned. It is, perhaps, not to be expected that a writer who suspects a protest against sacramentalism in his hero's objection to christening (*aet.* two and a-half years) will be discriminating when dealing with the same man's nature in later years; and it may be understood that Mr. Dean means well when he finds in Mr. Parker "sentimentalism, almost mysticism," and when he says, "all through Parker believed in the righteousness of the longing for fame and distinction" (p. 10), recognising, perhaps, no incongruity between this and the further statement that "higher attainment, not fame, power, or riches, was ever his aspiration and ambition" (p. 57). But the more serious faults of the book have their root in the inability of its writer to comprehend the real point of the struggle whose details are given. Thus he represents the Unitarians as urging against Parker that "all previous disputes had been *within* Christianity, but that Parker's with them was one *outside* Christianity: thus passing sentence upon the very matter to be tried." With all respect to Mr. Dean this was by no means the matter to be tried. Inside or outside Christianity the Unitarians had no case against any heretic, whoever else may have had. Mr. Parker recognised this when confronting his accusers:—

"Then some one said that was enough: it was plain I was no Christian, for Christianity was a supernatural and a miraculous revelation. To which I said that it might be, but it had not been shown to be such. Nobody accused me of preaching less than absolute morality and religion: if they could exist without Christianity, what was the use of Christianity?"

MONCURE D. CONWAY.

PRIMITIVE MARRIAGE.

Studies in Ancient History; comprising a reprint of "Primitive Marriage," an Inquiry into the Origin of the Form of Capture in Marriage Ceremonies. By John Ferguson McLennan. (London: Quaritch, 1876.)

(*First Notice.*)

FEW books which have been so successful as Mr. McLennan's *Primitive Marriage* have been so long allowed to remain out of print. As soon as it appeared, some eleven years ago, it became well known, not to say notorious. The novelty, to most readers, of its ideas, their application to a subject which from the earliest times has been of the highest interest to mankind, and the series of lively controversies to which they gave rise, all served to secure for it public attention. And yet for many years it has been all but impossible to procure a copy. A legend has spread abroad that it was suppressed by theological hatred. But it seems to have been rather the intrinsic merit of the work which brought about the exhaustion of its original edition, and the procrastination of its author which deferred its reissue. So difficult was it to obtain a copy that the Rector of a Russian Juridical College, after trying every means in his power in England, took at last to advertising for a copy in German newspapers. It would have been a kindly action towards scholars on Mr. McLennan's part, if he had published a cheap and handy reprint of his book, while waiting the leisure for bringing out the "more comprehensive work" on which, he tells us in his Preface, his heart is set.

But at length he has reprinted his "Primitive Marriage," without altering aught. The reprint forms about one-half of the stout volume now before us, the rest of the space being occupied by five essays. The first is that upon "Kinship in Ancient Greece," which originally appeared in the *Contemporary Review*. Extremely ingenious as it is, many minds will not find it conclusive. To commence a search for moral and legal ideas about kinship in myths which appear to numerous observers to be atmospherical is to engage in an undertaking fraught with danger and difficulty. At all events, Mr. McLennan's ingenuity would have been better employed, many scholars will be inclined to think, if he had selected some race or people which had not attained to a level of culture so high as that occupied by the Greeks at the time when the literary masterpieces to which he appeals were composed. The last of the essays, a reply to Sir Henry Maine's observations on the singular distribution of certain members of the old Irish family in four divisions, deals with so difficult a subject, and one on which so few readers can be expected to have any special information, that it will probably excite no general interest. The valuable summary, on the other hand, of Bachofen's enquiry into the alleged "gynaikocracy" of the ancient world, the supposed triumph of the women of old over the men, will be thankfully received by the numerous persons who are interested in the subject, but who may never have heard of either the Swiss professor's "ponderous German quarto," or the "brief and orderly exposition" of its evidence contained in Prof. Giraud-Teulon's *La Mère chez certains peuples de l'antiquité*. Of the two other essays, the one is a reply to Sir John Lubbock on the subject of "Communal Marriage," and the other a criticism of Mr. Morgan's conjectural solution of the origin of the "Classificatory System of Relationships." They thoroughly deserve to be read with respectful care and close attention by all who are acquainted with the questions at issue. To the general public they are not likely to prove attractive. And even specialists will be unwilling to decide hastily when problems are involved which must, to

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a great extent, be solved by guess-work. Mr. McLennan himself seems to be rarely impeded by doubt or hesitation. To his eyes all appears clear, and he hastens to his conclusions with a rapidity and a confidence astonishing to those explorers of a different temperament, who cautiously, and even timidly, feel their way about the very wide field, and in the very dim twilight, of the prehistoric world; but of course discoverers must be of a hardy and self-confident nature. He who is over-cautious about falls had better not attempt to climb.

The majority of Mr. McLennan's readers, we are inclined to believe, will be glad to leave to the scholars who dispute about it the district of pure surmise. Bewildered by antagonistic assertions relating to the ideas about marriage originally entertained by our own remotest ancestors, by conflicting hypotheses supported only by somewhat vague evidence as to the customs of scattered groups of savages about whose inner life and actual thoughts we know next to nothing, they will be delighted to pass from that district into one of really scientific research. Everyone can take an interest in the account given by Mr. McLennan of the survival in modern marriage ceremonies of the old "form of capture," and can form an opinion as to the evidence by which its existence is proved, whether savages of the present day are concerned or more cultured peoples of the past. And in the discussion of the questions which arise in this part of his work there is nothing involved which is repulsive; a statement which cannot be made with regard to the chapters dealing with polyandry and incest. Those subjects are treated by Mr. McLennan with all possible delicacy; but even when discussed in the most purely scientific manner, they are and must remain unattractive. It is, therefore, to that part of his work which deals with marriage by capture that we most willingly turn our attention.

Its weak point is, as Sir Henry Maine has remarked, the small amount of evidence he produces to show that the various systems for which he claims supremacy at different times ever existed among any but barbarians who have never attained to civilisation. He tells us, for instance, what is perfectly true, that in the marriage ceremonies of very many countries some trace is to be found of the once prevailing idea that it was "necessary for the constitution of the relation of husband and wife that the bridegroom or his friends should go through the form of feigning to steal the bride, or carry her off from her relations by superior force." But he gives very few instances of existing traces except among such savages as the "abject Fuegians" or the "Australian Blacks," or such aliens to Aryan civilisation as the Kalmucks or the Khonds. When he is dealing with Aryan Europeans the evidence he calls is too often of the following kind:—"A pile of lances is said to be still preserved in the ancient church of Husaby in Gothland, into which were fitted torches; these weapons were borne by the groomsmen, and served the double purpose of giving light and protection;" or "The groomsmen are said to have been called 'best men' in the North from the strongest and stoutest of the bridegroom's friends being chosen for this duty;" or "The hurling of old shoes, &c., after the bridegroom among ourselves *may be* a relic of a similar custom. It is a sham assault on the person carrying off the lady; and in default of any more plausible explanation—and we know of none such—it may fairly be considered as probable that it is the form of capture in its last stage of disintegration;" a suggestion which may rank along with that of Sir John Lubbock, who is (or was) inclined to derive from marriage by capture "also, perhaps, our honeymoon, during which the bridegroom keeps his bride away from her relations and friends." If the evidence is not of the *may be* or *it is said* kind, it is generally very slight, and is merely referred to, instead of being quoted at length. Thus, when the reader is informed that "in North Friesland, a young fellow, called the bride-lifter, lifts the bride and her two bridesmaids upon the waggon in which the married couple are to travel to their home," he is told in a curt foot-note to "see the other authorities for like cases noted by Dr. Weber, *Indische Studien, ut supra.*" And when, in speaking of "the maiden being bound by custom to defend her liberty to the utmost," Mr. McLennan states that "a similar custom existed among the French, at least in some provinces, in the seventeenth century," he confirms his statement merely by a reference to "Seignior" Gaya's *Marriage Ceremonies.* Lord Kames, who "vouches for the custom among the Inland Negroes," is the solitary witness called to prove the late survival of a form of capture in Keltic lands, and Olaus Magnus to show that it existed three centuries ago "in Muscovy, Lithuania, and Livonia." But since the first edition of Mr. McLennan's book appeared, the subject has employed many pens, and it would not have been difficult to find much corroborative evidence to show the survival of a symbol of capture in the marriage ceremonies of several European lands inhabited by Aryan peoples. The Slavonic side of the question, for instance, has been carefully examined by several scholars, mostly Russian, who give a great number of instances of the survival in the marriage ceremonies of Slavs of a symbolic form of capture. Besides this they claim to offer a large amount of evidence pointing to a period when there prevailed among the Slavs some such a community in women, or "communal marriage," as is supposed by Sir John Lubbock to have been originally universal: of whose *Origin of Civilisation*, we may remark, there have appeared two separate Russian translations. It is true that the weight of this Slavonic evidence being in favour of Sir John Lubbock's hypothesis of a primeval universal community in women, and not at all supporting Mr. McLennan's supposed system of polyandry, might render the latter less inclined to put it upon record than if it bore witness to marriage by capture only. It may be worth while to allude to a few of the Russian authorities on the subject. In his excellent *Materials for the Bibliography of Customary Law* (see Academy, October 21, 1876), M. Yakoushkine, the President of the Court of Exchequer at Yaroslaf, has given a critical list of Russian contributions to the history of marriage, amounting in all to about 400 books, pamphlets, and articles in periodicals. Of the conclusions at which they arrive he gives a valuable summary in his Introduction. A few words on what he says may perhaps be admissible here.

According to one of the oldest of the Russian chronicles, the Slavs about the Dnieper "knew not marriage." But at games and other village meetings, after "dancing and all diabolical sports," the young men seized upon and carried off the young women who had come out to play. That this abduction had only a temporary purpose in view, and did not lead to a permanent union, is supposed to be proved by the Pereyaslavl Chronicle, which states that the Slavs in question (Radimichi, Vyatichi, Severyane) "did not love marriage," but allowed complete freedom of sexual intercourse at village festivals; just as Cosmas of Prague testifies to a community of women among the ancient Czekhs. (It should be remembered, however, that monkish accounts of heathen practices are not always to be implicitly relied upon.) To a similar state of things point the strong rebukes addressed to the Novgorod people by the Metropolitan Cyril in the thirteenth century, who specially upbraids them for their Saturday evening revelries, by which licentious men and women offend the eve of the Lord's Day. Of similar proceedings on the eve of St. John the Baptist bitterly complains, in the year 1505, an Abbot Pamphil, and the "Stoglaf" speaks in language similar to his of shameful proceedings disgracing Christmas gatherings. Even at the present day similar festivities lead to similar results, which point, M. Yakoushkine and other Russian scholars think, to the prevalence in ancient times among the Slavs of community in women. At the winter-evening gatherings of young people in Russia (called *besyedki, vecherinki, posidyelki*, &c.), great licence is allowed in many parts of the country, something equivalent to the Welsh system of "bundling" being customary. In some villages in the Archangel Government a girl who did not find a "follower" at such a gathering would be scolded by her mother as not being "respeckit like the lave." The excesses of some of the schismatics also (not the respectable and moral old Ritualists, but the wilder sects) are supposed to point in the same direction as the games and "gatherings." But the thunders of the Church were often called forth by what were, in the eyes of the peasants, good and binding marriages. To this day the people pay more attention to the *svadba*, or domestic marriage, than to the *vyenchanie*, or "crowning" in church. The rules of the Metropolitan John, in the eleventh century, show that in his time only Princes and Boyars, not the common people, were married by "crowning." Such uncrowned unions were severely denounced by the Metropolitans Maxim (1283-1305), and Photius, in 1410. In 1622 we find the Patriarch Philaret writing on the subject to Cyprian, Archbishop of Siberia, in which remote country heathenish customs were hard to root out. The Cossacks also, long retained peculiar customs with

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regard to marriage. As late as the end of the last century the marriage of a Don Cossack was solemnised merely by a declaration made by the bridegroom and the bride in public. But the existence of all these customs points more to a struggle between the Church and the laity with regard to the necessity of an ecclesiastical form of marriage, than to a clinging on the part of the people to a custom of having women in common. What is more distinctly proved by the wedding-songs and marriage customs of the Slavs is, that the bride was of old supposed to be purchased by the bridegroom, and that she was also supposed to come to his dwelling from a "far-off, parental home." These ideas run through the Russian wedding-songs, thousands of which have been collected from all parts of the Empire. And what we have said of Russia holds good also with respect to all the other Slavonic lands. In case, however, Slavonic sources are considered inaccessible, enquiring minds will find a great deal of information on similar subjects in German. From Switzerland, for instance, much has been contributed in reference to the *Dorfgehen* and *Kilchgang* customs of the "bundling" type, the "Versammlungen Kilbe genannt," which, together with all their "Spielen und Tanzen," were strictly forbidden by the monastic authorities.* Mr. McLennan would do good service if he would carefully sift the mass of testimony borne by the wedding customs and songs of Europe, and so make clearer to our eyes than they now are the views about marriage entertained by the Kelts, Teutons, Letts, and Slavs, not to speak of the Greeks and Romans, during the period immediately preceding their acceptance of Christian ideas upon the subject.

W. R. S. RALSTON.

NEW NOVELS.

His Second Wife. By Mrs. Eiloart. In Three Volumes. (London: Samuel Tinsley, 1877.)

Frank Carey; a Tale of Victorian Life. In Three Volumes. (London: Sampson Low & Co., 1877.)

Shoddy; a Yorkshire Tale of Home. By Arthur Wood. In Three Volumes. (London: Tinsley Brothers, 1877.)

Garth. By Julian Hawthorne. In Three Volumes. (London: R. Bentley & Son, 1877.)

The Moonraker; a Story of Australian Life. By Richard Dumbledore. (London: Remington & Co., 1877.)

Edgar and I; the Story of a Home. By Jessie P. Moncrieff. (London: Remington & Co., 1877.)

MRS. EILOART's long practice as a writer of fiction has enabled her to work a somewhat small quantity of materials on a narrow stage into a story which has nevertheless a good deal of play and variety. The scene rarely shifts from a small country town, and, as *His Second Wife* is more of a character novel than of a dramatic plot, the reader's attention is concentrated chiefly on the influence of circumstances in the development of one or two characters than on any special vividness of incident. There is thus no objection to sketching the outline of this tale, albeit it is often an ungracious thing for a reviewer to do, since there is a risk of spoiling a reader's enjoyment when there is nothing but plot, as in the case of Mr. Wilkie Collins's ingenious puzzles. Mrs. Eiloart, then, presents us at the beginning with the beautiful and capable heroine, Pauline Lynton, already engaged to Hartley Bertram, a gay, pleasant, handsome young man, to whom she has given her whole affections, while he, as naturally weak and selfish, and of a jealous temper, loves himself by far the best, and gives her only such affection as he can spare from the primary object. A quarrel which he fastens on her in anger at her twice giving her hand for dances to Noel Treville, the handsome spendthrift heir of a decayed great family of the neighbourhood, and synchronising in point of time with the ruin and death of her father, leads to the breach of the engagement, and to the marriage of Hartley Bertram with a coarse and shrewish girl, in all respects inferior to his first love. He has a family by her, and after a union of many years, during which his defects have become sufficiently prominent, his first wife dies, and Pauline, at the age of thirty-eight, becomes his second wife, with all the troublesome responsibilities of stepmotherhood, made exceptionally difficult by the settled hostility of her eldest stepchild, a girl who has inherited her own mother's faults and vices. Little by little, as Hartley Bertram's weak self-indulgence drags him down more and more, he lessens his second wife's love for him, and the crisis is at last precipitated by the reappearance of Noel Treville on the scene. Bertram, ignorant of his rival's rejection in his own favour many years before, is still jealous of him, and shows, on finding his wife in that gentleman's London house (whither she had followed him to rescue her stepdaughter from the consequences of an elopement in his company), that he believes her to be false to her marriage vows. This return for life-long devotion not only destroys the last lingering traces of love for him in her mind, but acting on an enfeebled constitution, kills her, and with her death the story comes to a close. There are several clever studies of character in the tale, which is worked up with no inconsiderable skill, but it is just in the delineation of the heroine that we note a defect in harmony of conception. She is depicted as being not only lovely, amiable, constant, and diligent, but as possessed of no common shrewdness and force of intellect, and her attachment to the unworthy hero is explained as due to her narrow experience, restricted all her life, as she had been, to one small neighbourhood, so as to have few opportunities of instituting comparisons, and fewer still of diverting her mind to other objects. But that very fact, by concentrating her attention on her false lover's sayings and doings, which could not but become general property in a little country town, must needs have taught her his moral faithlessness in less than eighteen years. Her respect must, in real life, have vanished much earlier, and her love with it. Had Mrs. Eiloart been content to make her Pauline a little less above the level of humanity, this might pass, but a live Pauline would have either never contracted the marriage, or would have so thoroughly fathomed her husband's weakness as to attribute no more importance to his doubts of herself than to his incapacity for keeping out of debt, or any other proof of imbecility.

Frank Carey is a brightly written story of Australian life, in that one of the five colonies which has Melbourne for its capital. There is not the graphic vividness of Henry Kingsley's *Geoffrey Hamlyn* about it, and it belongs to a more advanced and settled time in the annals of our great dependency, so that the local colour is more definitely like that of England than was the case at an earlier date. But the characters are well conceived, and, though without anything that differentiates them notably from the personages of an English story, yet by reason of their surroundings produce an impression of freshness which they would not do were the scene laid in Yorkshire or Devon, as it might be so far as the main incidents are concerned. There is nothing, moreover, of a disguised Blue-Book in it—those who want information of that kind about Victoria had better get Mr. Hayter's *Victorian Year-Book*, issued at Melbourne, and crammed with statistics—but incidentally a good deal may be picked up as to the condition of society, and some of the religious, political, and financial problems which offer themselves for solution there; and, though no more than indicated, they exhibit intelligent thought on the author's part, which shows that he is capable of even better things than merely writing, as he has now done, a pleasant and readable tale.

Shoddy is, so far as the evidence seems to go, a first performance, and a very promising one. Lancashire and Yorkshire stories, when at all well put together, have something of the newness and raciness of good American novels, because of the individuality and independence of the population from which the pictures of life are taken. There is somewhat less of actual portraiture in *Shoddy* than of story, and the types are not very marked, seeming to be derived more from reading than from personal observation, but they are all clever, and fit together well for the purposes of the plot, whose chief defect is a superabundance of minor mysteries, somewhat melodramatic in character. The author has been influenced, not entirely with benefit, by the school of Dickens, and has introduced several conventional figures, differenced by mere physical peculiarities, iterated again and again, and sometimes broadening into mere caricature (as in his effeminate, sneaking, Evangelical curate), when a finer and more discriminating touch would have made a deeper impression. And there are too many digressions for the purpose of saying something to fill up with. Nevertheless, the story has real merit, and where the author is not merely copying, as in his reproduction

* Cf. the *Landbuch des Hochgerichts Klosters Innern und Aeussern Schnitzes in Graubünden* (Chur, 1833), Ulrich von Mohr's *Gesetzes-Sammlung . . . der 18. Erbrechte des Eidgenössischen Standes Graubünden* (Chur, 1831), and many other similar works on the same district, as well as the series of songs sung by serenaders in Aargau, Schweitz, &c., published last year by Rochholtz.

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of Bill Sikes, displays promise also. It may be added that the title merely refers to the fact that the family which forms the central group in the story has an interest in a Yorkshire shoddy-mill, but there is nothing which implies that such an occupation is not fully on a level with any other kind of earning by labour.

In *Garth* Mr. Julian Hawthorne shows himself more influenced by the genius of his father than in any other work he has yet executed. There is much of the dreamy grace, lighted up every now and then with a gleam of dry New England humour, and then again darkened by a suggestion of weird and lurid memories, which characterises Nathaniel Hawthorne's writings. And no one can read the earlier chapters of *Garth* without finding in them traces of *The House of the Seven Gables* and of *Septimius*, with other indications discoverable in some of those briefer tales and sketches which first made their author's reputation in England; together with whose merits is noticeable their fault of subordinating dramatic concentration to metaphysical analysis. Another influence may be remarked in a less degree. Cuthbert Urmson and Martha his wife, the parents of the hero Garth, are Mr. and Mrs. Caxton, differenced from their prototypes by two centuries of New England descent and training, but the likeness is unmistakeable, and proves that Mr. Julian Hawthorne, clever as he undoubtedly is, has not yet emerged from that adolescence of authorship which involves imitation, whether conscious or unconscious, of models, and is but imping his wings for a higher, bolder, and more original flight. In fact, the most original creation in *Garth*, Maggie Danver, recalls two memories. On the one hand, her germ as a child may be noted, embryonic enough, but recognisable, in the Pearl of the *Scarlet Letter*; on the other, the super-subtle analysis of conflicting tendencies in her mind resembles in general conception and execution, though alike in nothing else, the Mary Stuart of Mr. Swinburne's *Chastelard*. The rival passions by which she is swayed are not those of the Scottish Queen, but the psychological ingenuity with which their conflict is worked out by the two very dissimilar authors is of precisely the same type. At the same time, both Maggie Danver and Elinor Golightly, the other heroine, will probably be severely criticised by readers of their own sex as deficiently conceived by their inventor, and as book-studies rather than vivid drawings from the life. The incident round which the plot centres is simple and yet cleverly handled, so as to mislead the solver of riddles, who is certain, after much thinking, to hit on a key altogether different from that which the author has provided, and by no means fitting so well into the intricate wards of the story. *Garth* is a great advance upon *Bressant*, yet, as in the case of most notable American novels, its charm for English readers lies in a certain quaint raciness peculiar to our Transatlantic cousins, rather than in the very highest qualities of fiction, which their literature is as yet too young and necessarily too imitative to have produced. But Mr. Hawthorne is one of the pioneers to that new and undiscovered fairyland where the best literature is indigenous, whereas Cooper and Washington Irving, with all their great merits, did but reproduce European models; much as the Germans of the last century looked to France for their inspiration.

The Moonraker is not in any sense a story. That is to say, it has nothing whatever of plot or even of strictly connected narrative. It derives its name from an epithet of contempt bestowed on the Wiltshire peasantry, due to a story reflecting on their intelligence. The former part of the volume consists in a few slight anecdotic sketches of the agricultural class in that county, and the latter of fairly correct and graphic pictures of the experiences of one of that class when transferred as an emigrant to an Australian sheep-run; some of which, notably the beating-out of a bush-fire, will remind readers of Mr. Anthony Trollope's *Harry Heathcote of Gangoil*, though there is not even the slight thread of story such as connects the incidents in that book. But it will give boys a very tolerable notion of the conditions of life under the Southern Cross, even if their sisters complain that there is no love-making or marriage in it.

Edgar and I, though styled a novel on its title-page, is in truth a religious tale, intended to set forth, with more zeal than discretion, that ascetic and introspective side of High Church Anglicanism of which the *Remains* of Richard Hurrell Froude gave the first glimpse to ordinary readers. It is the supposed narrative of a young wife married to an austere Anglo-Catholic incumbent, whose chief employment, among a variety of other good works, is snubbing his wife for her good; a process in which he exhibits much activity and saintliness, and with a more salutary effect on her temper and affections than would probably result from the process in real life. There is no doubt at all of the writer's sincerity and very high standard for common things, but a little judicious reticence, even in a work of fiction, would have improved the piety. Froude never meant his self-searching diary for publication, and the picture of Stoic domesticity in *Edgar and I* has a ludicrous side which wholly escapes Miss Moncrieff's notice, but which is only too likely to be detected by the very persons she wishes to impress.

Richard F. Littledale.

SCHOOL-BOOKS.

The post of honour is deserved by two very elegant publications of Messrs. Deighton, Bell and Co. Mr. Paley gives us a most excellent and scholarlike edition of the *Acharnians*. The notes are of exactly the right length, few difficulties are left unexplained, there is an excellent index, and a sufficiently exhaustive preface. The book is admirably conceived as a school edition of an author of whom very few school editions exist, although there is no author who more imperatively demands explanation, and few who, from the fun of their matter and the purity of their style, have more demands upon the attention of a young scholar. The sister book is a second edition of the *Aulularia* of Plautus, by Dr. Wilhelm Wagner. The work has been thoroughly revised during the ten years which have elapsed since the publication of the first edition. It now appears in a more portable and attractive form, and it may be safely recommended as an introduction to a knowledge of the discoveries of Ritschl on this author. We can well believe Herr Wagner when he tells us that very little Plautine literature bearing upon his subject has been left unnoticed by him, and that he enjoys greater facilities for these researches in Hamburg than he did in Cottonopolis. Yet we cannot refrain from casting our eyes wistfully across the North Sea, with a feeling of regret that a scholar so admirably fitted to impart to Englishmen a knowledge of German philology, and who has shown by so many proofs his readiness to do it, should be spending his time in teaching English to German schoolboys.

We have also received seven volumes of the "Pitt Press Series," published by the University of Cambridge. These volumes are quite up to the standard of the other volumes of the series which we have noticed. Mr. Arthur Sidgwick, who is editing Vergil backwards, sends us the XIth and Xth books of the *Aeneid*. They possess the same characteristics as we have before found occasion to praise in Mr. Sidgwick's work—clearness, liveliness, and precision. There is an excellent Introduction, an Appendix of Homeric parallels, of the use of the subjunctive, and an Index which leaves nothing to be desired. Still, the books leave on our minds an impression of haste, and of less complete finish than we usually find in Mr. Sidgwick. The notes become obscure in labouring to be brief; grammatical difficulties are rather hinted at than explained. For instance, to say that when Vergil differs from an ordinary quantity he is usually recurring to an ancient, appears to us neither a correct nor a philosophical nor an intelligible explanation of the traces of fluctuating and uncertain prosody which are found in the *Aeneid*. The first two books of the *Verrine Orations* of Cicero, that is the "Divinatio," and the "Actio Prima," are edited by Mr. Heitland—whose name is a sufficient guarantee for their scholarship—assisted by Mr. Cowie. The "Actio Prima," by Mr. Cowie, is also printed separately. We have, moreover, a second edition of the *Pro Muraena* edited by Mr. Heitland, and mentioned by us on a previous occasion. The books are solid and straightforward, full of sound knowledge and good sense. Such editions are a real boon to schoolmasters. Mr. Pretor, turning from Latin to Greek, gives us the fifth book of Xenophon's *Anabasis*. It is characterised by the same admirable qualities as those books we have just been mentioning. Lastly, two Dulwich masters, Mr. Hutchinson and Mr. Gray, produce a *Hercules Furens*. This is rather the work of a "prentice hand" compared with the books which we have just been reviewing. But the editors have taken great pains to do their work conscientiously, and we have not been able to discover any mistakes. The edition may be taken as a fair specimen of Cambridge scholarship. But we cannot close our notice of these books without asking why the Pitt Press should publish such books at all? We strongly hope that the University Commission will make it part of their duty to enquire into, and report upon, the proper functions of a University Press. The Oxford Clarendon Press set the example of publishing school-books, and its conduct in that respect has not escaped criticism. Still we believe that its object was not so much to make money by a commercial speculation as to raise and elevate the whole character of school-books by holding up an example for imitation. The Pitt Press does not apparently do this, but it professes to prepare books specially for the Cambridge Local Examinations. Now, this suggests a certain correspondence and collusion between the authorities who choose the subjects for these examinations, and the authorities who rule the destinies of the Press. We have frequently heard it remarked that an extremely short time has often been known to elapse between the announcement of the subjects for examination in ancient and modern languages and the announcement of a convenient edition of the same by the University Press.

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Such a collusion, if it exists, appears to us unfair to publishers and schoolmasters, and opposed to the interests of education. If books such as are required for the purposes of examination are positively non-existent, then the University may be justified in supplying them. But in any way to assume or even to suggest a monopoly of such publication is to paralyse private efforts, to remove a most powerful stimulus to the amelioration of this literature, and to open a door to other worse abuses. Messrs. Deighton and Bell, in their Cambridge Texts with Notes, as in the Public School Series mentioned above, show that they would not be behindhand in such a competition. The three volumes now before us are the *Hippolytus*, and *Medea*, and *Hecuba* of Euripides, edited by Mr. Paley—apparently a careful abridgment or reduction of his larger work. Messrs. Longmans send us a number of Grammar School Texts, edited by Dr. White, on the same plan as those we mentioned in our last article. The texts are *St. Matthew's Gospel*; *Aesop and Palaephatus*; *Iliad*, Book I.; *Horace, Odes*, Books II. and IV. Each book contains a separate Vocabulary, in which useful antiquarian and etymological information is given. We can thoroughly recommend this series for the use of beginners. The same publishers contribute six volumes by Mr. Fowle, who, we observe, has lately been commissioned to prepare an elementary Greek book for the use of Eton. They are a *Short and Easy Greek Book*, a *First* and *Second Greek Reading Book*, and three similar books in Latin. They bear a painful resemblance to the ordinary book of the kind in vogue thirty years ago, and we see no reason for believing that they are more easy than the various forms of *Delectus* which saddened our childhood. They are written with an apparent ignorance that any revolution in the manner of regarding Greek or Latin grammar has taken place during the last generation. The scholarship of the notes can most fitly be described as excruciating. We sympathise with young Etonians in the torture which has been prepared for them.

Blessed are the schoolmasters who relieve the burden of the schoolboy. This Mr. Philpots, Head Master of the Bedford Grammar School, has done in his *Homer without a Lexicon*, the text of *Iliad*, Book VI., with a copious etymological vocabulary. A lexicon is a useless weariness to boys. Looking out a word does not fix it in the memory. It is almost impossible to pick the right meaning out of a dozen, and learners cannot be taught too soon that the real work expected of them is to "make out the sense;" that a "crib" is almost harmless if used for the words alone; but that the neglect of this arduous mental process renders all study useless and to no purpose. We are glad to see common sense rearing its head in the empyrean of Head-Masters.

NOTES AND NEWS.

The Fern World is the title of a new work by Mr. Francis George Heath, author of *The Fern Paradise*. The volume—in addition to chapters on the structure, classification, distribution, uses, and "lore" of ferns, on general fern-culture, "fern-hunting," &c.—will contain descriptions of rambles through the combes and glens of North Devon. Half of the work is devoted to the description, distribution, and culture of British ferns, and the text throughout will be illustrated by coloured lithographs of fine groups, specially printed from nature, full-page engravings of scenery, &c. Messrs. Sampson Low, Marston and Co. will publish the book.

MDME. SCHLIEMANN will read a paper "On the high Culture of the Ancient Greeks, the long Series of Agents which contributed to it, and the Reason of its Decay," at a special meeting of the Royal Archaeological Institute on June 8, at 5 P.M.

ON the recent retirement of Mr. E. West from the Head-Mastership of Amersham Hall School, Caversham, near Reading, which he had held for forty-two years, 360 of his old scholars founded a "West Scholarship" of 30*l.* per annum, tenable at University College, London, to be awarded to the best student in the English Language and History at the Matriculation Examination of the University of London.

PROF. KARL VOLLMÖLLER, of Erlangen, has come to England for a stay of some months, to get a practical knowledge of the manuscripts and records on which he is to lecture in the autumn session at his university.

MR. H. A. ROGERS, of 191 Great Portland Street, will issue shortly, for half-a-crown each, copies of a View of London Bridge in 1627, from an unpublished drawing of that date in the Guildhall Library. Mr. Rogers is publishing the whole series of E. N. Cooke's views of Old and New London Bridges, now in the Guildhall Library.

WE very much regret to see recorded the death, at Kingston Russell House, Dorsetshire, of the Hon. J. L. Motley, which occurred on May 29, in his sixty-fourth year. We shall speak more at length of his life and works in our next issue. The death is likewise announced of Mr. H. Weekes, R.A.

A CORRESPONDENT writes:—

"Discoveries relating to early English printing are so rare that one regrets not to be able to accept that announced in your last impression as an original one. Of the Almanack described, another example is in the British Museum (not in very good condition), and a third (in very fine state) is in a private library in London. Whether it can be claimed as of English execution is a question, but if it were printed in the Abbey of St. Albans one might reasonably expect the patron saint of that Abbey to occupy a prominent place in the Calendar, which, unless my memory deceives me, is not the case. An example of block printing in English certainly earlier than the Almanack in question was described some years since in Weigel's *Catalogue* of his collection of typographical rarities, but this seems to have escaped Mr. Quaritch's notice. Whether either that or the Almanack was printed *in* England is a question which, at present, we have no means of determining."

THE second edition of the *Epic of Hades* is announced for immediate publication.

THE *Times* states that the daughter of Goethe's "Lotte" has just died at Bâle at an advanced age. Her mother was Charlotte Buff, of Wetzlar, wife of Herr Buff, Secretary of Legation, the Albert of *The Sorrows of Werther*.

M. CATULLE MENDÈS was expected to arrive in London last week, but his visit has been indefinitely postponed by a commission for a novel, to be entitled *La Vie et la Mort d'un Clown*, on which he is at this moment engaged.

THE Society for Photographing Relics of Old London has just issued a set of six excellent photographs of St. Bartholomew's the Great and Cloth Fair, which will be peculiarly interesting not only to archaeologists, but also to that larger public which is familiar with this church and its surroundings from Mr. Morley's valuable monograph on Bartholomew Fair. All information as to this society, which cannot be too warmly recommended to dwellers in New, and lovers of Old, London, may be had on application to Mr. Alfred Marks, Long Ditton, Surrey.

MR. SERJEANT COX has in the press *A Monograph on the Physiology and Psychology of Sleep and Dreams*.

THE tenth number of *Mélusine* contains two long and interesting original communications. The one is an article, occupying ten columns, by M. H. de Charencey, on a number of American legends in which a subterranean origin is attributed to the human race. The other is a reply by M. Loys Brueyre to a letter which M. Emmanuel Cosquin contributed to the seventh number of *Mélusine* on the origin of Popular Tales. Commenting upon the story of the two hunchbacks and the fairies, generally connected in the West of Europe with a song in which the days of the week are named, M. Cosquin compared it with the similar story in Mr. Mitford's *Tales of Old Japan* about two wen-marked guests at a fairy gathering, and then proceeded to argue in favour of the Asiatic origin of European folk-tales. M. Brueyre disputes the correctness of M. Cosquin's views, believing that the Japanese tale has been borrowed from Europe. But, since the publication of Mr. Mitford's book, Mr. C. W. Goodwin has communicated to the Asiatic Society of Japan (in a paper read on March 17, 1875) a complete version of the Japanese tale in question, taken from a Japanese work entitled *Stories Omitted from the Uji Collection*, of which Mr. Goodwin says:—"This book was first printed in 1664, but is supposed to have been written in the thirteenth century, the author being unknown." Several other European variants of the story are given in the present number of *Mélusine*.

THE Byron Exhibition at the Albert Hall will be opened on June 5. The private view is fixed for the previous day.

AT the General Meeting of the Cambridge Philological Society, Prof. Mayor made some remarks on the history of the phrase "the Four Cardinal Virtues." The results of his enquiries, which do not claim to be by any means exhaustive, seem to suggest (1) that Ambrose first used the expression *cardinales virtutes*, applying it once to the Platonic tetrad; (2) that the term *principales* kept its ground side by side with *cardinales*, and that the latter did not become general till some time after Ambrose. Prof. Mayor will be grateful to anyone who will give him examples of the expression *cardinales virtutes* before the sixth century.

THE Rev. C. Taylor, Fellow of St. John's, Cambridge, has brought out his long-expected edition of the *Sayings of the Jewish Fathers* in Hebrew and English (Cambridge University Press). We hope to give a review of it when the Catalogue of Manuscripts of the text of the *Pirqe Aboth*, &c., announced by the author as in the press, has appeared. We can promise our readers an ample store of information from the well-digested and scholarly notes. The translation we have not yet had time to examine.

THE university which the Russian Government has for some time been intending to found in Siberia will be opened on July 1, 1880. Instead of Tomsk, which was mentioned at first, Omsk will be honoured by its presence, the latter town being the official centre of West Siberia, conveniently situated for communication with the Orenburg government and Turkestan, and free from that convict element which is supposed to be alien to science. A Kolyvan merchant has contributed 100,000 roubles to its funds.

AT the General Meeting of the Cambridge Antiquarian Society, on the 14th ult., Mr. A. P. Humphry exhibited a very rare book of Bible plates, printed at Oxford in 1677, on which he made the following remarks:—

"The author of this book, Robert Whitehall, was a student of Christ Church, Oxford—was ejected thence in 1648, by the Parliamentary visitors, for declining to submit to their authority—but was appointed in 1650, on due submission made to the committee for the regulation of Oxford University, to a Fellowship at Merton College. He appears thenceforth to have been a frequent writer of moderate poems for time-serving purposes.

"Above each one of the 258 plates is printed its title in English, together with a classical quotation, and beneath each plate is an explanatory *Hexastich*, in English, whence the title of the book ἑξαστίχον · ἱερόν.

"The copper-plates were brought by the author from Holland. They are copies from a series executed in 1627, by Matthew Merian, of Basel, a most pro-

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lific engraver. There is in the Fitzwilliam Museum an imperfect collection of original prints of the Old Testament portion of the series. They are of no great artistic value.

"Only twelve copies of the book were printed; of these the author gave one to the king, and the remainder to young men of noble family. Unfortunately it seems to be impossible to ascertain who were the previous owners of the copy exhibited. Scarcely any of the bibliographical works mention this book. It is not in the British Museum, the Bodleian Library at Oxford, or the Cambridge University Library, and I have in vain made considerable efforts to ascertain the existence of another copy."

The higher schools in Germany, the gymnasiums, and the "Realschulen" have long been in the habit of publishing yearly programmes, as they are termed, containing, in addition to statistical and other similar information concerning the school, scientific treatises by one of the masters. Last autumn, when the Berlin Budget was under discussion, the Municipal Council, where the Radical party has the majority, refused to grant the necessary funds for the purpose; but a few weeks ago, in consequence of the displeasure testified by the citizens of Berlin at this ill-timed economy, the requisite sum was voted, so that the programmes will appear this year as usual.

The Historische Gesellschaft at Berlin is preparing to issue a new periodical under the title of *Fortschritte der Geschichte*, to appear from time to time only, at long intervals of at any rate several years, and to furnish reports of all that has been done in the field of historical literature, both in Germany and elsewhere, and critically to estimate the progress of historical science. A special committee appointed for the purpose has drawn up a scheme for the first volume, which is to be laid before the society at their next general meeting in the beginning of June.

The firm of Velhagen and Klasing, at Elberfeld, is bringing out a *Handwörterbuch der gesammten Militärwissenschaften*, edited by Oberstlieutenant Poten, of Berlin. Beside all the highest authorities in military science, in the more limited sense of the word, history is represented by such contributors as Dr. Bresslau of Berlin, Prof. Dahn of Königsberg, Prof. Droysen of Halle, Prof. Erdmannsdörffer of Heidelberg, Dr. Lehmann, Keeper of the Archives in Berlin, Prof. Pauli of Göttingen. The work will, it is supposed, consist of from thirty to forty parts of six sheets each; the price of each part is 1 mark 80 pf.; four parts are already out. The same firm is publishing also in parts the third edition of Georg Hiltl's well-known work on the French war of 1870–1871, admirably illustrated by Woldemar Friedrich.

Those who wish to follow the movements of the armies in Europe in the present war will find excellent assistance in the Military Staff Map published by Mr. Wyld. The map covers the whole country from the north of Moldavia to the Dardanelles, and a plan of Schumla has been added which may probably prove of interest hereafter.

The Organising Committee of the Conference of Librarians have resolved on moving the Conference to institute a "Library Association of the United Kingdom." They will nominate Mr. Winter Jones for the Presidency of the Conference, and have asked him to deliver an inaugural address. It is now probable that the Conference will be held on October 9, 10, 11, and 12, to suit the convenience of the Universities. About seventy libraries have already joined the movement, and the American Library Association proposes to send at least one delegate to compare methods and promote co-operation.

The committee appointed by the American librarians to draw up rules for a new edition of Poole's *Index to Periodical Literature* have published their Report in the eighth number of the *American Library Journal*, and the compilation of this much-needed work will shortly begin.

The Manchester Literary Club has made arrangements for what may fairly be termed a summer campaign. In commencing what we may suppose to be a series of visits to those public institutions of the district which have special attractions for students of literature and archaeology, the Club is doing that which might with advantage be imitated by similar associations elsewhere. Next week the Club will, under the guidance of Mr. John Plant, F.G.S., the Curator and Chief Librarian, inspect the most interesting portions of the Royal Museum at Salford. An address upon the Practical Services of a Free Museum and Library in the Education of the Public will be given. At the end of June a meeting will be held in the Reading-Room of the Chetham Library, where a selection of the rarest MSS. and books belonging to this the first free library in Europe will be exhibited. It is an endowed library two centuries old, and lodged in a building which in pre-Reformation times was the residence of the Manchester clergy, who then formed a guild or corporation. Visitors to the present Academy Exhibition will have noticed a fine representation of some portion of its quaint interior by Mr. E. Bancroft. During the summer the club will also visit the Liverpool Public Library and Art Gallery. In the autumn the Council propose to hold, about November, a Loan Exhibition of pictures, drawings, engravings, antiquities, and miscellaneous objects, illustrative of Old Manchester and the neighbouring district. This is intended to include portraits, views of old buildings, maps and plans, illustrations of historical events, autographs, rare books, and archaeological objects of the prehistoric, classical, mediaeval, and later periods. The Club have also undertaken the issue of a Biographical Dictionary of Lancashire Artists, with a sketch of the history of art in the county. It will comprise memoirs and notices of deceased and living painters, architects, and engravers, and some illustrations of their works. The editor of the work will be Mr. J. H. Nodal, the President of the Club.

A movement has been set on foot in Seville to erect a monument to the memory of Cecilia Bohl (Fernan Caballero), and an influential committee has been named for that purpose. It is also proposed to place a commemorative inscription on the house which she inhabited for many years, and to change the name of the street in which it is situated from "Calle de Juan de Búrgos" to "Calle de Fernan Caballero."

M. Luchaire, well known for his works on Basque toponymy, has just published his thesis for the Degree of Doctor in the Paris University. This, which is written in Latin, is also on the Basque, and is entitled *De Lingua Aquitanica* (Paris: Hachette).

D. Emilio Huelin in continuing his *Cronicon Científico Popular* (Madrid: Administracion de *La Guirnalda*) is doing a good service to the cause of science in Spain. The volume before us is clearly arranged and full of interesting matter. The author rightly lays stress upon the importance of bibliography as an aid to investigation, and has added to each division of the work a copious list of titles of publications in which the reader whose appetite has been excited may satisfy his hunger and thirst after knowledge.

We are glad to hear, on the best authority, that 40,000 copies of Littré's grand *French Dictionary*, in four volumes quarto, have been sold; and that the sale of the octavo abridgment bids fair to surpass largely that of the original. This is of good omen for our English *Littré* when it comes; for with the many more millions who speak English than speak French a really scientific and historical English Dictionary should sell by the hundred thousand.

NOTES OF TRAVEL.

Under the title of *Provinces of the Equator* General Stone, Chief of the Staff at Cairo, has just issued a summary of letters and Reports from Colonel Gordon, which he has prepared for publication by command of the Khedive. The volume now published forms Part I. of a series, and deals with the year 1874. At the express wish of the Khedive, it has appeared first in English, but authorised editions in French and in Arabic will also be issued.

On Monday, June 25, Mr. A. R. Wallace will deliver the last of the Royal Geographical Society's series of scientific lectures for the present session. The subject of the lecture will be the comparative antiquity of continents as indicated by the distribution of living and extinct animals.

With reference to the question of opening up Japan, a Yokohama paper mentions a somewhat curious fact. The Satsuma people, who were most opposed to foreigners being allowed even a *pied à terre* in Japan, are now said to be those who are most keenly alive to the advantages to be derived from extended intercourse with them. It has been asserted, on good authority, that one of Saigo's demands is that many of the restrictions placed on foreigners shall be removed, and that they shall even be invited to employ their capital in the development of mining and other industries.

Petermann's Mittheilungen for June brings an account of Mr. Ernest Giles' latest journey across Western Australia, and Dr. Finsch's Report of his journey with Brehm and Zeil across the isthmus between the lower Obi and the Sea of Kara, each accompanied by very valuable maps. There is also a very important paper by Dr. A. Woeikof of Singapore, on the "Monsoons and Climate of India," drawn mainly from Blandford's *Winds of Northern India*. Dr. H. Polakovsky gives the first portion of a "Contribution to the Conditions of Vegetation in Costa Rica," and Herr Eduard Steinheil concludes the description of his journeys in Columbia. Dr. Behm's monthly Report on the progress of geography during May contains a great amount of interesting intelligence. From it we learn that Dr. E. von Bary, who has hitherto been prevented from entering the territory of the Ahaggar Tuaregs in the central Sahara by the hostilities in progress between the tribes of that region and the Asgar, intends to pass on to the country of Air or Asben visited by Dr. Barth in 1850, and, if possible, to reach Sinder in Western Bornu. At a conference of delegates from each of the National Committees of the Association for the Exploration of Equatorial Africa, about to be called together by the King of the Belgians, it will be decided whether or not Dr. Nachtigal, whose explorations in Soudan are well known, will undertake the leadership of one of the great expeditions which have been projected. Dr. Nachtigal thinks so highly of the prospect of being able to penetrate northward into the unknown region from Kimbundo, or from the Muata Yanvo's territory, and so to decide the Lualaba-Congo problem, if Mr. Stanley has not already done this, that he is much inclined to undertake the task. The Portuguese scientific expedition, for which the Cortes voted 6,000*l.* in the end of March, will be directed to the examination of the countries between Angola and Mozambique, and to the study of the relations between the Congo and Zambesi river-systems.

At a recent sitting of the Russian Geographical Society an account was given of a Polar voyage by Lieut. M. L. Opazevitch, in the clipper *Wssadnik* during last year. It was intended in his voyage to reach Wrangell Land from Behring Strait, but this was not accomplished. Compact masses of ice were met with in 67° N., and compelled a change of direction. An attempt to penetrate westward also failed, for the sea in that quarter was also covered with heavy ice. In

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spite of the failure of its main object, Lieut. Opazevitch's voyage has resulted in a great gain to science in a series of temperature-soundings and of observations on the directions of the currents of this part of the Polar basin. Among other points the presence of a warm current which passes from Behring Strait in a north-westerly direction into the icy sea was confirmed.

AN interesting *Sketch of the Origin and Progress of the United States Geological and Geographical Survey of the Territories*, by F. V. Hayden, United States Geologist-in-charge, has newly been issued at Washington. Begun so recently as the year 1867, in the territory of Nebraska, as a modestly-equipped geological survey only, this establishment has spread out to include every branch of scientific study and investigation, and the annual Reports are, as is well-known, perfect mines of the most valuable information, including papers by the most distinguished specialists. The history of the survey here sketched includes three periods. The first comprehends the years 1867 and 1868, in which the work consisted in the collection of geological facts, and of specimens to illustrate these. The second extends from 1869 to 1872, in which years not only was the geology of the country investigated, but also its material resources and its natural history. In the third period, extending from 1872 to the present time, the whole corps was thoroughly organised. The important relations of topography and geology were recognised, and the work was so arranged that each received its proper share of attention. Already the publications of the survey include forty-one Reports, catalogues, and monographs.

REPORT OF THE SCURVY COMMITTEE.

THE Report of the Scurvy Committee has been published with the evidence that was taken during its sittings. The points submitted to it were the causes of the outbreak of scurvy in the late Arctic Expedition; the adequacy of the provision made by the Admiralty as regards food and medicines; and the propriety of the orders given by Captain Nares for provisioning the sledge-parties. The conclusions of the committee are that the early outbreak of scurvy in the spring sledging-parties was due to the absence of lime-juice; that the provision made in the way of food and medicines was *more* complete than that made for any previous expedition; and that the orders of Captain Nares for provisioning the sledging-parties were not proper.

The conclusion that the outbreak of scurvy was due to the absence of lime-juice is in direct opposition to the whole body of the evidence, and it can only be partially accounted for by very strong preconceived opinions entertained by the members of the committee. But even this does not altogether explain the extraordinary character of the Report. For at least two out of the five members of the committee were old Arctic officers. Admiral Collinson had himself commanded sledge-parties, he had never used lime-juice, and he knew well that its absence did not cause scurvy. Dr. Donnet was in an expedition when daily rations of lime-juice were not used in the extended sledge-parties, and he also knew well that its absence did not produce scurvy. Moreover, he had published his views on the subject, and his remarks show no sign of his holding any such opinion. But a perusal of the questions asked by Dr. Fraser seems to show that he had a strong preconceived opinion. His theory that the absence of lime-juice was the sole cause of the outbreak of scurvy, and that the abnormal conditions during the winter had little or nothing to do with it, is directly opposed to the mass of the evidence, and its adoption by the other members of the committee is most unaccountable, and entirely destroys any value that the Report might otherwise have had.

The committee allege that the outbreak of scurvy was caused by the absence of lime-juice. The evidence collected by them proves that the absence of lime-juice was *not* the cause of the outbreak. This evidence is cumulative. It is given by old Arctic officers, by the medical men of the late expedition, and by medical men unconnected with Arctic service. It also consists of facts deposed by members of the expedition, and all the evidence, whether positive or negative, points to the same conclusion, which is opposed to that formed by the committee.

The most important evidence is that given by the experienced Arctic officers who served in former expeditions. Sir Leopold McClintock gave evidence that an issue of lime-juice on the sledge-journeys would not have kept off scurvy, and that the seeds were sown before starting from the ships. Admiral Ommanney gave his opinion that over-exertion, the length of the darkness, and the extreme cold were the probable causes of the scurvy. Admiral Richards deposed that the want of lime-juice did not cause the outbreak, and imputed it to the exceptionally hard work. Admiral Pullen stated that he never carried lime-juice when sledging, and that his men never had scurvy; and he thought that the outbreak in the late expedition was due to abnormal conditions during the winter. Captain R. V. Hamilton, C.B., is strongly of opinion that the outbreak was not due to the absence of lime-juice on the sledges; and he added that, judging from all previous experience, it appeared to him ridiculous to say that the scurvy was contracted during the travelling, and that the men were not affected before starting. Captain Allen Young holds the same view, and many other old Arctic officers might have been called, who would also have fully concurred in it. As regards the Hudson Bay Company's servants, one of them, a Mr. Campbell, deposed that, in Arctic travelling, they neither used lime-juice nor vegetables of any kind, and that during fifteen years he and his subordinates always enjoyed good health. Another, Dr. Rae, said that in his journeys he never used either lime-juice or any substitute, and that his people never had scurvy.

The old Arctic medical officers concur with the executives. Dr. Scott, the able surgeon of the *Intrepid*, under McClintock, had seen more of sledge-travelling than any other medical man. His evidence is that the outbreak of scurvy in the late expedition was due to the prolonged darkness, the extreme cold, the dampness, and the subsequent excessive labour. He further said that lime-juice on the sledges would not have prevented the outbreak. Dr. Piers was assistant-surgeon of the *Investigator*, and consequently, has had exactly the same experience as Sir A. Armstrong, who was surgeon of the same ship. He also gave evidence that the use of lime-juice would not have prevented the outbreak, though it might have delayed it. The scurvy, he believes, was latent in the men in some form, before they left the ships. Dr. Lyall, the surgeon of the *Assistance*, in 1852-54, considers that lime-juice will not prevent scurvy altogether. He holds that the absence of light is one of the important causes of the outbreak of scurvy in the late expedition; an opinion in which Dr. Ede, the assistant-surgeon of the *Assistance* in 1850-51, concurs. The only contrary opinion is that of Dr. Toms, who says that the exemption of the *Assistance* in 1853 from scurvy was due to the careful manner in which lime-juice was issued both on board and to those sledging. But his statement is erroneous, as will be seen by reference to the evidence of others who served in the *Assistance*. Lime-juice was not issued with special care on board, not nearly so carefully as in the *Alert* and *Discovery*; and it was not used at all by the sledge-parties. Dr. Toms must have forgotten all about it.

Thus, there is nearly a consensus of opinion among old executive and medical Arctic officers that the absence of lime-juice was not the cause of the outbreak of scurvy, and that the conclusion of the committee is wrong.

We now come to the medical officers of the late expedition. Dr. Colan's evidence is that the issue of lime-juice to the sledge-parties, though it might have modified the disease, would not have prevented the outbreak. Dr. Moss holds the same view; and he is further of opinion that the lime-juice could not have been usefully carried on the sledges during the intense cold of April. Dr. Ninnis does not think that the administration of lime-juice would have averted the outbreak of scurvy among the sledge-parties. Dr. Coppinger gives evidence that the outbreak of scurvy was not prevented by the administration of lime-juice. He attributes the outbreak to the long darkness, the intense cold, and the severe nature of the sledging work; and he noticed that the administration of lime-juice did no material good to the sufferers, until fresh seal-meat was also added to the diet.

The committee also had positive proofs that lime-juice, when regularly administered, will not always avert outbreaks of scurvy. We know this from Sir Edward Parry's account of his first voyage. Captain Allen Young gave evidence that he had known cases of scurvy when lime-juice was in use. Dr. Ede deposed to an outbreak of scurvy on board H.M.S. *Constance*, in the Pacific, when lime-juice was regularly administered. Commander Cameron told the committee that he suffered from scurvy in Africa, when living almost exclusively on fresh vegetable diet. Surgeon-General Munro, C.B., gave several instances of soldiers in India being attacked by scurvy when on full rations of fresh vegetables; and Dr. Coppinger referring to some of the text-books of medicine, mentioned that scurvy had occurred in Russia among certain of the inhabitants who live entirely upon a fresh vegetable diet. Dr. Monro further explained that cold, fatigue, and impure air will produce scurvy, even without the absence of fresh vegetable food, and when men are well fed.

Among the eight other medical men unconnected with the Arctic Regions who were examined, although they appear to have been specially selected as strong advocates of lime-juice, Dr. de Chaumont would not say that it would have entirely warded off scurvy if used by the sledge-parties; Dr. Pavy was doubtful whether it would have prevented the outbreak; Dr. Barnes would not commit himself to the assertion that it would have averted scurvy altogether; Dr. Burk said that, under the circumstances, the outbreak was inevitable; Dr. Buzzard held that the men were already scorbutic when they started; Dr. Dickson thought that lime-juice would not altogether have prevented scurvy; Dr. Leach gave evidence that scurvy may occur when good lime-juice is administered, if the food given at the same time is bad or insufficient; and Dr. Macdonald alone asserted that lime-juice would have averted the outbreak altogether. He, however, is entirely without experience of scurvy in the naval service, and his evidence is merely theoretical.

We have hinted that these medical men were specially selected because they were strong advocates of the efficacy of lime-juice. For all the medical men who hold a different opinion were carefully excluded. Mr. Leach gave evidence that in the United States lime-juice is utterly scorned; and American doctors do not think anything of it. A scale of vegetables, including raw potatoes rolled in molasses, is issued instead on board American ships. But no witnesses were examined who held this American view. Many eminent medical men in this country are of opinion that absence of fresh vegetable food, or of lime-juice, is not the cause of scurvy. Sir Robert Christison holds, on the contrary, that a deficiency of the nitrogenous principles of food is a cause of scurvy. Dr. Garrod refers the production of the disease mainly to the absence of potash. Dr. Aldridge assigns the greatest influence to the absence of phosphorus, potash, and soda. Dr. Black believes that the want of heat-producing food causes scurvy.

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Dr. Galloway considers that the disease is caused by absence of salt and potash. But the evidence of medical men holding views which differ from the preconceived theory of the committee was not taken, so that their enquiry was as incomplete as it was onesided.

We now come to the facts of the late expedition which are as conclusive against the conclusion of the committee as is the evidence of the witnesses who refute their theory. The first positive proof that the outbreak of scurvy among the sledge-parties was not caused by the absence of lime-juice is that at least seven men were attacked by scurvy who either never left the ships and never ceased to take lime-juice daily, or who were only a very few days away, and were not attacked until long after they returned, and had resumed the ship's diet, including lime-juice. Of these men, James Shepherd, the cooper of the *Discovery*, George Burroughs, ship's steward of the *Alert*, and Thomas Kemish, ward-room steward of the *Alert*, never went away sledging, and never ceased to take full daily rations of lime-juice. It is an unpleasant feature of the way in which the committee strove to get rid of the facts which refuted their theory that a persistent attempt was made to injure the characters of these men in order to explain away the failure of lime-juice to prevent scurvy. Dr. Fraser went so far as to suggest that Shepherd was guilty of theft (Q. 7,418), and that he took advantage of his position as cooper to steal the spirits. But these leading questions entirely failed in their object. It was established, beyond doubt, that seven men—Shepherd, Burroughs, Kemish, Petersen, Berrie, Dominique, and Stuckberry—were attacked by scurvy when they were taking the regular daily ration of lime-juice. Poor Petersen was only away two days, and with the exception of that forty-eight hours he always had his lime-juice, and yet had scorbutic symptoms. Berrie and Dominique were only away sledging during four days, and had no scurvy when they returned. They were attacked several days afterwards when on board, having taken their lime-juice regularly during the interval. Stuckberry also had no scurvy while sledging, although he was away without lime-juice for more than a month at different times; but was attacked with scurvy on board the ship, after he had been taking his regular daily ration of lime-juice for more than three weeks.

In spite of this evidence, Dr. Donnet and Dr. Fraser allege, in their "Paper on Scurvy," that all the cases of scurvy occurred while sledging, or shortly after returning from sledge-expeditions, "with one single exception"!! Even putting it in their own way, there were three exceptions (Shepherd, Kemish, and Burroughs); but the other four men also contracted the disease while on board and taking their regular daily rations of lime-juice, and not while sledging.

The second positive proof of the erroneous character of the committee's Report is that the sledging-parties which, later in the season, took lime-juice with them, were not free from scurvy. While away sledging with lime-juice on the sledges, and taking it regularly, Captain Feilden and the Eskimo Frederick were attacked by scurvy. Lieutenant Aldrich also reports that after his men obtained lime-juice, and began to take it regularly, they not only did not improve, but became rapidly weaker; and Dr. Coppinger found that lime-juice produced no improvement in the sufferers under his care, and that they did not begin to recover until he was able to give them fresh meat.

The inevitable conclusion from the evidence is that the absence of lime-juice on the sledges was not the cause of the early outbreak of scurvy, for the following reasons:—First, there is proof that there were several cases of scurvy on board when daily rations were being regularly taken, and also among sledge-parties supplied with lime-juice; secondly, the autumn parties which were away for three weeks without lime-juice had no sign of scurvy, while scurvy broke out long before that time among the spring parties—this is an absolute proof that the outbreak was not due to the absence of lime-juice, but to some other cause—thirdly, there is proof that lime-juice failed to cure the disease until fresh meat and other remedies could also be applied; fourthly, there is a consensus of evidence from old Arctic officers and Hudson's Bay traders that sledge-travelling parties not supplied with lime-juice were not formerly as a rule attacked by scurvy. The only possible conclusion, from this evidence, is that the cause of the outbreak of scurvy in the late expedition had nothing to do with lime-juice, but was due to special causes which did not exist, in the same degree and to the same extent, in former expeditions which were exempt from scurvy.

The evidence shows very clearly what those causes were, although they could not have been foreseen. The danger of scurvy in the Arctic Regions is caused by the long winter, and the accompanying conditions, which are prejudicial to health. These are the want of fresh provisions and of sufficient variety in diet, the prolonged darkness, damp, intense cold, difficulty of obtaining sufficient exercise at one period, and excessive labour at another. Former Arctic expeditions were also exposed to these scurvy-producing conditions, but not to the same extent, nor for so lengthened a period. The precautions taken were sufficient when explorers were exposed to an absence of the sun of ninety days' duration. The same precautions were not sufficient when the winter darkness lasted for 150 days. This difference explains the outbreak of scurvy; and the remedy, in future, must be found in additional precautions. There must be greater variety in the diet, increased allowances of vegetables, milk, butter, eggs, fruits, and other antiscorbutics, improved ventilation, and other precautions, for passing the winter. But the sledge dietary is excellent, and has been proved to be so by long former experience. The only improvement would be a supply of lime-juice lozenges for use during the intense cold of April, when ordinary lime-juice cannot be used. If the seeds of scurvy have not germinated in the winter, there need be no fear that there will be an outbreak among the sledge-travellers. Both the causes of and the remedies for scurvy must be sought for during the winter darkness.

The second conclusion of the Scurvy Committee is that the provision made by the Admiralty for the late expedition, in the way of food and medicines, was in every respect adequate, and was *more* complete than that made for any previous Arctic Expedition. This conclusion is also directly opposed to the evidence; and the committee certainly have an odd notion of what confirmatory proof is. They give a list of the provisions and medicines supplied to the late expedition, but no such list as regards any former expedition, so that there is no means of comparison. The truth is that on the whole the provision for the late expedition was identical with that for the expeditions of Austin and Belcher, and was not better in any one respect. On the contrary, the late expedition was, in some respects, not so well supplied. Former expeditions were supplied with the means of making beer, which proved most useful; the late expedition was not. Kellett's expedition was supplied with very good bacon for daily use; the late expedition only had pork, the bacon being kept for sledge-travelling. Former expeditions had very good salt beef; that supplied to the late expedition was very salt, very tough, exceptionally hard, and inferior to the usual salt beef used in the navy. There is also evidence that the mince collops supplied to the late expedition were very bad.

The third and last conclusion of the committee is that the orders given by the commander of the expedition for provisioning the sledge-parties were "not proper." The dietary of the sledge-parties was identical with that adopted by Sir Leopold McClintock, and by all former Arctic sledge-travellers; and the charge brought against Captain Nares by the committee is unsupported by the evidence, and is most unjustifiable. The results of this committee might have been useful if its members had devoted themselves to an investigation of the deleterious conditions which exist during an Arctic winter, and to ascertaining the best means of increasing the precautions for preserving health. Instead of this the public money has been wasted on an unsuccessful attempt to establish a preconceived theory; conclusions have been arrived at which are opposed to the weight of evidence; and an unjust and indefensible attack has been made on the conduct of a very meritorious officer.

The evidence taken before the Committee fully confirms all that has been advanced on this subject in previous numbers of the Academy.

Clements R. Markham.

THE FORSTER MSS. IN THE SOUTH KENSINGTON MUSEUM.

I.

The collection of books and MSS. bequeathed by the late John Forster to the South Kensington Museum have been too fully described in the daily papers to make it necessary to repeat information with which the readers of the Academy are already familiar. They will doubtless be better pleased with a more detailed notice of the most interesting of the MSS. First among these is an unpublished letter of Wentworth written to a Privy Councillor, and referring to the case of Sir David Foulis. In all probability it was addressed to the Earl of Carlisle, who would be likely to be interested in the matter as a Scotchman, and to whom was addressed a subsequent letter written on the same subject on October 24, and printed in the Preface to Mr. Bruce's *Calendar of Domestic State Papers*, 1631–33.

"My very good Lord

"As for many your other favours, soe am I infinitely much bownde unto you for the honoure of your lines, soe multiplied and with soe highe a hands as I have with one hold receaved three of them from you, thus distant, and thus little able to serve you, answearable to ther meritt.

"I must ever acknowledge with all possible comfortt his Ma^tyes goodnesse towardes me in this matter betwixt Sr David Fowlis and me, and humbly thanke your Ld^p for the particular and authentike relation I have therof from you; which well weighing with myself I have been bold to write the inclosed to his Ma^tye which will be much graced, if you be pleased to present itt with my humble servce to his Ma^ty.

"Nor should I have troubled your Ld^p hearin, but that you are pleased to take sum small notice of the man; therfore I beseech your Lo^p lett me detaine you a while with a short accompte of this businesse, and espetially what hath paste heare sinc the gentlemans cumming from London.

"Sr David Fowlis, a person raysed by the favoure and bownty of the Crowne to a faire and plentifull fortune, and one I had upon all occasions given the best respectt unto I could, as promising myself helpe and assistance from him, in his Maties service, it seemed to me marvelouse strange to heare how ill and mutinously affected he was to his Ma^tyes rights and government, soe as taking the reportte either to be mistaken, or to be grownded upon sum personall mallice I gave noe greate beleefe or regarde therunto: untill this late riote of his brake forth with such violence and virulence, as might not with my dutye be longer silenced. The particulares would growe tediouse, but in the word of truthe, I take them to be as highly criminall, being only civill, as maybe, nor shall I need to say more for the presentt, saving that he was as insolent after he understoode the whole matter was knowen unto me, as maliciouse and malevolent before; albeit I confesse you have sent him me downe humbled with a witnesse, a thing ordinary indeed with thos meane natures to becum as low under the cudgill as penitentt* wheare they pride themselves upon the advantadge grownde.

* *Sic*; *quaere* impenitent.

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"The manner of his appearing and intertainment heare was this; the Counsell and myself sett upon the Commission for Recusantts, my secretary cam to me and tells me Sr David Fowlis was without, desirouse to speake with me, which in good faithe at first I could not beleeve, but being confirmed it was soe, I sent to knowe wheather it was anything concerning his Matyres service, or only concerning myself; if the former, I was ready to speake with him; if the latter I desired to be excused. His answer was, it was both. Soe I caused him to be brought inn, and being called to the borde, wee saluted him, and desired him to sitt downe at the borde, as being one of the King's Counsell; he cam up to me wheare I satt and gave me a very low salute, I told him that the borde was the king's, that he was very wellcum and might sitt downe.

"Sr William Ellis letting him knowe we understood he had sumthing to acquaint us concerning the king's service, wished him to relate what he had to say.

"Sr Davide then professed he had nothing of that nature to impart unto us, and that he only cam to speake to me in sum things touching our owne privats.

"Then I told him I was gladde when I hearde he had any thing to offer for the service of our Maister, as that which he had never seemed to looke after, sinc I had the honoure to serve him in this place, allbeit I had exspected and promised myself as much from him in that nature as from any other: but seeing that it now all terminated in particulares of our owne, the king's bord was noe fitt place for thos discourses; therfore I desired him to excuse me, the matters betwixt him and me being of such a condition as should not be heard betwixt us privately in a chamber, but must passe the file of his Maties Courtts of Justice, and soe risse,* went my way and left them.

"This I have been more induced to relate prescisly to your Lop, in regarde the condition of the man is to mistake others as much as himself, and to speake with that confidence as if he himself believed he spake the truthe, and that whatever the report be he shall make, that this is squarly and really the truthe.

"My Lo. you best knowe how much the regall power is becummed infirm, by the easye way such have founde, who with rough hands have laid hold upon the flowers of itt, and with unequall and swaggering paces have trampled upon the rights of the Crowne, and how necessary examples are, (as well for the subject as the Soveraigne) to retaine licentious spiritts within the sober boundes of humility and feare. And surely if in any other, then in the case of this man, who hath the most wantonly, the most disdainefully demeaned himself towards his Matyre and his Ministers that is possible, soe as if he doe not taste of the rodde, itt will be impossible to have his Maties Counsell heare to be obayed, and should I say lesse weare to bestray the trust my maister hath honoured me with. I heare he cries out of oppression, soe did my Lo. Fauconberge too, your Lp hearde with what reason or truthe; beleeve me, this man hath more witt, but his cause is soe much worse, as he hath notwithstanding lesse to say for himself; in this never the lesse they are tied by the tales togeither that both of them dared to strike the crowne upon my shoulders without being at all concerned in my owne interest, or having any other partte to playe then such as innocense and patience shall suggest unto me. And truly give me leave to asseure your Lop I have much reason to carrye my eyes along with me whearever I goe and to exspectt my actions from the highest to the lowest, shall all be cast into the ballance and tried wheather heavye or lighte. Content in the name of God! Lett them take me up and cast me downe, if I doe not fall square, and (to use a word of artte) paragon, in every pointe of my duty to my maister; nay, if I doe not fully complie with that publicke and common protection which good kings afforde their good people, let me perishe, and let noe man pitty me. In the meane time none of thes clamours or other apprehensions shall shake me, or cause me to decline my maisters honoure and service, therby to please or soothe thes populare frantike humoures, and if I miscarry this way, I shall not, even then, be founde either soe indulgent to myself, or soe narrowly harted towards my maister, as to thinke myself too good to die for him. *El deve bastar.*

I confesse indeed Sr Davide shewed himself a wise man in applying himself to yor Lop as a mediator for him with me, being a noble freinde who I am ambitiouse the world should see hath power as greate and absolute as with any other servantt you have; and myself as little will to denie any thing you shall move me unto, as is possible; and therfore am I much bownde to your tender respectt that are pleased only to mention a reconsiliation, rather as a relation of what he would have then as an injunction of your owne, for which I humbly thanke you, for in truthe you had then putt me too a greate straite betwixt my will to obay you, and my care of the king's service, and this government, wch I exspectt to finde now in the time of my absence much shaken or much confermed, by the hande men shall observe to be held with this gentleman in the prosecution of this cause, wch I propose to beginn wth him in that Courtt, itt seemes (and wth good reason) he most feares, having three weekes since taken a subpena forth against him. Only this I will protest to yor Lop in the wordes of truth, I have been hithertoo knowen to this gentleman only by curtesyes; that I beare noe mallice to his person, or att all consider my owne interests in this proceeding, (wch in truth are none att all) but simply the honoure and service of his Maty and the seasonable correcting an humoure and libertye I finde raigne in these partts, of observing a superiour commaunde noe farther then they like themselves, and of questioning any profitt of the Crowne, called upon by his Maties ministers, wch might inable itt to subsiste of it selfe, without being necessitated to accepte of such conditions, as others might vainly thinke to impose upon itt. Tis true this way is displeasing for the presentt, layes me open to calumnye and hatred, causeth me by sum ill disposed people, to bee, it may be ill reported; wheare as the contrary would make me passe smothe and still along without noyse; but I have not soe learnte my maister, nor am I soe indulgent to my own ease, as to see his affaires suffer shipwracke whilste I myself rest secure in harboure. Noe, lett the tempest be never soe greate, I will much rather putt forth to sea, worke forth the storme, or at leaste be founde deade with the rudder in my handes. And all that I shall desire is that his Maty and my other freinds should narrowly observe me, and see if ever I question any man in my owne interests, but whear they are only interlaced as accessoryes, his Maties service, and the just aspectte towards the publicke and duty of my place sett before them as principalls.

"But alas my Lo: I weary you extreamly wch you will please to pardon, being entered a discourse upon a subjectte wch I attende next the saving of a soule, more then all the world besides, and should I lesse take it to hartte I weare of all others the most unthankfull wretche to soe gratiouse a maister. Craving then yor pardon for detaining you thus long, I will redeeme my faulte with as much speed as I may, giving you this unfained testimony and assurance of my being

"Yor Lops
"most humble and most faithfull
"servantt
"Wentworth.

"Yorke 24 Septemb.
"1632."

Such a letter as this hardly stands in need of comment. SAMUEL R. GARDINER.

* *Le.* rose.

THE CORVINA LIBRARY.

THE late Ottoman Consul-General at Dresden, now Minister at Stockholm and the Hague, a Hungarian officially known by the Turanian appellative Murad Effendi, and in the German drama as the author of *Mirabeau*, *Lady Jane Grey*, &c., lately moved Edhem Pasha to send back to Buda the *disjecta membra* of the famous library of Mathew Corvinus. That king's father, John Corvinus, or rather Hunyady (who, *pace* old Pray, and Count Teleki's enormous *Hunyadyak Korok*, and other patriotic books, was certainly a Rumun), having recently been described as "the Pope's general," the explanation may not be superfluous that John Hunyady, the Chatham of the family, was Governor of Hungary at the time of the conquest of Constantinople, and that he played against the Turks the part borne five hundred years before against the Wends by Markgraf Gero and Hermann Billung. Neither the adjacent Duchy of Austria nor the Holy Roman Empire had then any powers of resistance, and but for Hunyady, with Scanderbeg and the Knights of Rhodes, Mahomet II., unchecked at Otranto, would probably have carried out his programme of feeding his horse on the altar of St. Peter's. Mathew also well fulfilled his military function in history, of cutting the throats of Turks, a "culture-mission" rejected by the modern Magyars, who are developing a sentiment which, if Russia is defeated, may be the germ of a Panturanian agitation! The king was, besides, a true lover of learning, or at any rate, of books (which were in fashion with rich people then, like Derby and Sèvres now), and was the first person who made a collection (north of the Alps) of them worth calling a library. He built, or arranged, a fine hall for his Greek, Latin, and Hebrew treasures, which, as he died in 1490, must have been chiefly MSS. It is not impossible that he made the Turks deliver up to him under a treaty the parchments preserved in Constantinople. It is certain that Lorenzo de' Medici helped him to collect in Florence, where, as well as at Buda, the king had a large staff of copyists, who, with his purchases, cost him 30,000 gold guldens a year. Politian contributed some translations from the Greek; Ficinus was offered, but declined, the post of librarian at Buda—a post accepted by Ugoletus. There has been a severe tug of war over the number at which the king's treasures ought to be set. The usual statement is 50,000 volumes, a figure which Hallam, arguing from the fact that Nicholas Varly possessed 5,000, rejects, with Heeren, as "wholly incredible," although he says that the dispersion of the Buda books in 1526, after the battle of Mohacz, was probably even a greater calamity to literature than the burning of the Alexandrian library by order of Omar—supposing that to have occurred. The Hungarian Horvath, who sixty years ago wrote an indignant pamphlet to prove that the royal shelves contained at least one book in the vernacular, laughs at Naldius—who, however, was on the library staff—for talking of only fifty-five volumes, but, like the modern historian Mailath, refrains from suggesting an alternative conjectural figure. *Habent sua fata libelli.* Before the Horsetails were seen in Buda the library had been well weeded. The Polish ruler of Hungary, Wladislaus II., neglected it, so that, for instance, Cuspinian, the Chargé d'Affaires of Kaiser Max, was able to lay hold of some valuable MSS., by fair means or foul. Under Ferdinand I. the courtiers used to borrow books without returning them, and the Bishop of Buda is named as notoriously addicted to the alleged propensities of MM. Libri and Chasles. On the sack of the city, and again on the occupation by Zapolya's troops, much destruction and dispersal of the treasures seemingly occurred. However, in the next century some one professed to have seen 400 of them in a cellar, while another authority could only verify 290. Leopold I. tried to buy the collection from the Turks; they declined his offer, but his agents from time to time probably contrived to buy or purloin a few volumes. In 1686 Marsigli took Buda for the Kaiser, when, according to one account, the remnant of the library was removed to Vienna. However, Marsigli carried off with him to Bologna a lot of books which, according to authority accepted by Mailath, had once stood on this Mathew's shelves—others, again, stating that Marsigli's collection was plunder from the houses of private Turks. Anyhow, the original number had been largely reduced by these various incidents of leakage, and Corvinus MSS. are shown in several German libraries, though the origin of many of them is far too confidently given. Meanwhile, at some nameless date, the Turks had removed certain choice MSS. to Constantinople, where they have been seen of late years in the Seraglio, arranged in glass cases with modern books, among which their crimson-velvet sides and gold monograms appeared to great advantage. We believe that the late Lord Strangford, during his diplomatic residence in Constantinople, either examined

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the MSS. or obtained a list of them. He thought there was a chance that the missing books of Livy, or the Assyrian histories of Herodotus, or a few of the sixty-three lost plays of Aeschylus, might turn up in this way. The present conjectural account might have been made more accurate by a judicious recourse to the Egyptological—or rather, as we should now say, the Accadian—method. But, instead of harmonising imaginary figures and facts into a consistent dogmatic statement, we have discharged the humbler task of showing what is actually known and not known. The publication of the list of the forty-five MSS. just sent to Pesth may throw light on part of the subject.

OXFORD LETTER.

Queen's College, Oxford: May 25, 1877.

Of literary news this term there is but little. The annals of the Bodleian have been equally uneventful. I need only notice that the new reading-room there has been opened, that the presses have been restored to their old position, and that the chief difference between the "reading-dens" of the past and the present is that the gallery above them has been removed and the floor beneath them slightly raised. The Librarian aptly refers to the new room as "Paradise Regained." As usual, we are mainly dependent upon foreign students for the use of our manuscript treasures, and of foreign students the Long Vacation will doubtless bring a plentiful supply. Dr. Neubauer, however, has been busy in laying the Hebrew MSS. under contribution for his History of the French Rabbis of the thirteenth and fourteenth centuries, which is being edited by M. Renan in the second part of the *Histoire littéraire de la France*, tome xxvii., and will appear in the course of next month. The materials furnished by Dr. Neubauer consist of memoirs, notes, and other documents examined by him in Spain and Italy, and more especially in our own Bodleian Library. It need hardly be said that his "mission scientifique" to the two southern countries of Europe was made at the expense of the French Government.

A series of four lectures on "The Native Literature of Bohemia in the Fourteenth Century" has been given by the Rev. A. H. Wratislaw, but the audience they attracted did not seem to show that the interest displayed here in the Eastern Question has extended beyond the dinner-table or the newspapers. Oxford is full of Russophiles, but they seem to think that the less acquaintance they have with Slavonic literature the better. Another lecture bearing on a much-talked-of subject is about to be delivered by Prof. Earle (who will represent the university at Upsala next September), under the title of the "History of English Spelling," and our new Keltic professor gives his inaugural lecture to-day (Friday). I need only say that a lecture on the "House Communities of the South Slavonians, considered as illustrating Portions of the Early History of Institutions," has been delivered by Sir Henry Maine, to show its value and interest. Prof. Monier Williams has also been drawing quite a crowd of hearers by his lectures on his experiences of Hindu life and religion, and by the numerous objects with which he illustrated them. It is curious to find how much affected Hindu Mohammedanism has been by the religious traditions and influences of the country. The most sharply-defined of monotheisms, it has fallen into the worship of "saints and relics," and in one instance, at least, as Prof. Williams found to his surprise, of actual idols.

Our two latest achievements in the way of internal legislation have been to admit the possibility of a degree in natural science, and to approve the appointment of Readers in Hindustani and Persian, in Telugu, in Indian Law and Indian History. The latter are, of course, intended for the Indian Civil Service students whom we hope to see here, but they have already caused a difficulty. It is obviously necessary to provide a longer course of tuition than that of the ordinary academical year of six months for men whose work has to be accomplished in about two years, but such a necessity does not exist for the undergraduate who lingers about the schools for at least three, and sometimes six or seven years. If there were an Indian Institute where the Civil Service candidate could be trained apart by special teachers, the difficulty would be slight; it is otherwise, however, where he is mixed up with the great body of undergraduates and forms part of the society called a college. Like Clerical Fellows, the Long Vacation is a convenient target for the arrows of a certain class of reformers; but, though their zeal found an echo in the House of Commons a few weeks ago, it may be doubted whether the English parent would seriously enjoy the prospect of increased college-bills, or of parting with his son at the beginning of the shooting season. A summer term, it is true, extended into the heats of July would afford additional opportunities to friends and relatives to exchange the dust of London for college gardens and claret-cups, and this no doubt would be much to the liking of fond mothers and sisters.

A curious commentary upon certain speeches made over the Universities Reform Bill, as well as a *Times* article thereon, was afforded by a document which was published to the world the following day. This was the Report of the Council upon the requirements of the university, and it embodied the opinions both of the Professors and of the Boards of Study—that is to say, of the educational representatives of the university. The Report has lately been printed *in extenso* in the *Times*, where all who will may read it. But it seems to have taken that journal quite by surprise. While it had been declaring that even the cry for an enlargement of the Professoriate was a thing of the past, the University of Oxford, following in this respect the lead of Cambridge, was preparing to show how an enlargement of the Professoriate on a considerable scale had come to be considered necessary by those who were most likely to know. New departments of knowledge have been created during the present century, even though the fact be unknown to members of Parliament, and a university by its very name is bound to recognise them. Of course, if we like, we may break entirely with the past, may remodel the university according to the lights—or darkness—of the modern Philistine, and may turn Oxford and Cambridge into finishing-schools for the young gentlemen of the upper ten thousand. But why in that case should they be so well endowed? The endowments were mostly given for the encouragement of learning and study, but a first-class boarding-school can get along very well with a comparatively moderate income. If the claims of the National Debt are not too pressing, the surplus revenues might be bestowed on the universities of Germany, of France, or of Italy, where learning and research are still respected, and the old-fashioned notion still maintained that a man's education does not cease with his last examination. A fear has been expressed in one quarter that the College Tutor might be extinguished by the University Professor or Reader, but the alarmist can have little notion of what sort of creature the College Tutor really is. At present he has pretty nearly extinguished the Professor—not, however, it must be confessed, without considerable misgivings upon his own part. Indeed, the Report of the Council which has excited such terrors and searchings of heart in great measure emanates from him. There is no reason why in a reformed Oxford the Professor and the Tutor should not live and work in harmony; each has his own sphere to occupy, and in some cases, perhaps, the two spheres could be usefully joined in one.

Clerical restrictions have exercised the inner mind of the university much more than the Report of the Council. Two largely-signed memorials have been sent to Westminster—one to expunge the Clerical Fellow, the other to preserve him a little longer. The Clerical Fellow is certainly in an uncomfortable position. His lay brethren are never weary of telling him that he is an inferior animal—in fact, a scandal and an incumbrance, who occupies the room of better men. It may be doubted, however, whether he is not frequently of more service to his university than the sinecurist who has devoted himself to the Inns of Court or the West End Clubs; whether the promise of future work involved in an engagement to take Holy Orders has not a better claim upon a Fellowship than the proof of mere schoolboy industry; whether, finally, the abolition of Clerical Fellowships would not be followed by a decrease of undergraduates in many colleges. Rightly or wrongly, the English parent has a suspicion of a college where the tutors are all laymen, and unless the college has a special claim upon his attention, he will prefer to send his son to one where the theological teaching is in the hands at all events of a professed member of the Established Church.

I may add by way of postscript that Dr. Vigfussen's new edition of the *Sturlunga Saga*, the great authority for Icelandic history in the thirteenth century, which is being published by the Clarendon Press, is only waiting for a preface. Dr. Vigfussen is also bringing out for the Press, with the help of Mr. Yorke Powell, an Icelandic Reading-book, after the model of Mr. Sweet's *Anglo-Saxon Reader*. Among the unpublished extracts contained in the book will be a new and better text of part of the *Bandamanna Saga* as well as of part of the *Jomsvikinga Saga*. The old reputation of Oxford as a manufactory of "squibs" has been revived by a little satire on the examination-system called *Abracadabra*. An appendix which gives an extract from the Report of the Reforming Commissioners is really very happy. But for all that prophet and satirist may do, the examinations will hold their own for many a long day, and it is difficult to know to what glories they may not yet attain. Oxford may well be proud of the fact that a thousand undergraduates are at present under examination at the same time, and a brave attempt has been made to invade even the precincts of the Bodleian. The librarian, indeed, has resisted the attempt, under the obsolete impression that the library was intended for students and not for examiners, but the progress already made in our educational system gives us good hope that we may actually have fitted ourselves to be inspected by the Chinese ambassadors before they have left the country.

A. H. SAYCE.

SELECTED BOOKS.

General Literature.

BALZAC, H. de. Scènes de la vie parisienne: les petits bourgeois. Paris: Calmann Lévy. 7 fr.

BRIEFWECHSEL zwischen Goethe u. Marianne v. Willemer (Suleika). Hrsg. v. Th. Creizenach. Stuttgart: Cotta. 10 M.

BURTY, Ph. Maîtres et petits-maîtres. Paris: Charpentier. 3 fr. 50 c.

COPCEVIC, S. Der Krieg Montenegros gegen die Pforte im J. 1876. Wien: Seidel. 2 M. 40 Pf.

DUNRAVEN, the late Earl of. Notes on Irish Architecture. Vol. II. Ed. M. Stokes. George Bell & Sons. 4*l.* 4*s.*

SENIOR, W. By Stream and Sea: a Book for Wanderers and Anglers. Chatto & Windus. 6*s.*

VÉRON, E. La troisième invasion. 2e Partie. Paris: Lib. de l'Art.

History.

ABBOTT, E. A. Bacon and Essex: a Sketch of Bacon's earlier Life. Seeley & Co. 10*s.* 6*d.*

CALENDAR of Spanish State Papers. Vol. III. Part II. Henry VIII., 1527–1529. Ed. P. de Gayangos. Rolls Series. Longmans. 15*s.*

GILBERT, G. Beiträge zur innern Geschichte Athens im Zeitalter d. Peloponnesischen Krieges. Leipzig: Teubner. 9 M. 20 Pf.

HEGINBOTHAM, H. Stockport, Ancient and Modern. Part I. Sampson Low & Co. 10*s.* 6*d.*

JERROLD, B. Life of Napoleon III. Vol. III. Longmans. 18*s.*

SADOWSKI, J. N. v. Die Handelsstrassen der Griechen u. Römer durch das Flussgebiet der Oder, Weichsel, d. Dnieper u. Niemen an die Gestade d. baltischen Meeres. Jena: Costenoble. 7 M. 20 Pf.

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Physical Science.

BOSIZIO, A. Die Geologie u. die Sundflüth. Eine Studie üb. die Urgeschichte der Erde. Mainz: Kirchheim. 9 M.
RAYLEIGH, Lord. The Theory of Sound. Vol. I. Macmillan. 12s. 6d.
SEMPER, C. Reisen im Archipel der Philippinen. 2. Thl. 2. Bd. Malacologische Untersuchungen, von R. Bergh. 11. Hft. Wiesbaden: Kreidel. 20 M.

Philology.

BERNAYS, J. Die unter Philon's Werken stehende Schrift üb. die Unzerstörbarkeit d. Weltalls. Berlin: Dümmler. 4 M.
BLASS, F. Die attische Beredsamkeit. 3. Abth. 1. Abschnitt. Demosthenes. Leipzig: Teubner. 14 M.
RERUM naturalium scriptores Graeci minores. Vol. I. Rec. O. Keller. Leipzig: Teubner. 2 M. 70 Pf.

CORRESPONDENCE.

SPELLING REFORM.

I.

London: May 28, 1877.

As an old advocate of Mr. Ellis's English phonetic alphabet, the knowledge of which I have been wishing, for the last thirty years nearly, to see made a necessary part of an Englishman's education, I hope I may be allowed to draw attention to some changes in his manner of using it for which I see no reason, and from which I apprehend much inconvenience.

In 1848, when he was addressing himself to the same problem with which the School Boards are now occupied—how children may be most easily taught to read—he laid down two practical rules for spelling: 1. "to represent a deliberate emphatic utterance of each word, as it would be pronounced independently of all other words." 2. "In cases of doubt, especially in the case of unaccented syllables, to exhibit that pronunciation which *the letters employed in the old spelling* might be supposed to *indicate*, or the *etymology* of the word would appear to point out as that *intended* by the speaker." In his Glossic letter which appeared in your number of March 17, he treats the doubtful sounds of these unaccented syllables quite differently; taking no account whatever of the probable intention of the speaker, and settling the doubt as to pronunciation by treating them as if they were all pronounced alike. "Observe," he says, "that *el, em, en*, in weak or unaccented syllables, represent the indistinct sound very variously written in Nomic, as in *principal, idol, madam, wisdom, ocean, motion*—in Glossic 'prinsipel, eidel, madem, wizdem, oashen, moashen'—which have not a distinct 'en, un, an, on, el, al, ol, ul, am, um, om,' sound."

This means that the liquids *l, m, n*, preceded by any of the vowels except *i* (which is fortunate in having a sound of its own that is *always* distinctly pronounceable), make them all sound like *e* in "net:" and this is an explicit direction. I gather further from Mr. Ellis's practice, though I do not know that he has laid it down in precept, that the trilled *r* has a similar power to make *a, e*, and *o* sound like *u* in "nut" (*e.g.* separate = sepuret; general = jenurel; ignorant = ignurent); while the untrilled *r* makes *o* and *u* sound like *e* in "net" (*e.g.* error = erer; murmur = mermer; pleasure = plezher); and *b, t*, and *s*, if I may infer so much from silubl, alternutiv, and emfusis (which represent syllable, alternative, and emphasis) have the same kind of reflex action on the preceding *a*—turning it into *u*.

I do not doubt that, whether he distinguishes or confounds distinctions, Mr. Ellis can produce reasons out of the depths of phonetic science. But, though these spellings may be correct *representations* of the words as spoken, I cannot think that they are good *directions* for those who are learning to speak. He has, in fact, been so long occupied in studying the *actual* pronunciation of English both in former ages and in different localities at the present day, and in applying his notation to describe all the nicest varieties of it, that he seems to have allowed the simpler problem of teaching children to read and speak modern English as it *ought to be* read and spoken, to get into the same boat with the very complicated one of determining exactly the value of each several sound which English vocal organs actually succeed in delivering to an English ear. As an illustration of the possibility of arranging letters so as to convey a true idea of a spoken word, his performance seems to me perfect. I seem to hear, as I read, all the faults in pronunciation which I am in the habit of hearing around me, and which I have all my life been most anxious to avoid; beside some others which I have not heard till now. *Eidel* for *idol*, *madem* for *madam*, *wizdem* for *wisdom*, are new to me; I cannot distinctly say that I ever distinctly heard them; and *wuomen* for *woman* must surely be a misprint. But *oashen, moashen*, with all its kindred through all the alphabet; *aizher*, with all that ends in an unaccented *ure*; *voakel*, with all the unaccented *als*; *sekend*, with all the *ons*; *alternutiv*, with all its kindred in *at*; *emfusis, silubl, ignurent, sepuret, simbel* (doubtful whether meant for *symbol* or *cymbal*, for we are told that *el* represents both), and many more, are only too familiar in ordinary speech, and are here so well represented that they make this letter positively disagreeable to read; it is like listening to a man reading with a slovenly articulation. But this, though a triumph in its way, is not what we want. What we want Mr. Ellis himself shall tell us. We want the printed word to serve as "a guide to the received pronunciation" of it—to have something about it that "will serve the purpose of a pronouncing dictionary, and enable the teacher to *insist* upon the pupil pronouncing as the printed word indicates."* Now, the "received" pronunciation is not that which is most common, but that which is commonly thought to be the best; and the pronunciation which confounds all distinctions due either to the letters employed in the old spelling of the word, or to its supposed derivation and history, has never been thought the best.

It will be said, perhaps, that these distinctions are imaginary—that the speaker may mean to make a difference, and may think he does, but that none is perceptible; why, then, trouble ourselves with it? If two words sound exactly alike when spoken, why not spell them exactly alike (if you mean to spell the sound and not the history), and spare your children the labour of learning the distinction? And if the sound were exactly alike in both cases, not only in the result, but in the manner of approaching and arriving at it, I might say so too. But I do not acknowledge this exactness in any of the cases in question. In careless speech delicate distinctions are of course apt to be confounded. But when a well-trained speaker is speaking with care, is there ever any doubt whether he is saying simbal or simbol, eidel or eidol, madmen or madman, wizdom or wizdem, oashon or oashen, moashon or moashen, difikelt or difikult, emfusis or emfasis; or whether he makes "equal" a true rhyme to "sequel"? Mr. Ellis ought to know these things infinitely better than I do, but for myself I may say that, though my vocal organs may not be clever enough to make the difference perceptible to another man's ear, I not only mean to make, but do actually make, in all these cases, a difference clearly perceptible to myself; a difference due to a deliberate alteration in the action of my tongue, which I can never feel that I have neglected or missed without a sense of something very like shame. If any man doubts the practicability of making such distinctions between these indistinct vowels by means of his own vocal apparatus, let him indulge himself with a long audible exhaustive *yawn*, beginning with *ee* and ending with *oo*; he will find that he has passed through every vowel of which the human organs are capable. Let him stop his yawn at any point he pleases, and prolong the sound which he was making at that instant; he will hear the particular vowel which answers to the particular relation between the tongue and the roof of the mouth at that instant established. If he tries first one and then another in this way, he will find that one position answers to the obscure sound of the unaccented *el* in "sequel," another to that of the unaccented *al* in "equal," and so on through all the series. Common speech, thanks to the imperfect correspondence between our letters and our sounds, has confounded and abolished a great number of characteristic differences of this kind by which words were formerly distinguished from one another; and, where the spoken and the written word have finally parted company, since we cannot control the speech we must bring the spelling into harmony with it. But in the cases now under consideration the speech and the spelling have not yet lost sight of each other. The original form in which the word was first naturalised is still traceable in the pronunciation as well as in the letters; and to preserve these traces in *both*, so far as it can be done without confounding the distinctions of our symbols—to arrest the process through which so many of our words are rapidly losing their original and characteristic features, by embodying the true pronunciation in the letters, and "insisting" (according to Mr. Ellis's own proposition) "upon the pupil pronouncing as the printed word indicates"—will be one of the most valuable of the collateral services which the proposed reform will render to the language. There will be many bad scholars, no doubt; and good scholars, when they become their own masters, will many of them fall into loose habits. But the standard will remain on record, and the tradition of the true pronunciation will be preserved in the practice of the better sort. Many a delicate *a* and *o* will be degraded into a slovenly *e* or *u*, but they will not be sanctioned by authority; whereas, if they are exhibited to the learner as the true vowel-sounds which the *a* and *o* represent, he will *try* to pronounce them, and the distinction between the final syllables in "Ithuriel" and "etherial," "sequel," and "equal," "centurion" and "antiquarian," "symptom" and "system," &c., will be lost to the language.

Nor will this be the only mischief. One of the conditions which, according to Mr. Ellis's latest views, must be fulfilled by the new spelling, is "ease in reading *both* systems by readers of either."* It must be so managed that those who know only the present spelling will readily recognise words spelt in the new, and those who have only been taught to read words in the new spelling will easily learn to know them when spelt in the ordinary way. To make this *easy*, it is necessary that the words in the two systems should be made to appear as much alike as possible in their general aspect, so that the first sight of a word in either style shall at once suggest the corresponding word with which you are familiar in the other. Now, it is evident that every needless change in any letter of any familiar word will prove in this respect a gratuitous stumbling-block, by altering its *look* and making it less easy to know again; and I hold every change to be needless where the letters now in use form, according to the strict rules of the new alphabet, a sufficient direction for the required sound.

Some inconvenience of this kind we must at any rate be prepared for. If our spelling is to be arranged upon any principle except that of following the fashion, many of our words *will* look rather odd at first, and many scholars will be offended. But the fewer the occasions of offence the better; and therefore the fewer the changes in the form of our words, beyond what is necessary to make them real directions for the pronunciation.

Now, besides the cases in which Mr. Ellis's representation seems to me to be a *mis*direction, there is a very large number in which, the difference in the pronunciation being scarcely perceptible, either spelling would supply a direction quite good enough; one as good as the other: and in all such cases that spelling should be preferred which makes the least alteration in the external

* ACADEMY, March 3, 1877, p. 185.

* ACADEMY, March 10, p. 209.

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aspect of the word. But I must reserve these for a second letter. James Spedding.

VAN DER MEER'S WORKS.

Rue des Tonneliers, Bruges: May 22, 1877.

Besides the twelve pictures by Jan van der Meer, of Delft, mentioned in the extract from Miss Thompson's *Handbook* quoted in your Art Notes of last week, there are two in France—the *Cavalier and Lady*, and the *Philosopher Reading*. Not having references to them here, I am not now able to give the names of their owners. Last year Mr. Warneck, of Paris, had in his possession the *Lady Writing a Letter, with a Servant standing by*. The D'Arenberg Gallery has one picture, and there is another in Belgium, of which I have only seen a photograph; it represents a *Lady playing the Guitar*. These, with Lord Powerscourt's recent acquisition, bring the total of authentic pictures by Van der Meer up to eighteen.

By the way, the genuineness of the St. Petersburg picture is, I believe, not altogether certain.

The question arises, where are the rest to be found? Judging from the quality of his work, he was most likely very fastidious, and produced comparatively little. Still there is every probability that pictures other than those known are to be found both on the Continent and in England; not in the larger English galleries, for these we must expect have been well catalogued and examined, but a search in the smaller and less-known collections, of which we have so many in England, might yield some result.

I am afraid the notion that his work resembles that of Pieter de Hooghe may lead some astray; evidently it did the donor of the so-called Van der Meer in the Lille Museum, which is unquestionably not a work of the master. So little does the lately-found picture suggest De Hooghe that it was sold under the name of Metsu. If I had not known Van der Meer I should have been inclined rather to attribute it to Terburg; except that the face has not the somewhat imbecile expression which usually characterises Terburg's female figures.

As he was a Dutch painter of the seventeenth century, his work has more a look of Pieter de Hooghe's than of, say, Bellini or Ghirlandajo; but to anyone having a perception of style, sentiment, and execution, it has an absolutely distinctive character. Undoubtedly he used the same materials and dealt with the same subjects as painters of his school and epoch, but without comparing him with his contemporaries we may certainly say that he looked at nature from an entirely original point of view—the result is an impression we find in no other master.

One may venture to hope that the interest lately excited in Van der Meer may lead to the recovery of some of his work from the obscurity in which it now rests. Henry Wallis.

Brighton: May 23, 1877.

As the writer of the paragraph first announcing the discovery of another work by Jan van der Meer, of Delft, I may perhaps be suffered to say a word about the information from a forthcoming book given in some recent Notes in the Academy. In one or two points the interesting notice of Jan van der Meer is lacking. First, as mere matter of criticism, were it alone because of such masculine examples of the work of Pieter de Hooch as our own National Gallery presents, one would be disposed to substitute "subtlety" for "vigour" as the quality by virtue of which the rarer master may be deemed to surpass the better-known. Again, Miss Thompson makes no mention of a Jan van der Meer which a studious judge tells me is to be seen in the Arenberg Gallery at Brussels, but of which I have not yet any personal knowledge. Furthermore, another student informs me—as I write away from my books—that Bürger had identified twelve or so of the works when he published his *Musées de la Hollande*, so far back as 1858, and that after that he went on with his search and seems to have discovered more. And, lastly, to give to her notice more of the value of completeness, I would hope that Miss Thompson may be able, before the issue of her book, to describe briefly, for purposes of verification and comparison, the two pictures of the master now merely named by her as to be found among the treasures of Dresden. Fredk. Wedmore.

"UPHOLSTERER."

London: May 28, 1877.

I should be glad to learn what the evidence is for alleging, as is commonly done, that the word *upholsterer* is a corruption, through *upholdster*, from *upholder*, itself derived from the verb to *uphold*, in the sense of repairing or furbishing-up old furniture.

In Queen Anne's time, the two words *upholder* and *upholsterer* were quite distinct. The former was equivalent to the modern *undertaker*, and is so used by Gay and Arbuthnot; the latter is used by Swift in its modern sense, as a fitter-up of rooms with curtains, hangings, and the like. Neither word in these senses is in Cotgrave, who knows *upholder* only, and it merely as equivalent to *sustainer* or *patron*. I doubt the etymon and the alleged meaning, for I cannot find proof that dealers in second-hand furniture have ever, as such, been styled *upholdsters*, nor that the verb *to uphold* is used in any cognate sense.

May not the root be, after all, the much more analogous German *polster*, "a cushion or pillow" (our *bolster*), and *polstern*, "to quilt"? So that a *polsterer* would be the man who makes and stuffs pillows and cushions, which actually does form a large part of an upholsterer's business, especially if the fixed work on chairs, sofas, and footstools be included. Richard F. Littledale.

APPOINTMENTS FOR NEXT WEEK.

Saturday, June 2.—3 p.m. Royal Institution: "Discoveries at Mycenae," by C. T. Newton.

Monday, June 4.—2 p.m. Royal Institution: General Monthly Meeting.

5 p.m. Musical Association: "On the English Language as a Language for Music," by C. K. Salaman.

Tuesday, June 5.—3 p.m. Royal Institution: "On the Chemical Philosophy of Sir Humphrey Davy," by Prof. Dewar.

8 p.m. Colonial Institute.

8.30 p.m. Zoological: "Description of five New Species of Sponges," by the late Dr. Bowerbank; "Dr. Finsch's Communication on a New Species of Fruit Pigeon," by E. L. Layard; "Lepidoptera from Cape York and the South-East Coast of New Guinea," by A. G. Butler.

8.30 p.m. Biblical Archaeology: "The Chronology of the Egibi Tablets," by W. St. C. Boscawen; "Defence of a Magistrate falsely accused, from a Cuneiform Tablet," by W. H. Fox Talbot; "Further Aids to the Study of Assyrian," by the Rev. W. Houghton.

Wednesday, June 6.—7 p.m. Entomological.

8 p.m. Geological. Microscopical.

8 p.m. British Archaeological: "On an ancient Inventory," by E. Maunde Thompson; "Recent Discoveries at Kenilworth," by J. T. Burgess.

Thursday, June 7.—3 p.m. Royal Institution: "On Liszt," by E. Dannreuther.

5 p.m. Zoological (Davis Lecture): "Sloths and Ant-eaters," by Prof. Flower.

8 p.m. Chemical.

8 p.m. Linnean: "Morphology of Primroses," by Dr. Masters; "British Polyzoa," by C. W. Peach; "Floral Development and Symmetry in *Sapotaceae*," by M. M. Hartog; "Annelidae obtained during the Cruise of H.M.S. *Valorous* to Davis Straits, 1875," by Dr. W. C. McIntosh.

Friday, June 8.—8 p.m. Astronomical. Quekett.

8 p.m. New Shakspere: "On Shakspere's Versification," by Prof. Hiram Corson.

9 p.m. Royal Institution: "On putrefactive and infective Organisms, from a physical Point of View," by Prof. Tyndall.

SCIENCE.

Homer's Odyssey. Edited, with English Notes, &c., by W. W. Merry and the late J. Riddell. Vol. I. Books I.-XII. (Oxford: Clarendon Press, 1876.)

Of this work, which must have cost him nearly ten years of labour, in addition to the time spent upon it by Mr. Riddell, Mr. Merry speaks in a tone of undeserved diffidence. "It seems not unreasonable," he says (p. vii.), "that the acknowledged difficulty of the task [of editing Homer] may claim indulgence for an effort to produce an useful book." A useful book the volume undoubtedly is, for it contains, within a manageable compass, a great amount of learning, partly the result of independent study, and partly collected from works not always within reach, even for those who carry their reading beyond English. But it may also claim to be something more than merely useful: it contains many sound judgments; it often exhibits an uncommon insight into the true nature of grammatical constructions, and a delicate sense of the exact meaning of words. In all that appertains to the elucidation of the text, it is the best of English editions—a proof that something has at length been really done in our country towards the study of the greatest of Greek poets.

Yet, in spite of so much that is good in the book, there are some things which one feels to be wanting in it, and others which are there one would wish to see changed. Mr. Merry "has not ventured to increase the bulk of the present volume by any prolegomena" (p. viii.). In an edition of Homer this seems a serious omission. It is not meant, of course, that everyone who edits the *Iliad* or the *Odyssey* should be expected to go through the whole Homeric controversy; that is out of the question; but from one who has studied the poems so long and so carefully we should like to have an opinion as to the amount of unity to be found in the poems, and the amount of contradictions and inconsistency; we should like to know whether, in Greek poems undoubtedly composed by one author, like the *Argonautica*, there are inconsistencies in any way to be compared with those in the Homeric poems; what, in short, was the standard of unity required by the Greeks in this respect. The appearance of Bergk's work on Greek literature has given a new interest to these subjects, and on some of them there are good notes, but, alas! Mr. Merry has not provided an adequate index, and, even if he had, the important thing is to have facts and arguments on these points collected together and presented in one view. In the same way the Homeric hexameter, as compared with the later hexameter, and the effect produced by it on the Greek language, the contrasts of Homeric and Attic syntax or prosody, are matters on which we would gladly hear something from an editor of Homer. Space for these and other discussions of a like nature might have been gained by the omission of many of the etymological notes, which are very numerous. On this subject a simple reference to Curtius would have enabled us in the majority of cases to find the last and best, and where Curtius is silent on an etymology the ground becomes very unsafe for anyone but a professed etymologist. Etymology is in place in a dictionary, or in a work devoted to the subject, but why should it be introduced so largely into editions of Homer? Does it throw any real light on the meaning of obscure Homeric words? We are told sometimes that μέροπες means "snatchers," and not "articulate-speaking." But who will

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believe this without more evidence than can ever be given in support of the statement? If we give up the traditional meaning of the word, and go to etymology for assistance in translating it, we have to choose between three or four different meanings, according as we connect the word with *μάρπτω*, *μάρναμαι*, *μέριμνα*, *μαρμαρυγή*, *mors*. The old etymology of words is, no doubt, untrustworthy, but this does not affect the meaning. We believe that *μολοβρός* means "a glutton," though no one would accept the etymology *ὁ μολὼν ἐπὶ βοράν*. Even, therefore, if the etymological notes in this volume were thoroughly sound, I do not think that they are altogether in place; and in some instances they are not sound. In the very first note in the book we are told that *ἐνέπω* was regarded by Buttmann as "a lengthening of *ἔπω* through a form *ἐμπω*," but, "it is more likely from *ἐνϝέπω*, with assimilation of the digamma, or if with Curtius we refer it to a root *σεπ*, it will be the assimilated form of *ἔνσεπε*." If Etymology cannot make up her mind with greater certainty than this, she is indeed in evil case. If *ἔννεπε* is connected with *ἔνισπον*, there can be little doubt about the word; the point, therefore, which an etymologist has to settle is whether those two words are connected or not. Again, what is meant on v., 458, by suggesting that "*ἔμπνυτο*, *i.e.* *ἐνέπνυτο*, is perhaps syncopated for *ἐνεπνέϝετο*"? *πνυ* is the root, and *πνεϝ* the extension of the root, with ϝ for *υ*; but in a strong aorist there is no reason whatever to assume the extended form. In another passage Mr. Merry's love for etymology has induced him to commit himself to a somewhat doubtful translation. On iv., 11, there is a long note proving that *τηλύγετος* means "grown-big." But in the passage quoted, *τηλύγετος γένετο* must, I believe, be taken together; and further, *γένετο*, as in *χθὲς γενόμην*, means "was born." "Was born grown-big" cannot be what Mr. Merry means, though he *does* think, on iv., 85, that the Libyan sheep "came to the birth with horns ready grown, or at least sprouting." He would render, no doubt, "was become grown-big." But the epithet *κρατερός*, and the fact that Megapenthes is about to be, or is, married, make that epithet quite unnecessary, not to mention the difficulty about *γένετο*.

These etymological notes are the weak part of the book. In other respects it is not easy to catch the editors tripping, though differences of opinion may occur. On iii., 450, we have a note on *ὀλόλυξαν*. "This is not a shriek of horror, but a religious shout of joy." The *ὀλολυγή*, on which Hdt. iv., 189, ought to have been quoted, has been compared with the Semitic *Hallelujah*, and Herodotus tells us that the Greek women borrowed the custom of crying aloud at a sacrifice from the Libyan women, "who excel in it"—a fact which should be borne in mind in reference to the antiquity of the Homeric poems, and Greek intercourse with Libya. The cry may have been made to attract the attention of the deity, or to give warning of the sacrifice, that no one might utter any words of evil omen. On i., 226, we are told that the "true characteristic of the *ἔρανος* is, not that all the partakers of the feast contribute to it, but that the feast takes place in the house of each in turn. This suits better with the Attic use of *ἐρανίζω*, Demosth., 1484, 2; Aeschin., 60, 4." The passage referred to in Demosthenes occurs in the letters, which can hardly be quoted in support of the *Attic* usage of a word, and I can see no support for the statement (which certainly is not the view of C. F. Hermann) in the passage quoted from Aeschines, where the words *ἐρανίζων στεφάνους καὶ κηρύγματα ψευδῆ* point to collecting, or "begging," as the meaning of *ἐρανίζων*. Again, in viii., 204, we read:—"Odysseus declines 'only Laodamas,' emphasising the 'only' by *αὐτοῦ*. Laodamas stood prominently before him as having (*sup.* 145) on the part of the Phaeacians delivered the challenge. If, then, guestship were a good reason for not entering the lists, even with Laodamas, who was the challenger, it would be understood to bar the other two" (of the three sons of Alcinous, who contended in the games). I think better reasons for the single exception of Laodamas in the challenge may be given. Of the three sons of Alcinous who contended in the games, Halius won nothing, and therefore was not likely to contend again with Odysseus; Clytoneus won the running, and Laodamas the boxing. In the running Odysseus thinks he may perhaps be beaten (l. 230, and cf. 246,7), and even if he were victorious, Clytoneus would only have lost the race. But in boxing the case was widely different; the boxer might be severely "punished" and injured, as Irus was. To this Odysseus seems to refer when he says *τίς ἂν φιλέοντι μάχοιτο;* and therefore he declines the contest. Again, Laodamas was the favourite son of his father (vii., 170), and is, therefore, identified with him. There seems to be no reason to suppose a reference to the other sons. A few other points may be noticed in Bk. viii. Line 266, ff., it is worth remark that no woman is present when Demodocus sings the lay of Ares and Aphrodite, but at the other lays—"The Return of the Achaeans," and "The Wooden Horse"—Arete and her maids are present. Line 393, the fact that *τάλαντον* does not appear to mean a "talent" in the later sense is perhaps of importance in the antiquity or locality of the poems. Line 441, *αὖτε* may be taken, I think, as = "in its turn"—*i.e.*, in opposition to the present circumstances: Odysseus is *now* awake, then he will be the opposite, asleep; the rendering "by and by" hardly brings this out. We may compare v., 48, *τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει*. Line 489, *οἶτος* is derived vaguely from *οἴω* or *οἶ*. Does it not come from *i* = *ire*, in the sense of a "way," a "fated path"?

On i., 70, Mr. Merry follows Ahrens and others in explaining *ὅον* as a mistake for *ὅο*—*ο* and *ου* (*adulterinum*) being represented by *ο* in the old Attic alphabet. But may not *ὅου* be for *ὅεο*, a form intermediate between *οἷο* (which is not found) and *οὗ*? In some Doric futures we find *ε* as an intermediate between *ι* and total elision (see Curtius, *Verbum*, ii., p. 294). Such an explanation would enable us to get rid of the awkward sequence *ὅο*, which sounds unlike a Greek case. On iii., 465 there is a long note on the custom of women assisting at the bathing or washing of men; and the editors seem half inclined to think that the delicacy of the Homeric women is in need of some defence. Surely an age which could create and cherish such ideals of womanhood as Nausicaa, Arete, and Penelope, can be left to take care of itself in all that concerns womanly virtue and delicacy. Customs are not good evidence of morality. The Ionian princesses, of whom Prof. Mahaffy has so low an opinion, certainly did not look after the bathing of their guests; and what would all Hellas, from Homer to Demosthenes, have said of a modern "rout"? In a semi-barbarous state of society courtesy might require that men who wore arms should not approach a guest when quite defenceless, and there is nothing whatever to show that decency was neglected. In vii., 283, *ἐκ δ' ἔπεσον θυμηγερέων* is explained as "a pregnant phrase," "and coming out of the water I sank down, rallying my spirit." Does it mean more than "I scrambled out (and lay), panting"?

One remark more. Why did Mr. Merry bring his work to an end at the twelfth book? Of all divisions, this is the most damaging to the poem, and the editor of so considerable a book should insist on "dividing at the joints"—the more so as a few lines from the thirteenth book would bring us to a natural resting-place.

Looking at the beautifully-printed volume, and considering the great and solid learning contained in its pages, it seems ungrateful to criticise a work which has cost so much thought and labour, and which to many will come as the memorial of a departed friend. The defects I have mentioned (apart from what I venture to think the defects of the plan—*i.e.*, the omission of prolegomena, and the introduction of so much etymology) are slight; the merits of the book are apparent on every page. EVELYN ABBOTT.

SCIENCE NOTES.

GEOLOGY.

DEVONIAN rocks beneath Tottenham Court Road, at a depth of less than twelve hundred feet! This sentence sums up the results finally obtained from the experimental boring at the Horse-shoe Brewery, to which we made a slight allusion a month ago. At that time it was generally supposed by geologists that the Neocomian, or Lower Greensand, had been reached, and consequently great hopes were entertained that stores of water might soon be tapped, comparable with those of the Lower Greensand beneath Paris. But such hopes were speedily dispelled. After the borer had passed through the few feet of rock believed to represent the Lower Greensand, in an abnormal condition and associated possibly with thin representatives of some of the Oolitic series, it suddenly entered green and purple shales inclined at an angle of at least 30° and having a decidedly palaeozoic appearance. In fact, the rocks were not altogether unlike those of the famous well at Kentish Town, where after piercing the Gault the borer reached certain red rocks, the true position of which has been ever since their discovery in 1855 a standing enigma to geologists. But it needed only a few days' work with the diamond-mounted drill to completely set at rest the age of the Tottenham Court Road shales. The questionable rocks were first detected on May 1, and in the course of a very few days some of the cores brought to the surface were found

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to contain fossils of undoubted Devonian type. Mr. Etheridge, who had taken great interest in the work, and had been ever ready to examine the cores with the view of detecting any organic remains, determined several species, which led him to refer the shales to the Upper Devonian series, represented typically by the rocks of the Eifel. We understand that the most characteristic fossils were *Spirifera disjuncta*, formerly called *S. Verneuilli*, and *Rhynchonella cuboides*. Most geologists would assume that as soon as these old rocks were reached all hope of obtaining water was at an end. It was deemed desirable, however, to continue the boring to a depth of 1,144 feet, and the last core was not drawn until May 18. Unfortunately six feet of core still remains at the bottom of the hole, and has not, therefore, given us any geological evidence.

Although this boring has not yielded a plentiful supply of water, it has nevertheless been of the greatest scientific interest, as affording a striking confirmation of Mr. Godwin-Austen's views respecting the so-called ridge of palaeozoic rocks beneath London. The evidence derived from the borings at Harwich and at Kentish Town points in the same direction as that recently obtained at the Horse-shoe Brewery. There seems now to be no question that a highly-inclined set of palaeozoic shales exists not far below the base of the Gault in the south-eastern part of England. It is, of course, impossible to determine the direction of dip in the recently-discovered Devonian shales, since the cores are necessarily rotated before they can be brought to the surface for inspection. Could this direction be found, however, it would become an interesting question to speculate on the distance at which they might be succeeded by rocks of Carboniferous age. It is believed that the Harwich boring entered Carboniferous rocks, and that the underground line connecting the coal-fields of Bath and Bristol with those of France and Belgium must therefore be deflected to the north in passing beneath the south-east of England. Will the Rev. J. Gunn's suggestion to bore for coal in Norfolk ever be put to the test of experiment?

Considerable attention has been recently paid to the geological conditions affecting our water-supply. Mr. Lucas, formerly of the Geological Survey, read a paper before the Society of Arts, on May 9, in which he explained "The Artesian System of the Thames Basin." In the course of the discussion on this subject, the author remarked that the Lower Greensand could never be looked to as the supply for London. This conclusion has, of course, received striking confirmation from the results of Messrs. Meux's boring, for, although they seem to have obtained a moderate supply on entering strata of this age, we have seen that the beds were very thin and not in the form of porous sandstones. A kindred subject was dealt with by Mr. W. Whitaker, in a paper read on May 18, before the Society of Medical Officers of Health. Even if the Lower Greensand existed in force beneath London, its outcrop around the margin of the London basin is excessively narrow compared with that of the chalk. If, therefore, we seek a deep subterranean supply of water for the metropolis, Mr. Whitaker would advocate that the borings be confined to the chalk. The chalk, though permeable in most parts, holds the water with great tenacity, but if the borer has the good chance to enter large fissures or other cavities in the chalk, an enormous supply of water is commonly obtained. Messrs. Meux's deep well, when in the chalk, failed to draw sufficient water in consequence of the site being on an elevation of the chalk, from which the water drained off.

In the last number of the *Royal School of Mines' Magazine* we find a report of Prof. Judd's inaugural lecture to his geological class. After paying a well-merited tribute of respect to Prof. Ramsay, who had been his predecessor for not less than a quarter of a century, he referred in terms of admiration to the far-reaching schemes of Sir Henry de la Beche, the founder of the school, who ever kept in view the necessity of associating practical instruction with teaching by means of lectures. To give effect to Sir Henry's original designs, Mr. Judd has introduced courses of practical demonstrations both in the field and in the class-room. These demonstrations cannot fail to raise the standard of instruction, and thus send forth a class of students better equipped for the work of original observation.

The current number of Leonhard and Geinitz's *Neues Jahrbuch* opens with an article by Prof. Zittel, entitled "Beiträge zur Systematik der fossilen Spongien." At present we have before us only the first part of these contributions, dealing with the classification of the *Hexactinellidae*, the other groups of fossil sponges being reserved for future communications. English workers in this department such as Bowerbank and Carter, are duly referred to, and even Mr. Sollas's newly-described *Stauronema* has not been overlooked. Both recent and fossil species are included in Zittel's diagnoses, and the more interesting forms are illustrated in four excellent plates. The essay concludes with some remarks on the conditions of life of these sponges, and on the geological distribution of the fossil forms.

Some vegetable remains from three localities near Fünfkirchen, in Hungary, where coal is worked, have been examined by Prof. Heer, who has determined eleven species, several of which are well-known in the *Kupferschiefer* of Germany. The interesting fact is therefore established that the Hungarian beds yielding these plants belong to the so-called Permian series. Dr. Heer has also lately published the fourth part of his *Flora Fossilis Arctica*, containing descriptions of the plants brought home by Prof. Nordenskjöld from the Swedish Polar Expedition of 1873. It likewise includes descriptions of fossil plants from Eastern Siberia and the Amur country, showing that the coal-bearing beds of these regions are of Jurassic age.

We have received a work entitled *River Terraces: Letters on Geological and other Subjects*, by Colonel George Greenwood (Longmans). The work is a collection of nearly one hundred letters contributed by the late Col. Greenwood to various journals between the years 1859 and 1875. Many of them bear upon geological topics, principally on his favourite theory of "Rain and Rivers," but not a few are of a miscellaneous character, dealing with philological and other subjects. Some of the letters are certainly worth reprinting, but many of them relate to points of controversy now forgotten, and will be read, we fear, with only slender interest. The collection has been carefully edited by the author's nephew, Mr. C. W. Greenwood, and is accompanied by a memoir of the author, who was unquestionably a remarkable man in many ways.

Messrs. W. Collins and Son have sent us copies of some of the lectures delivered under the auspices of the Glasgow Science Lectures Association. Prof. Williamson on "The Ice Age," and Mr. Pengelly on "The Antiquity of the Cave Men," are capital expositions of subjects which can hardly fail to be popular. Where necessary the lectures are illustrated by woodcuts.

We regret to notice in the *Neues Jahrbuch* the death of several eminent Continental geologists, including Prof. Iwanowich von Eichwald, who was born at Mitau in 1795, and is known especially by his *Lethaea Rossica*; Prof. Barbot de Marny, another active Russian geologist, who died in Vienna on April 16; and Dr. Alexander Braun, who was well known from his connexion with the K. Leopoldinisch-Carolinisch-Deutsche Akademie der Naturforscher, and who died in Berlin on March 29, in the seventy-second year of his age.

METEOROLOGY.

The Relation of the Wind to Barometrical Pressure.—In No. 178 of the *Proceedings* of the Royal Society Mr. J. Allan Broun gives an elaborate investigation of this question, based on a discussion of eight years' observations (1842–49) taken at Greenwich, Dublin, and Makerstoun. He deals simply with the monthly means for each element, and points out the variations in the amounts of the gradients, and in the motion of the wind during the year. According to Mr. Broun's results the angle which the mean direction of the wind makes with the isobars is 20°, which corresponds with Buys Ballot's idea, as given by Buchan, that the angle made with the normal to the isobar ranges between 30° and 10°. Mr. Broun then deals with the direction of the upper currents, of which he himself had made a careful series of observations at Makerstoun, and he finds that the angle between the resultant direction for the cirrus and the surface current at Makerstoun is about 35°, whereas at Brussels it was determined by Queletet to be 24°. The paper concludes as follows:—

"It is evident that the facts developed in this paper indicate a wholly new theory of the circulation of the atmosphere. It was believed that the air was continually flowing into atmospheric basins; and, as the barometer gave no indication of the fact, it became a logical necessity, as the air could not flow out below, that it must rush up above and flow off in still more rapid currents in directions for which there was neither law nor reason. It appears that the air does not pour into these basins, but that it moves as a whole in the directions of equal pressure."

Tycho Brahe's Observations.—The Danish Academy have published Tycho Brahe's Meteorological Journal kept at Uraniborg, 1582-97, which was discovered a few years ago in the Library at Vienna. To it has been appended a discussion of the principal subjects which it contains, by M. Paul La Cour, chief assistant at the Meteorological Institute of Copenhagen. This Appendix is in French, and it consists of a comparison between the apparent conditions of the climate of Denmark at that period and at the present time. Of course there are no instrumental observations for so early a date; but the information as to the state of the sky, the direction of the wind, the frequency of rain, thunderstorms, hail, &c., is very complete and valuable. The general outcome of the whole discussion is that no evidence is derivable from it of any important change in the climate of the country within the space of nearly 300 years.

Meteorology of the Arctic Regions.—Dr. Wijkander has published in the *Transactions* of the Swedish Academy the observations taken during Prof. Nordenskjöld's expedition to Spitzbergen, which was absent from Gothenburg from July 3, 1872, to August 28, 1873. The observations are in two series; one embraces those made on board the *Polhem* up to the time of her being frozen up; the other includes hourly observations made for ten months at Mossel Bay. From the great care which Prof. Nordenskjöld and his colleagues bestowed on all their scientific work, we may safely say that this is one of the most valuable contributions to our knowledge of Arctic meteorology which has ever appeared.

Variations of Temperature at Kew.—Prof. Balfour Stewart has discussed these variations for the twenty-one years 1855–75, in a paper in the *Proceedings* of the Royal Society, No. 178. He deals with them first according to the sun-spot period, and then endeavours to establish a relation between them and the lunar period, by taking means for each lunation during the entire period. The results as shown in curves are not very conclusive as yet, but it is pointed out that perhaps they may throw light on Mr. Allan Broun's hypothesis of the sun's being one-sided in his action on the earth, and that occasionally the influential longitude of the sun may be turned

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towards the earth at an epoch when the moon is in the most favourable position. Under such circumstances the combined action would of course produce a maximum effect. Various considerations implied in this idea are then briefly pointed out.

The Relation between Sun-spot Periods and Meteorological Phenomena.—The most elaborate work on this subject which has yet appeared is a volume first published by Dr. F. G. Hahn.* In this he discusses the sun-spot period in connexion with:—1. Temperature; 2. Wind; 3. Hydrometeors—*i.e.*, Hail, Rain, Thunderstorms, &c.; and 4. Pressure. As regards Temperature, Dr. Hahn inclines to Köppen's idea that any oscillation depending on the sun-spot period does not show itself simultaneously over the whole globe, but is propagated gradually from the equator to the poles. Moreover, he does not deal solely with the 11-year period, but treats of the longer periods of 55½ years (Wolff and Fritz), 67 (Klein), and 70 (Hornstein), and, in addition, the period of 222 years according to Fritz, embracing twenty of the shortest intervals. It is pointed out also that, inasmuch as the extremes of temperature, &c., do not occur simultaneously with those of the sun's position, so the effect respectively of a maximum or minimum of sun-spots frequency becomes manifested a few years subsequently. Dr. Hahn holds that the figures which he cites prove the following assertion (p. 90):—"Less activity in the sun, which exhibits itself in the diminished number of sun-spots (and rarity of the Aurora), produces higher temperatures on the earth, and, *vice versa*, greater activity in the sun and greater frequency of spots produces periods of low temperature on earth." He then goes on to predict that, as the present year affords a minimum of sun-spots, some of the next three years will probably be hot ones. He cites with pride the fulfilment of Köppen's prophecy in the *Austrian Journal* for 1873, p. 267, that the year 1875 would be very cold. This was amply carried out, and it was based by its author on the existence of a forty-five year period of cold weather, which Dr. Hahn thinks he has traced back for more than 1,000 years up to the year 843, using Arago's catalogue. As regards wind, the attempts to establish a regular periodicity in the direction at individual stations are not very conclusive, but our author puts forward strongly the results of Meldrum and Poey on the periodicity of cyclones. Similarly the other elements are discussed with a varying amount of conclusiveness in the outcome. As may be expected, the author winds up with professing his thorough belief in the existence of some periodicity, but his utter disbelief in the present possibility of predicting weather thereby.

The Atlas Météorologique for 1875.—M. Le Verrier has issued this work, which is now in the eleventh year of its existence. It must be admitted, however, that the years 1869–74 inclusive were condensed into two volumes. The first two Parts consist, as usual, of the accounts of thunderstorms and hailstorms. Part III. is to appear in August, and to consist of Reports on the observations taken at the *Ecoles Normales*. Part IV. is of the nature of an appendix, and contains papers on various subjects, such as the Meteorology of Tiflis, of Asia Minor, and of Portugal; discussions on Local Climatology in France, &c.; the most important of these latter being those on the Hydrometry of the Seine, by M. Belgrand.

Dutch Wind-Charts.—The Meteorological Institute of Utrecht has published the first series of its Monthly Wind-Charts for the North Atlantic, covering the area from 8° to 51° N., and from 4° to 52° W. This area is represented by four charts, three of them giving wind-stars to sixteen points for single-degree squares, and the fourth a summary of these figures to eight points, grouped together so as to show the geographical distribution of similar conditions. Prof. Buys Ballot thinks that by this method he gives a more natural representation than by taking any arbitrary number of ten-degree squares. No information is accorded on any other subject than wind, but it is explained that results as to other elements can be inserted on the "summary" charts.

The Winds and their Story of the World.—Mr. W. L. Jordan has published under this title a reply to Prof. Huxley's remarks in the *Proceedings* of the Royal Geographical Society for 1869 with regard to the action of *vis inertiae* in producing the atmospheric circulation of the globe. He has previously published several other works on the same subject, and the present issue is practically a *réchauffé* of their contents. The preface is extracted from one of them entitled *Replies to Critics*, and some of the chapters from his larger work, *The Ocean*, published in 1873, which itself was a digest of three former books. His views have been from time to time noticed in our columns and hardly need further mention now.

WE understand that the three subjoined *savans* have recently been elected Foreign Members of the Linnean Society:—Pierre Duchâtre, of Paris, distinguished for his researches in physiological and other branches of botany; Prof. Carl Gegenbaur, of Heidelberg, whose labours in zoology and comparative anatomy of the vertebrates and invertebrates are acknowledged as of the highest standard; Prof. Rudolph Leuckardt, of Leipzig, to whose investigations into the morphology and physiology of the lower forms of animals, and establishment of the group Coelenterata, all working zoologists are indebted.

MEETINGS OF SOCIETIES.

METEOROLOGICAL SOCIETY.—(*Wednesday, May* 16.)

H. S. EATON, Esq., M.A., President, in the Chair. The following papers were read:—"An Improved Form of Mercurial Barometers," by R. E. Power. The improvement consists in the use of a double column of mercury, so that, in the event of a vacuum being formed by the escape of some mercury into the cistern, the shock is no longer felt by the tube, but in the first place is received by the mercury alone, and then reflected, much diminished, into the cistern, where it is modified by the presence of the atmosphere. At the same time, owing to the peculiar construction of the cistern, the probability of any mercury leaving the tubes is much less than in the case of the standard barometers at present in use. It is also believed that the employment of the double tube will do away with the necessity of boiling the mercury.—"The Relation between the Upper and Under Currents of the Atmosphere around Areas of Barometric Depression," by the Rev. W. Clement Ley, M.A. This paper gives a description of the mean directions of the movements of cirrus clouds over the different segments of areas of depression. The subject is treated on its observational side, as it is not yet considered ripe for much theoretical discussion, but one or two points seem likely to throw some light on the theory of the movements of the atmosphere. The direction of the upper currents round a depression is found to be most intimately related to the direction in which the depression itself is progressing. In the rear of a depression when the mean direction of the surface winds is nearly parallel to the isobars, or at right angles to the radius, the cirrus current almost coincides with the surface wind, except near the central calm. In the front of the depression, on the other hand, where there is the greatest indraught near the earth's surface, the upper currents flow greatly away from the centre. The current in the rear of a depression has therefore the greatest, and that in the front the least, vertical depth. The majority of our depressions travel towards some point between north and east, and, so far as the author has been able to calculate, the mean height of our south-easterly winds is not half that of our north-westerly winds, even supposing the latter to extend no higher than the stratum of cirrus. The angle of deviation increases with the increase of friction, and it is possible, therefore, that the great incurvation of the surface winds in the front of a depression is closely related to the greater amount of friction which they encounter, for they are comparatively shallow currents, and experience resistance above as well as at their base. The contrast between the upper currents on the right and those on the left of the trajectory is quite as remarkable as that between the upper currents in the front and in the rear, and it is very constant and well marked in its general character. As regards the centre, the upper current, when traceable over this district, commonly coincides, or very nearly, with the wind previously felt at the earth's surface.—"Contributions to the Meteorology of the Pacific: the Island of Rapa," by Robert H. Scott, F.R.S. Rapa is a small island eighteen miles in circumference, in the South Pacific, in latitude 27° S, and longitude 144° W. The observations were made by Capt. D. E. Mackellar, on board the depôt ship *Midas*, during the period extending from December 15, 1867, to May 27, 1869; the climate appears to be an equable one.

SOCIETY OF ANTIQUARIES.—(*Thursday, May* 17.)

F. OUVRY, Esq., President, in the Chair. Mr. Rendall exhibited a Chinese roll, containing drawings in outline of the birth of a new Buddhist cycle. At one end sits Buddha, attacked by demons, whose arrows as they approach him are changed into flowers. The cycle is represented by an infant, in the scale of a balance, the other arm of which demons are trying to pull down. The figures of the demons are of the most fantastic character, and the drawing is of a very high quality. Mr. Franks exhibited a roll with coloured drawings of the same subject, dated 1369, while that belonging to Mr. Rendall is of the year 1631.—Mr. Müller exhibited some bronzes found at Vienne, in Dauphiné, in 1866, of which the most remarkable were two statuettes of a Gaulish god wearing a lion skin, and holding a spear in one hand and a bowl in the other. Above the head of one of these figures is fixed a barrel-shaped object with radii projecting from it, and bearing similar objects. The meaning of this is unknown. The other figure wears besides the lion skin a close-fitting tunic with fringed ends.—Mr. Knocker exhibited the horn formerly used to summon the corporation of Dover, which bears the name of a German maker of the thirteenth century, and the talismanic word AGLA; and two silver oars, probably of the reign of Queen Anne, of which the larger belongs to the Court of Admiralty of the Cinque Ports, and the smaller, which screws into a cylindrical case tipped with a crown, is the sign of office of the water-bailiff of Dover.—Mr. Franks exhibited a fine specimen of a Roman helmet found in Cambridgeshire; an iron spear-head of Roman make, with a polygonal shaft, and a small figure of Mercury, found in the Isle of Ely. The helmet is of considerable interest, as not more than four have previously been found in this country.—Mr. Freshfield read an account of the palace of the Hebdomon at Constantinople, illustrated by photographs of that and other buildings.

PHYSICAL SOCIETY.—(*Saturday, May* 26.)

PROF. G. C. FOSTER, President, in the Chair. Lieut.-Colonel Campbell explained and exhibited a double slit which he has employed for measuring the distances between the lines in the spectrum, and finds of great service in cases where the illumination is so slight as to preclude the possibility of using the ordinary micrometer. One slit remaining stationary, the other can be moved at right angles to its direction by means of a very delicate micrometer-screw of 200 threads to the inch, the graduated head of which is capable of distinctly indicating one five-millionth of an inch in the motion of the slit. If now a reading of the micrometer be taken when the slits are superposed and form one continuous slit, and a second reading when any given line has been superposed upon any other line at a moderate distance from it, the difference between these readings will enable us at once to ascertain the distance between the lines, if the micrometer be calibrated in terms of the spectrum as seen in the observing telescope. The author has made several measurements with this apparatus, and finds it to be capable of extreme accuracy, but it is, of course, essential that the moveable slit remains within a moderate distance of the axis of the colli-

* *Ueber die Beziehungen der Sonnenfleckenperiode zu meteorologischen Erscheinungen.* Leipzig: Engelmann, 1877, 8vo, 184 pp.

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mator. He then described a simple arrangement for automatically fixing a prism, when placed on the table of a goniometer, at the angle of minimum deviation when different coloured rays are under examination. To the arms which support the telescopes of the goniometer are attached two short links of equal lengths connected at their extremities with a nut sliding freely on an arm which is fixed radially to the centre table of the instrument. The prism is held on the table with its base at right angles to this arm, and it thus remains adjusted for all the rays of the spectrum.—Mr. O. J. Lodge then read two papers by Profs. Ayrton and Perry, jointly, of the Imperial College of Engineering, Japan. The first contains an account of an elaborate series of experiments on "Ice as an Electrolyte." They state, as a result of their experiments, that the capacity per cub. cent. of ice at $-13^{\circ}\cdot5$ C. is 0·002 micro-farad and the specific inductive capacity is 22160 (that of air being called unity), while that of water at $8^{\circ}\cdot7$ C. is about 2240 times this amount. Commencing with ice at $-13^{\circ}\cdot6$ C. the temperature was allowed to rise and the conductivity determined by galvanometer readings. From these a very regular curve was deduced which shows that the conductivity increases regularly and that there is no sudden rise in passing from the solid to the liquid state. The apparatus was also employed for determining the electromotive force of polarisation currents at different temperatures by replacing the copper by a zinc disc. The second communication contained suggestions for experiments on "The Viscosity of Water and other Liquids." It was accompanied by working drawings of an apparatus which the authors have designed for determining the relation between the viscosity of a liquid and the velocity of a surface moving in contact with it. They have, however, no facilities for making such an apparatus, and therefore place it at the service of anyone who may be willing to study the subject.

[*Erratum.*—In line 12 of the report of the last meeting of this society for "more" read "less."]

FINE ART.

THE SALON OF 1877.

(*Third Notice.*)

Room 19.—*La Glaneuse*, by Jules Breton (No. 302), presents neither the gaily picturesque nor the wholly rude and toil-worn aspect of rustic life: either of these two views is but one-sided, and the subject is conceived with that stedfast dignity which comes of the effort to reach complete truth. The Gleaner, a majestic woman of the people, goes home as the red light of the setting sun fades on the horizon, bearing on her shoulders the hard-won sheaf. Behind her, far distant in the lessening line of well-stacked sheaves, still gleans and binds another whom we hardly see, for the canvas is filled by this woman who fronts us, whose grieved eyes have seen unending days of labour, whose lips have learnt silence from the twilight and the dawn, who has stood beneath the sun at midday, and guided her feet by the stars at night. The winds of heaven have polished her mighty limbs, the falling dew is on her hair, and the harsh stubble of the late-cut corn breaks crushed beneath her naked tread. Here is the poetry of labour, of labour in the field not prosperous with the fertile charm of the South yielding abundance to the idle hand, but of labour demanding constant effort and denial, the labour of the hardy North, which shrinks from no exposure, and, engaged in perpetual combat with the opposing forces of nature, gathers from the contact something of their secret strength, something of their dumb force. Scarcely any other work by M. Breton has reached quite the accent of poetic elevation and dignity which distinguishes *La Glaneuse*; and in other merit the work is not behind the most accomplished of the painter's former productions. The painting, indeed, seems a little too slight in accent for the great size of the picture, and this is a defect which has been noticeable in one or two studies of heroic proportions exhibited in England of late years by M. Breton; but the type is fine, the modelling of the beautiful arms, the turns of the elbow and wrist, are full of exquisitely subtle variation, and the indication of the form and movement of the body, the wonderful play of the lines above the hips, where the blue upper skirt is rolled about the waist, is an achievement both to be enjoyed and studied. The difference between the work of a master who searches for the highest, the most essential, class of facts which his subject can furnish, and that of a painter whose powers of observation are not submitted to direction and control in this sense, is instantly felt if we turn from such a work as *La Glaneuse* to one of the most characteristic bits of portraiture which Bastien-Lepage has given us (Room 20, No. 118). Two half-length figures, *Mes Parents*, are combined in one frame, separated by a band passing down the centre. Only the heads are completed, the rest is sketched indefinitely but slightly. A few years ago, it would have been impossible to send to the Salon a picture in this incomplete state. In the days when the total of works exhibited scarcely reached 2,000, the majority of these works were the carefully matured expression of the sum of the painters' aims and knowledge; now we get considerably more than twice that number, but the majority are simple studies, immensely valuable and interesting as such, but the general character of the Salon is wholly changed. The public are pleased by the novelty; that which has hitherto had only a value in the studio is becoming a saleable article, but it is doubtful whether the habit of looking at this class of work alone will enable them to see much more either in art or nature than they would have done if left to themselves. In passing from room to room, the workman or the painter incessantly arouses our astonishment and admiration, but the artist is rarely to be seen. As a specimen of acute seeing, of masterly handiwork, and of more than skilful painting, these two heads, *Mes Parents*, roundly modelled in broad outdoor light, and looking out from the canvas with an astonishing truth of effect, are among the most noticeable portraits of the exhibition; as painter and workman M. Lepage stands in a high rank, but if we wish to prove how wholly he lies at the mercy of that which most obviously happens to be before him, we have only to turn back to his meaningless, characterless portrait of Lady L.

Georges Becker's fantastic representation of Mdlle. F. B. (149), dressed in a white gauze costume and yellow scarf of the First Empire, standing on a red carpet and relieved against a pale blue curtain which descends like a drop-scene over the background, has passages of pretty colour, light, freshness, and an eccentric, amusing dash to recommend it, but the position of the lady's hands and arms, folded just beneath her high waist, is ill chosen, heightening the defects of his model's build, and giving an unfortunate look of low comedy to her portrait. Lost in the corner hard by is Cicéri's *Au Bord de l'Eau* (486), a little bit of delicately felt and studied river-scenery worth seeking up. On the opposite side of the room hangs a portrait of Carrier-Belleuse by Cormon (a recent Prix de Rome) the head of which is individualised with great energy, but the general effect of which is much spoilt by the obvious disproportion of the arms. To the right of this portrait is *Une Corvée d'Eau: Guerre de* 1870–71 (585), by Léon Couturier. Soldiers under fire from a distant farm-house occupied by Prussians are dodging round a well in the foreground, and watching the favourable moment for hauling up the bucket. The group is full of movement and character, and the story is capitally told; which cannot be said of M. Chlebowski's *L'Etranglement d'une Sultane* (Room 22, no. 478), for we could not know what was going to happen unless we had been told. The sultana peacefully slumbers, and her attendant slave, crouching on the floor by her side, is also sunk in sleep, but a distant door opens and admits a stealthily approaching group, whose deadly purpose is scarcely sufficiently indicated by the little cord which swings in the hands of one of the foremost figures. M. Chlebowski is a pupil of Gérôme's, and this very competent painting shows that he has learnt all that M. Gérôme could teach; only that happy point which M. Gérôme imparts to all his work is wanting. *L'Etranglement d'une Sultane* is an intelligent repetition of such of the master's qualities as it was possible to imitate, but lacking the salt and flavour never wanting to the model, and consequently lacking freshness and individuality. These are qualities which in a high degree distinguish a picture of a very different order, and dealing with a very different class of facts—Maurice Courant's *Avant le Grain* (574), a sea-piece admirably well painted, frank and sincere. The lines of the sky, excellently found, are full of suggestion of increasing movement; the broad masses of threatening cloud hurry from right to left, their deep shadows brought to a centre by the dark forms of the boats, one of which boldly shows its sail, while the distant horizon-line is just lit by the white-capped waves which gather and gather over the broad expanse of sea until they come rushing close in angry breakers on the near sands. M. Courant gives us bad weather at sea, and M. Denduyts bad weather on land. Nothing could be more dismal than *Les Environs d'Afsné, par un Temps de Pluie* (676). This is a good study in its way, large and delicate, but it has the fault which seems to be a commonly besetting sin, the fault of attempting to render effects without adequate study of the forms which they do but clothe. It is impossible here to pass by the two life-size portraits of his wife and her sister, by Benjamin Constant (537, 538). They challenge our attention with something of the barbaric *éclat* which distinguished his large Oriental subject of last year. The wife, tightly shining in black satin, and trying unsuccessfully to sit upon a yellow-satin chair in a room all yellow and gold save for one space filled by a large blue vase, is the more conspicuous, but both portraits are immensely skilful, full of bravado, very hard, and very vulgarly ostentatious. They might, however, be called serious and refined if compared with the hideous folly of Carolus Duran (Room 23, No. 779), *Portrait de Mdme. de L.* He appears to have chosen to represent all that is in the worst taste both in women and furniture. A woman, who seems once to have had beauty and freshness, but whose lost bloom is now replaced by rouge, pillows her head on a glaring scarlet pillow, and stretches herself on a couch covered by a gaudy flowered cheap *moquette*, thrusting out her legs from beneath her skirts so as to show her pink silk stockings and the long yellow heels of her shoes. M. Duran's merits cannot be denied, but he no longer paints as he did when he executed, for example, *La Dame au Gant*, now in the Luxembourg. The character of his talent, always somewhat coarse, has undergone a steady vulgarisation from the persistency with which he seems to have devoted himself to reproducing the lowest types of womanhood. Out of all the long series of painted advertisements of women *à la mode* which have been given to the world in the Salon, this last is perhaps one of the most startlingly offensive.

It is a relief to turn to Duez' less able but pleasant portrait of Mdme. D. (760), a lady standing by the sea, which, although insufficient and showing as did the face of the figure in his *Pivoines* last year a noticeable want of construction, is very harmonious in general effect, and good in relation of tone. Another portrait in this same room shows M. Chaplin at his best. His half-length of a lady in outdoor country dress is admirably effective and charming, and the base, in which is introduced the head of her dog, a rough greyhound, snuffing at his mistress's hand, is a remarkable piece of arrangement. Very full of charm also is the head of Courtois' little Narcisse, who languishes away by a clear pool, the waters of which show back again the fair face crowned by the star-flower which bears his name. The

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small extended right arm is certainly out of proportion, but the flesh-painting is very able, and the tone tells well against the soft red of the cloak which has fallen from his shoulders, making a carpet for the figure on the ground. The scene is closely shut in by a wooded bank, only a narrow line of light breaking just above its edge relieves without disturbing the mysterious sighing quiet in which Narcissus fades from life. In strong contrast to the refined elegance of M. Courtois' work, stands M. Delaunay's portrait of a woman (656), a woman whose physiognomy speaks her sprung of no privileged class. He has got great force in the head, and the peculiarities of the type are seized by the painter, and accented with remorseless vigour, and the barbarous scheme of colour in which he has appropriately clothed his subject heightens the savage character of the general effect.

Dupray has two excellent military scenes, *Artillerie légère allant prendre Position—Metz*, 1870 (771), and *Grandes Manœuvres d'Automne* (Room 24, 770). The first is full of movement. The foreground is strewn with dead, while away go the galloping band, their backs turned on their fallen comrades, dashing onwards, with the pieces under their charge, beneath one of those chill blue skies, clouded with grey, which mean a rain-storm close at hand. In the second we see again the backs of the actors, the foreign officers, who are eagerly inspecting the movements of the Third Corps, commanded by General Lebrun. A glance along the line of this group serves to show how much Dupray knows, observes, and can put into his work. Even without the aid of uniforms it would be easy to guess the different nationalities of the spectators from their gestures, nay, from their very seat in the saddle, for the slightest touch is full of definite intention. *Grandes Manœuvres d'Automne* attracts, and deserves, considerable notice; but the largest share of public attention in this, the last, room, is accorded to *Zaïda, la Favorite* (391), by Casado del Alisal, a sort of Valentine on a large scale, bidding audaciously for such popularity as may be obtained by a garish display of lace and jewels, and coloured silks and satins, and rose-tinted flesh; painted with much facility and cleverness, it eclipses better work. Clays' *Le Zuiderzée, par un Temps calme, près Texel* (494), a charming bright bit of sea and dunes, painted by a master, should not be overlooked, and much of M. Doucet's *Adam and Eve* (739) deserves consideration. The arrangement of the two figures is graceful, and the movement of the childish little half-frightened Eve, who, awakened to a consciousness of fault, creeps close, for refuge, to the side of the strong and youthful Adam, is happily conceived, and gives a certain novelty of interest to this rendering of an ancient theme. E. F. S. Pattison.

THE ROYAL ACADEMY EXHIBITION.

(*Third Notice.*)

Oliver Cromwell at Marston Moor, by Mr. Crofts, is one of the best-treated and most sensible pictures in the exhibition—marred, however, by the common aspect of Cromwell himself, who looks coarse, cross, and somewhat too old; he bestrides his bright-bay horse with a very valiant confident air, and seems to have just given the order for his pikemen and musketeers to advance. Two or three of these hold the lighted fuse: the point of fierce red with its dampish smoke is touched-in with wonderful knack in the right-hand corner. The soldiers look like men who have tussled and conquered ere now, strong in their general, and who mean to do the same again; the officer in front, with a Bible open in his hand, has been reading up to the last moment, and will now discharge a different duty with equal zeal. A Royalist noble lies dead in the foreground. "Quit you like men" is the predominant sentiment of the picture.—Like so many other Academicians, Mr. Poynter has produced as his diploma-painting a specimen, *The Fortune-teller*, rather below his mark than the contrary—not certainly that it is other than careful, creditable, and agreeable, but it is neither very important nor very strenuously wrought. A lady—we presume Roman, but the *couleur locale* of the subject is not strongly marked—naked from the bath, and holding a mirror across her thigh, is awaiting the divination which the fortune-teller, a woman clad in red and blue draperies of Madonna-like affinity, delicately shaded, is about to deliver from the inspection of her glass globe partly filled with water; an attendant looks through the curtain which hangs in an intercolumniation to learn the result. Expectation, serious but not excited, is the feeling of the entire group. The flesh-tint is generally a weak point with Mr. Poynter, and by no means less so in this than in previous instances. "*When a man's single he lives at his ease*" furnishes a motto for a careful and successful humoristic picture by Mr. J. Watson Nicol, clever in its lighting. A gentleman of about 1610, whose grizzling hair indicates the transition from middle age to elderliness, is lolling back in a not very easy chair: his shoes are off, and his yellow stockings fully displayed upon legs and feet stretched out to the uttermost; he holds a pipe, and his mouth emits the upward smoke; claret and fruit are by him, and he trails a napkin on the floor. *The Annunciation to the Shepherds* is a work of far more than common note by Mr. Edgar Barclay, who takes his executive inspiration no doubt partly from Millet, but not with any actual servility of imitation. There is no pretence at making the Shepherds Jewish, or remote in period of time: they are like peasants of the Campagna of our own day, or, indeed, almost as much English-looking as Italian. Neither does Mr. Barclay indicate any Christmas or wintry season of the year: he gives us October-like foliage, and numerous wild-flowers. There are no visible angels—only a vivid illumination in the sky. Assessing the work according to what it intends and professes, and not according to any different standard, it shows ability in design, grouping, and general expressiveness. If not an ideal treatment, neither is it an ignoble one. Another Biblical subject, quite as unusual in its mode of presentment as Mr. Barclay's, is *The Dove* which "returned not any more" after the Deluge, by Mr. Watts. The singular aspect of this picture catches the eye at once: its narrow uprightness, its extreme simplicity of material, its severe and chastened grace. The fork of an ivy-clad tree is what one sees at first; then the dove which has settled where the fork branches off. The ivy is sere and dry, but a few fresh green leaves are timidly expanding on the tree; water below, and overhead a blue sky with light divergent flakes of cloud, are the whole environment; the upper slopes of the land are dimly emerging here and there, like shore-strewn boulders amid a risen tide. This will, we have no doubt, always remain a highly-valued example of Mr. Watts's art: broad, delicate, and candid in its freshness of perception. Yet another Scriptural theme is embodied in Mr. Rooke's triptych, *The Story of Ruth*—one of the pictures bought for the Chantrey Fund. This shows a certain advance in maturity of practice beyond the picture by the same artist which we praised last year, *Elijah denouncing Ahab and Jezebel*; but we should hesitate before preferring it on the whole. It is a decidedly mannered production—mannered in all its elements, whether of facial type and expression, of colour, of the many-crinkled draperies, or of the excessive thinness of manipulation. The work, however, is throughout that of an artist, having genuine tenderness and refinement, and much unity of self-consistent style. The style, indeed, is not exactly original—it has something founded on Mr. Watts and Mr. Leighton, and something more imported from Mr. Burne Jones and his sub-school; a dangerous habit of work for a young painter, whose best course, on the contrary, is to start from a principle of strict and direct representation, confident that his own style—whatever that may be, and Mr. Rooke has evidently no want of gift for such a purpose—will come with time and practice, if he will only allow it a fair opportunity. The peculiarity of the colour-scheme of this triptych may be emphasised by our observing that there is not a single touch of red in any portion. As a composition, the first subject, Ruth refusing to part from Naomi, is the most laudable, and the second, Ruth and Boaz in the harvest-field, the least so.

Over the Border, by Mr. MacWhirter, counts as one of the most effective and spirited landscapes in the exhibition: a red sunset in an intensely light sky, clean-swept by soaking showers and unpausing wind, and a horseman galloping forward as if all the myrmidons of law, or the emissaries of the Prince of Darkness, were after him. *Between Hope and Fear*, by Mr. Alma-Tadema, shows a blooming damsel, with a very big bouquet of roses and myrtle-flowers, blushing and silent in the presence of her grey-haired father, who, recumbent barefoot on his couch, holds a silver goblet for his post-prandial potation: the dessert of fresh figs is a most luscious piece of pictorial edibility. His helmet and shield hang in the corner, and two spears beside them, and persuade the eye that he has a good right to take his ease in the decline of life. The maiden, we may surmise, has received an offer of marriage, put into demonstrative floral language by her nosegay, and she is hesitating to formulate it by word of mouth to her father, good-humoured and paternally accessible though he looks. Both in countenance and in action her expression is exceedingly true; and the work, as a whole, keeps its place well in the long series of Mr. Tadema's successes in classical social life, although not coming into the front rank among them. An Italian painter, Tito Conti, sends, in *The Introduction*, a very clever, daintily-touched, and expressive little picture of manners, tending, however, to that sort of obviousness which belongs to stage-posing. A burly, black-browed, Italian-looking husband, turned of forty, is introducing to his white-satin-robed wife, a dozen years younger than himself, a very pretty page-like youth, who, with as much of pertness as of obsequious gallantry, makes a profound bow. The costume is of the Cromwellian period, and the pictorial style less Italian than compounded from the Dutch painters of that era and the sparkling French precision of the present day. *The Water-Carriers, Egypt*, is one of the largest pictures in the collection, and a remarkable instance of the force of handling and breadth of manner which Mr. Goodall can command when he likes—far different indeed from the quality of his earlier work before his visit to the East. The yellow glow, though not perhaps strictly like sunlight, is very intense, and the figures pose and move with natural untutored grandeur. *Snow in Spring* constitutes one of the best pictures we have seen from the hand of Mr. Boughton; the subject being ingenious and unhackneyed, perhaps entirely original, and the grouping excellently combined so as to tell its story. A family-party of six, in the costume of the beginning of the current century, has been out with the dog primrose-gathering in a wood; but now down comes the snow in large flakes, slow at first but rapidly thickening, and the excursionists seek shelterless shelter under the leafless trees, keeping as close together as may be. A prettier idyll could hardly be made out of the provoking vicissitudes of the British climate. *Mount's Bay* is a splendid example of the searching observation and unrelaxing energy of Mr. Brett, who here realises with uncommon success that most difficult feat—the painting of a wide prospect of land and sea in vivid unveiled sunshine, sunshine which is brilliant and powerful without being made harsh or oppressive, or too much cut up into detail. The

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grassy and furze-clad foreground to the right, speckled over with sheep (which are perhaps a little too pinky in fleece), rises into bold ledges and crests; the rippled blue sea is sheened with magical drifts of green, purple, and white—the last tint predominating in the distance. The main central object is a great obtuse cone of primrose-lichened rock; low bluffs of cultivated cliff-fields stretch out, and dim hills lie remote; a few boats dot the sea-surface, and serve to define the space of the scene, as well as to give it a sense of life; the sky is loaded with reddish cumulus-clouds massed over the horizon. This work is certainly a great effort of knowledge and of disciplined execution. *Louis XI. and Cardinal Balue*, though it cannot be called one of Mr. Wallis's best pictures, is strongly expressive. The king, with the leaden saints in his hat, a light stick, and long, full, lanky grey hair, and companioned by a small terrier, contemplates with a serious unmoved countenance the kneeling cardinal as he pours forth an impassioned appeal: his iron cage, with an elaborate Gothic lock, and the cardinal's hat atop, would not, indeed, allow him to rise upright from his knees. Some straw and a pitcher of water are all his Eminence's present appurtenances. The contrast between the lean, cold-blooded, but triumphant King, and the grossly fleshy but dejected Cardinal, whose rotund proportions have not yet been brought down by incarceration, is no doubt intended on the artist's part, but the ecclesiastic's comparative size seems somewhat excessive. Mr. F. W. Lawson appears, to judge from his pictures of this year and the last, to have devoted himself to the humane task of exciting sympathy with starving and neglected street-children: of course, the result is that his paintings are not altogether alluring objects of sight. *Imprisoned Spring, Children of the Great City*, shows a squalid boy and girl standing by the railing of a deserted street-graveyard. The boy reaches through the railings to pluck a spray of the profuse almond-blossom: the girl, smaller and still gloomier than himself, looks round apprehensively, as if to see whether there is not some interfering by-stander, or, worst of all, the inevitable policeman hard-by, to cuff them for the misdemeanour, and make them once more "move on." This is an ably and carefully painted work, on a considerable scale of size. "*When snow the pasture sheets*" is a striking landscape by Mr. Farquharson, in which sentiment is well co-ordinated with fact. The foreground is all of snow—uniform, yet not emptily uniform; the wintry reddish-brown of the clumped line of naked trees is well given, and the heavy grey sky, with its yellow streak near the horizon, closing up the day in early afternoon. Sheep people the scene, and a single bright touch in the middle-distance tells us that the shepherd is lighting his pipe. In *Amy Robsart*, by Mr. Yeames, we encounter one more of the pictures purchased for the Chantrey Fund, and not undeserving of the distinction. The corpse of the Countess Amy is lying at the foot of the stairs, having been flung there after she had been stifled in bed by Anthony Forster and his accomplices, "thereby believing the world would have thought it a mischance, and so blinded their villany; and the morning after, with the purpose that others should know of her end, did Forster, on pretence of carrying out some behest of the Countess, bring a servant to the spot where the poor lady's body lay at the foot of the stairs." This is the moment depicted by Mr. Yeames, with great simplicity, adequate force, and a real but not overcharged sense of horror. Forster, as he nears the corpse, staggers on the stairs in a panic which would be feigned were it not true, but which the artist (if we seize his intention aright) properly intends us to understand as being true to the terrors of conscience, as well as feigned so far as the intended discovery is concerned. The light and shade are effectively and very broadly distributed. *Potato Harvest in the Fens* is a large picture by Mr. R. W. Macbeth, very wide in proportion to its height: it is particularly good in colour, warm, varied, solid, yet with a certain slightness none the less. There is also abundance of incidental by-play, as one more shower comes drifting down on the afternoon of a drenching but variable day, and the potato-wenches prepare to do their best to provide against its discomforts. We do not entirely like the female visage which appears as a type throughout this picture; it is something between a *de facto* cottager and a supposititious nymph, with an excess of blowsiness for either. Mr. Macbeth is so extremely able a painter that he has little to guard himself against, beyond some mannerisms of this sort, and perhaps a certain tendency to get his picture done as a whole before its several parts are entirely worked out. Near this painting hangs one by Mr. Degrave, *The Charity School*—a French subject, and we suppose by a French artist. It swarms with children; and, though not attractive at first sight, is found to be, as soon as you scrutinise it face by face, a mine of true and bright expression, running through the whole gamut of roguish juvenile humour. Mr. Poingdestre has found out for himself a very effective animal-subject, *In the Pontine Marshes, Buffaloes clearing the Canal of Weeds*, and has treated it with force and spirit. Numbers of buffaloes are driven into the canal, urged on by men in punts, and, "in their endeavours to escape their drivers, they tear away the weeds, which are carried down the stream to the sea." *An Insinuating Wretch*, by Francesco Vinea, may pair with the picture which we have already mentioned by his Italian compatriot Conti: it is singularly spontaneous and true in the expression of both personages, more especially of the pretty woman in the wine-cellar, smiling at the engaging nothings, half-bantering half-flattering, uttered by the customer at her side, well-experienced in the by-ways of flirtation. *The Physician* is the second of Mr. Wallis's contributions; an Italian subject, puzzling at first sight to the eye by the contrast of the physician's own costume, which assimilates to that of a Petrarch or a Chaucer, with the dress of the men and women about him, closely resembling some of the most characteristic peasant-costumes of the present day: of course we have to remember that these peasant-costumes have come down almost unaltered from a remote antiquity, and then the anomaly is cleared away. The physician, attended by his winsome daughter, who holds a little medicine-stand, is stirring a potion in a Venetian glass, and handing it in through a window to a sickly young man: the invalids of the vicinity flock around, waiting for their turn to be doctored. There is much intelligent and attractive work in this picture; its various constituents, though perfectly homogeneous to the mind, seem to want a little bringing-together in executive respects. A very pleasing landscape is that by Mr. Bates, *From Moel Siabod*, with a band of water in front of the hills, and a sedgy foreground: the workmanship is fine and delicate, the prevailing tints of pale russet at once cheerful and grave in effect: this ranks among the choicest landscapes of the year. Mr. Burgess has done full justice to his amusing subject, rather *outré* in its inevitable suggestions—*Licensing the Beggars, Spain*; where a kindly but precise old magnate of last century is seated to inspect a copious array of mendicants—the lame man, the deaf, the blind, the gipsy, the tricksy urchin, the mere irreclaimable ragamuffin. Here is a great deal of character, and plenty of well-varied grouping and minor incident. Franz Müller, of Düsseldorf, is represented by a small *Pietà*. It is early morning, still almost dark, after the day of the Crucifixion: the now untenanted crosses are seen in the distance. The body of Christ, washed and composed for sepulture, with the instruments of the passion beside him, is stretched out, the upper portion propped up: the fingers are still partially cramped from the tension on the cross, and the rigidity of death. The Madonna, tall and thin, kneels facing him, tears dropping slow and large from her eyes, her face marked by pathos of mildness and sad composure. There is sentiment in this work, genuine and even deep, but not obtrusive; fineness of draughtsmanship and handling; and expert though conventional and monotonous execution. Amid the innumerable versions of the same sacred subject, it may undoubtedly claim a place of some dignity. Its modesty, and entire freedom from parade, count for much in the reckoning.

We have now come to the end of the rooms containing oil-colour paintings. On our way to this bourne we have further to remark—Waller (453), Inchbold (472), Yeames (473), Charlton (488), Henry Moore (489, 1,351), Calthrop (498, 1,376), Albert Goodwin (509), C. N. Hemy (517), Crofts (528), J. W. Nicol (536), Duffield (571), Seymour Lucas (573), Opie (582), Briton Rivière (589), Holroyd (600), E. H. Fahey (601), G. Reid (604), Leighton (611), P. R. Morris (622), Ethofer (623), A. Hopkins (630), W. Linnell (636), Hugh Cameron (637), Hulme (643), Munthe (644), Fauvelle (648), J. C. Adams (650), Philippoteaux (937), G. Richmond (951), John Collier (971), Lobley (983), W. L. Wyllie (985), Miss S. S. Beale (1,003), Hindley (1,014), J. C. Moore (1,023), Miss Thornycroft (1,039), J. Nash (1,046), J. Knight (1,051), Leslie Thomson (1,055), E. R. Taylor (1,056), Fildes (1,059), Adrien Moreau (1,325), F. Morgan (1,334), Fagerlin (1,335), Chierici (1,342), Gregory (1,350), Ellen Stone (1,366), Hennessy (1,384), Harper (1,387).

W. M. Rossetti.

NOTES ON REMBRANDT.

III.

I must preface this paper by a few further words of introduction to the exhibition in the gallery of the Burlington Fine Arts Club. The prints are arranged, as has been said, in what is believed to have been the order of their execution. Upon each is placed a label on which is the title and number according to Wilson, and in italics the title and number of Charles Blanc. The "state" described is always that of Wilson. The word "state," *état*, has been made use of by all who have written on Rembrandt as a convenient term to designate the order, as far as it can be ascertained, in which the impressions of a plate have been printed. The differences or distinctive marks which tell of this order are often very trifling. In some cases the so-called "state" is really only a trial proof of the unfinished work; in other cases it tells of a mere correction of an error, or even the removal of an accidental scratch or mark on the plate; but, wherever used, the term implies only that there is some variation in the plate. Many of these variations are interesting from an artistic point of view; sometimes they are only interesting in a commercial sense. Still, as some word must be used, and this word "state" has by common consent been employed, it is as well to retain it. The student will find some very sensible remarks on "states" in Dr. Willshire's *Introduction to the Study and Collection of Ancient Prints*, a book which I cannot recommend too strongly to all who desire an acquaintance with these works of the Old Masters.

In a Preface to the Catalogue written by Mr. Seymour Haden, a very interesting question has been raised as to what extent some of the prints usually attributed to Rembrandt are by his hand—a question which will, I hope, be fairly and exhaustively considered by amateurs. Mr. Haden's remarks are well worthy of attention: for them I must refer your readers to the Preface itself. In some instances my conclusions will be found at variance with those he has expressed. I recognise the full force of the arguments he has so ably put forward, but as I have made my own notes independently, and most of them long before I was aware of his views, I do not hesitate to offer

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them as a contribution towards the settlement of the question.

The limits to which I am necessarily restricted render it impossible for me to do more than direct attention to a few of the prints in the gallery, and as those whose authenticity is disputed are for our present purpose the most important, I shall generally confine my criticisms to them—regretting that want of space compels me to pass by unnoticed so many exquisite examples of Rembrandt's work.

I begin with No. 7. We have here a beautifully executed portrait of Rembrandt himself. The bust of the two lower impressions placed in the same frame I do not regard as Rembrandt's work, but attribute it to Van Vliet, who has left us a reproduction of the eighth state, dated 1634, on a smaller plate, a piece which has frequently passed for the work of the master. The head only of No. 7 is by Rembrandt, and it would seem that he retained impressions of this head to which at some later time he added the collar and bust in pencil. Three impressions thus worked on are known, and on two of them there is the name and age with the date in Rembrandt's hand, thus settling the disputed point as to the year of his birth. On this consult Vosmaer, *Rembrandt . . . ses Précurseurs*, &c., p. ix., &c. No. 15: I have before suggested that this is a portrait of Rembrandt's father. There are four portraits of old men, unnamed, among the paintings of Rembrandt executed at this time; they are all from the same model; it would be interesting to learn whether they in any way resemble this. The P. Mariette who has placed his name and date on the print was a collector. Impressions where this signature appears are always to be preferred, since Mariette is never known to have placed his name upon a bad impression.

Pass on to No. 16—*The Descent from the Cross.* Two prints on plates of very nearly the same size bear this title. The first was so gravely injured by some accidental exposure to the acid that a great part of the work disappeared, and only three impressions of this injured plate are known to have been struck off. In the Catalogue is given a reproduction of part of the work from this injured print, and a corresponding part is reproduced from No. 16. Mr. Haden draws attention to the dissimilarity in the execution of the two pieces, and shows that, while the first was done by a master, the print before us is the inferior work of a scholar. But even without the comparison the technic in much of No. 16 should be conclusive — the engraver's work upon the sky, the woodenness of the rays of light which proceed from the upper right, and the weak purposeless lines which fill the background, were assuredly never done by Rembrandt.

But was Lievens the scholar in this instance? I venture to think that he was not; and, as I find myself entertaining an opposite view to that expressed in the Preface, I must give the reasons for my opinion. Jan Lievens, born in 1607 at Leyden, was with Rembrandt a pupil of Lastman. It was in the year 1630 that Rembrandt took a house in Amsterdam. Descamp tells us of Lievens that by the time he was eighteen he had established his reputation as a portrait-painter, and that in 1630 he visited England; that he remained in England three years, and that in 1634 he married and settled in Antwerp, where he painted several altar-pieces for the churches of the Low Countries, and that he did not return at all to Holland until 1641. I do not think that the first plate of the *Descent from the Cross*, Rembrandt's original, could have been executed much earlier than 1633, certainly not before 1630, while Rembrandt and Lievens were together at Leyden. The second plate bears the date 1633, but of course may have been executed later. But on the third state of this print is the inscription of Uylenburg, Rembrandt's nephew by marriage, an Amsterdam print-seller, through whose hands the print was given to the trade. This would perhaps have been in 1634 or 1635, at a time when Lievens could not possibly have been with Rembrandt, since at that time and for six years later he was earning profit and reputation elsewhere. Lievens' manner after 1641, when he returned to Holland, was so far in advance of the technic in this piece that we are precluded from assuming that it was executed then; besides, we have no evidence of his having worked under Rembrandt after 1641, any more than we have proof of his having worked for him at any time, even while they were both together at Leyden. Turn now to *The Oriental Heads*, which bear the date 1635. There are three prints attributed to Rembrandt which bear this name: two are exhibited, Nos. 36, 37; there is also a head of a young man (not exhibited, W. 298) and the bust, No. 35. It is hard to discover in any of these heads the undoubted work of Rembrandt, but there is a very great similarity to the work of Lievens. The generally received opinion has been that all these prints were executed by Rembrandt, and that similar heads attributed to Lievens are reproductions or copies. Of the first head, No. 36, there is a reproduction by Lievens: it is found in two states; on one of them is Lievens' initial, L. The second head, not exhibited, is reproduced three times: one is in the same direction, with Lievens' initial as well as the name of Rembrandt, but without the enigmatical word which follows; another in reverse with Lievens' initial; the third, also in reverse, on a smaller plate. The third head he has copied in the same direction with some differences in the enigmatical word. He has also reproduced the head of the young man, W. 291, in reverse, and to this he has put his name, Lievens. Which are the originals, and which are the copies? And if Lievens was the copyist, was he with Rembrandt when he executed them? The three Orientals are evident studies from the same head; the first has been styled a portrait of Jacob Cats, tutor to William, Prince of Orange, and there is certainly a resemblance in this print to the portrait of Jacob Cats, executed by Flinck, and engraved by Schmidt; but there is also, in the gallery at Amsterdam, a portrait of Jacob Cats, taken by Mireveldt, in 1634, engraved by Delff, which bears no resemblance either to this print or to Flinck's picture. I believe that the original of *The Oriental Heads* was simply a model who attended Lievens' studio at Antwerp; and what makes this the more probable is that Lievens made use of him again certainly three times, while there is no undoubted print of Rembrandt in which he again appears. My suggestion is that Lievens' plates were the original ones; that if the "retouched" heads were by Rembrandt at all, which is certainly open to doubt, they are copies of Lievens' work; that he has closely imitated in them the manner of Lievens, and that the mysterious scrawl which follows his name was added to mark them as being to a certain extent his own; but that they afford no proof that Rembrandt and Lievens were at this time working together—it would rather seem that these were prints exchanged between two artists, who had been fellow-pupils, and were ready each to acknowledge the other's merits. The conclusion, therefore, to which I have come is that we have no proof in any one of these pieces that Lievens was at any time Rembrandt's scholar, or, except when in Lastman's studio, even a fellow-worker with him. If Lievens executed the work in No. 16, it must have been while they were at Leyden, before the year 1630. This would place the injured plate too early in Rembrandt's career; if we postpone the execution of No. 16 to a later date, say 1641–2, we are met by the objection that it does not compare with Lievens' at that time, and we cannot assume that the plate was executed away from Amsterdam, since the inscription of Uylenburg shows that it was published there. I think, therefore, with all deference to other opinion, we must attribute the doubtful work to some other hand. I confess myself as yet at a loss to whom to ascribe it, and do not now even offer a suggestion.

No. 18 is *The Resurrection of Lazarus.* Vosmaer, speaking of Jan de Wedt—or Wet, as he sometimes signs himself—says that if the picture of this subject by him is rightly dated 1633, we have a valuable date, for that was about the time when Rembrandt executed his *Resurrection of Lazarus.* Thus we have the concurrence of Vosmaer in assigning this piece to 1633. Ten or more states of this print are known. It is a fine composition, though far inferior to the lovely little *Resurrection of Lazarus*, No. 82. There is much dignity in the attitude of the principal figure, though the religious element is somewhat wanting; as Charles Blanc observes, it is as if Rembrandt sought to represent the miracle of Christ as the marvellous effect of superhuman magnetism—of a sublime incantation (vol. i. p. 170). But the piece, though possessed of considerable merit, in no way deserves the praise which has been lavished upon it. I do not deny that there is something impressive in the attitude of the principal figure, and that the general composition is highly artistic; but surely there is no print among all those attributed to Rembrandt in which there is so much to criticise. The forms and actions of the figures which surround the tomb, or are in shadow to the left, are singularly awkward and ill-drawn—their features are almost repulsive, their limbs, the hands especially, are clumsy and distorted; the technic, again, is not that of Rembrandt, and varies from somewhat coarse undecided work to work which is both tediously minute and ineffective. There is in the British Museum a third state of this print, upon which some bold pencil-work appears partly covering the figure of the woman to the right at the foot of the grave; similar pencil-work is also seen at the back of the impression. In this state the woman is leaning backwards; the pencil-work is an evident correction of design, but it is an indication of an improvement, not a drawing to be copied. In the fourth state the design is carried out, and the woman leans forward. It looks as if a pupil had been supplied with a correction, which he was carrying out under the master's eye. Other alterations take place: one woman's mouth—the woman with outstretched arms in the background—is absurdly large; it is reduced to moderate dimensions: there is a want of relief in the shading of the group to the left; the burnisher is resorted to: too great uniformity in the shading elsewhere is corrected by dry point—throughout, until the plate becomes too far worn for further experiment, we perceive the work of the scholar and the directions of the master. But who was this scholar?

At this time Jan Van Vliet was working in Rembrandt's studio. He was not a pupil in the true sense of the word, since we find him affixing his own name to his pieces as one free of the guild. He had shortly before designed and executed a *Resurrection of Lazarus*: it is a piece painful to contemplate; it is Van Vliet at his worst. We can imagine the contempt with which Rembrandt would regard it; but he liked the artist, and he saw there were better things in him than such a print would seem to warrant, so he furnished him with designs and directed him in their execution. The result is a *St. Jerome* on which the scholar, in addition to his own name, puts "R H van Rijn inv.," and the date, 1631. This *St. Jerome* is one of Van Vliet's best works, and is both highly finished and effective, and to some extent deserves the encomiums passed upon it by Bartsch; but it presents exactly the difference in technic which we see in the *Resurrection of Lazarus*, the piece which we are criticising. The success of the scholar, for the *St. Jerome* is a success, was hopeful. Other more elaborate designs are furnished—among these one for this *Resurrection of Lazarus*; and probably, as an encouragement, Rembrandt himself executed some of the work upon the copper. The design so commenced Van

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Vliet set himself to carry out; but, true to his unfortunate instincts, he could not escape his tendency to exaggeration—the strained attitude, the ungainly limbs, the claw-like hands, and the distorted features, are all his own. Thus, while we recognise the genius of Rembrandt in the composition of the piece, and can see some of his work in the execution, the greater part must be attributed to the scholar. But, further, I compare this piece with a smaller print—not here exhibited, but well known—under the title of *Jacob Lamenting the Supposed Death of Joseph* (W. 42, B. 10). This piece has been copied "very deceptively." I believe that the *copy* is Van Vliet's original work, and the so-called Rembrandt is Van Vliet's repetition of it on another plate after the first had been subjected to the criticism of Rembrandt. However this may be, the same faults which we see in the *Resurrection of Lazarus* (No. 18) are repeated. There is similar exaggeration in features and action, and a like contrast in technic, though not in such a marked degree. Is it more than a coincidence that this piece is also inscribed with the "Van Rijn"? Van Vliet has left us about ninety pieces: the greater part were both designed and executed by himself, and as a rule are hopelessly bad; but twelve are after designs by Rembrandt. It is curious that on six of these twelve there is the inscription "Van Rijn;" four of these six are dated 1631; one is dated 1633, and one, undated, belongs to that year. The use of *Van Rijn* by Rembrandt himself was unusual. I have been at some pains to discover how often it occurs either on his own works or on those of his school. It is found only on two of the etchings—the two we are considering. Van Rijn appears on one painting by Rembrandt in the Louvre. It is not seen on any of those in the National Gallery. It was on one, No. 59, in the Winter Exhibition. It is seen on a portrait of Coppenol at Cassel, and on a few others—not more than twelve or fifteen at the most; and in some of these it is a question whether the work of another hand does not appear. No one of Rembrandt's school used the Van Rijn except Van Vliet; and just as Rembrandt himself never used it except in his earliest time, so Van Vliet never uses it after 1633. On the six pieces executed in 1634 he puts "R H inv.," with his own signature.

The conclusion I have come to, therefore, is that in this *Resurrection of Lazarus*, as well as in the *Jacob Lamenting*, we have the design of Rembrandt, and probably some part of the execution is his; but that the greater part of what we see is the work of Van Vliet. And in answer to the objection that in the *Resurrection* there is work far beyond anything of which Van Vliet was capable, I refer the student, not to the long list of nearly worthless prints which Vliet has left us, among which are compositions in which I have failed to find one single redeeming feature (I know them well, for I have laboriously indexed them all)—I refer him to the few prints which were executed under Rembrandt's supervision, and which are of so much greater merit that it is hard to conceive how they came to be executed by the same hand. Charles Henry Middleton.

ART SALES.

The collection of one of the well-known North country collectors—Mr. John Knowles, of Manchester—was dispersed by Messrs. Christie, Manson and Woods a few days ago. Nearly all the works disposed of belonged to the English School, and the assemblage contained more or less elaborate works of some repute by Turner, David Cox, Peter de Wint, and Copley Fielding, though of these there were perhaps no absolute masterpieces of quite the first rank. *Sir Isumbras at the Ford*, a somewhat early work by Mr. Millais, which must probably be a smaller replica of the picture believed to be now in the possession of an eminent Scotch collector, sold for 99*l.* 15*s.* By Copley Fielding there was *The Clyde, Isle of Arran, and Goat Fell*, which attained the price of 651*l.* By Peter de Wint, there was an important work—*Near Lowther Castle, Cumberland*—which realised 656*l.* 5*s.* By David Cox there was first the *Stacking Hay*—which fell for 278*l.* 5*s.*—and then the *Junction of the Rivers Llugury and Conway*—a composition of acknowledged merit, representing cows in water and a group of finely-massed trees in the foreground. 829*l.* 10*s.* was realised for this work. Among Turner's works, there was *Lake Nemi*, which, like others occasionally appearing at auction-rooms, has been at one time in the collection of Mr. John Heugh. It obtained the sum of 283*l.* 10*s.*—a fair advance upon the price obtained for it by Mr. Heugh in 1874. Again, there was *Tintagel Castle*, a small and engraved work which had been the property of Clarkson Stanfield. It fetched 399*l.* There was also a *Welsh Coast near Flint Castle*, engraved in the England and Wales Series, while a kindred work is engraved in *Liber Studiorum*. It fetched 441*l.* Finally, there were the *First Steamer on the Thames*—766 gs.—and *Nottingham*, with the double rainbow, a drawing engraved and familiar to the students of Turner. It realised the sum of 1,155*l.* There were likewise at this sale some examples of Bonington, Cooper, Prout, Birket Foster, J. F. Lewis, David Roberts, Frederick Tayler, and F. W. Topham. 24,000*l.* was the total sum obtained at the auction.

Brief mention of the prices fetched at the Firmin-Didot sale by the Rembrandts—which were the last works to be sold—we reserve for another occasion. Meanwhile we chronicle the prices fetched only by the more important of the works of Albert Dürer, Martin Schongauer, Marc Antonio Raimondi, and Lucas van Leyden. By the first there was the *Saint Jerome*, which realised 4,500 fr.; *Saint Eustace*, 1,700 fr.; *Saint Anthony*, 1,140 fr.; an example of the masterwork of Dürer, *Melancholia*, 1,000 fr.; *The Great Fortune*, 515 fr.; the portrait of *Erasmus, of Rotterdam*, 810 fr.; *The Knight of Death*, 560 fr.; the twenty woodcuts of the *Life of the Virgin*, 2,020 fr.; the eight prints of the *Triumphal Car of the Emperor Maximilian*, 4,030 fr. By Martin Schongauer, the *Nativity*, 18,000 fr.; *The Death of the Virgin*, 2,000 fr. By Marc Antonio, *Adam and Eve*, after Rafael, 1,900 fr.; *Lucretia*, after Rafael, 1,250 fr.; *The Judgment of Paris*, after Rafael, 800 fr.; the *Martyrdom of St. Lawrence*, after Baccio Baldini, 1,000 fr. By Lucas van Leyden, *Mary Magdalene* realised 2,400 fr.; *The Adoration of the Magi*, 690 fr.; *The Return of the Prodigal Son*, 700 fr.; and *The Poet Virgil in a Basket*, 600 fr.

On the 25th ult., Messrs. Christie, Manson and Woods sold a beautiful collection of decorative objects. The Barberini or Warwick vase, No. 5, one of the first fifty copies executed by Wedgwood, 260 gs.; memorial ring of Charles I., with his portrait, death's head and crown, and inscription within—"Prepared be to follow me"—60 gs.; gold enamelled snuff-box, with cameo of Empress Catherine, surrounded by pastes, given by the Empress to Sir Joshua Reynolds, 51 gs.; Helen carried off by Paris, group of five figures, by Troger, 60 gs.; Hercules and Antaeus, bronze group by Giovanni di Bologna, 160 gs.; pair of bronze groups, Pluto and Proserpine, and Boreas and Orythia, 48 gs.; ivory tankard, triumph of a Roman emperor, carved in high relief, 75 gs.; pair of Louis XVI. groups, a nymph and Cupid at an altar, chased ormoulu and white marble, 19 gs.; pair of candelabra, bronze children bearing three-light ormoulu branches, 21½ gs.; pair of grosbleu Louis XV. porcelain ewers, mounted in ormoulu, 23 gs.; Louis XVI. six-leaved dwarf screen, painted with Watteau figures, 80 gs.; four-leaved screen, with panels of old blue satin, 40 gs.; Louis XIV. clock, tortoishell case, mounted in ormoulu, 45½ gs.; two pairs of Louis XV. ormoulu wall-lights, 44 gs.; pair of Louis XV. ormoulu five-light candelabra, with porcelain figures of Summer and Autumn, 170 gs.; Louis XVI. lyre-shaped clock, ormoulu, on white marble plinths, 90 gs.; Louis XVI. clock, vase-shaped, blue enamel with oval medallion, after Fragonard, mounted in ormoulu with finely chased arabesques, made for Charles IV. of Spain, with a pair of candlesticks, blue enamel, on chased tripods *en suite*—the two lots sold for 252*l.*; pair of large vases, green, white, and gold, with children in medallions, 66 gs.; pair of double fluted jardinières, with Louis XV. ormoulu mounts, 70 gs.; pair of Sèvres vases with dolphin handles, painted with landscapes in medallions on grosbleu ground, made for the Dauphin, 135 gs.; magnificent Sèvres vase, grosbleu ground with medallions of flowers, given by Louis XVI. to Tippoo Saib, 405 gs.; Oriental jar, pink ground with figures in medallions, 151 gs.; pair of square vases of the rare yellow ground, 315 gs.; pair of black beakers, with birds and flowers, 145 gs.; pair of oviform egg-shell jars, with raised flowers on gilt ground, 85 gs.; pair of square vases, with arabesques and dragons in colours, 52½ gs.; pair of gilt semicircular Louis XVI. tables with white marble slabs, 34 gs.; marble group of a Faun carrying a Bacchante, in the style of Clodion, 115 gs.; pair of white marble vases, carved with masks and festoons of foliage, 280 gs.; Eve, a life-size statue, by Macdowell, 210 gs.; the Libyan Sibyl, by W. Storey, 580 gs.

NOTES ON ART AND ARCHAEOLOGY.

M. Léon Richeton has executed an etched portrait of Herr Richard Wagner, of which the publisher, Mr. Edward S. Palmer, of Duke Street, St. James's, has sent us a proof on that thick yet silky Japanese paper now so dear to the amateur. In the more substantial matter of artworkmanship the etching is not deficient. M. Richeton has posed his model picturesquely, and has drawn with a firm point the angular and striking outlines of the face of the music-maker; conveying well the lithe attitude, the free head, the cautious mouth, the almost obstinate chin, and the somewhat inspired eye, with which all London is by this time familiar. Complete success in portraiture is the privilege of but few etchers, and in parts of even this excellent head some decision of modelling—the note and characteristic of a master etcher—is left to desire; but on the whole the work is satisfactory and craftsmanlike, and no portrait of Wagner is likely to be more generally prized than this by the clever French artist-engraver.

Mr. Henry Blackburn has brought out (Chatto and Windus) the third annual instalment of his *Academy Notes* with illustrations. This is certainly a surprising shilling's-worth; containing as it does prints, executed by the typographic etching process, from no less than 114 sketches by leading artists of the day, showing the subject-matter and composition of their pictures in the Academy. Many of these are naturally extremely clever and capital little works, such as anyone would gladly possess. There are also twenty-nine other prints, not designed by the artists themselves, and often poor affairs enough: we question whether they are of any advantage to the publication. Nor are Mr. Blackburn's own remarks of great importance; they give the pamphlet a certain air of gossipy good-humoured criticism, but do not afford much assistance to the reader. We doubt whether it would not in future years be as well to limit the publication to the names, &c. of the selected works, as in the official catalogue, numbered plans of the galleries, and the artists' own sketches. Anyhow, the series is of much present attraction and future serviceableness.

Mr. C. W. M. Van de Velde, an Honorary Member of the Royal Belgian Society of Artists in Water-Colours, has been exhibiting at No. 90 Jermyn Street a collection of his water-colours, views in Corsica, Cannes, Nice, &c.

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A little time since, in the pages of *Temple Bar*, there appeared, by an anonymous writer, a brief but very sufficient memoir of George Stubbs, R.A., and it must be this notice that has been privately reprinted, together with some sketches by Mr. Joseph Mayer of early exhibitions of art in Liverpool. Stubbs himself was a Liverpool man, so that there is nothing inappropriate in binding between the covers of a single volume—and it is after all but a small one—the record of the first encouragements given to art in a town now priding itself not unjustly on art-patronage, and the records of the life of a very worthy artist whose name the professed chroniclers of art have very much overlooked. The general public, indeed, which looked upon one of Stubbs' works, we remember, at the last "Old Masters," knows him, if it knows him at all, as a painter of race-horses; but there is little appreciation of the natural skill and solid learning which George Stubbs brought to bear on these animal-pictures of his, at a time when George Morland was in his cradle or fretting under the discipline of his father. The truth seems to be that, as a learned draughtsman of the horse, and not merely as the adroit pourtrayer of the first seen characteristics of the last winner, George Stubbs cannot have been excelled, and it is interesting to know that his anatomical drawings, appreciated at the time when they were produced, passed long afterwards into hands that cherished them with studious care—the hands of Sir Edwin Landseer. Stubbs was an immense observer of natural objects; and when he was in Rome, and wandered over the galleries with distinguished judges, he expressed little admiration for much in art that was deemed most admirable. It would have been interesting could Mr. Mayer have told us—in his valuable little memoir, drawn from private sources—whether Stubbs could have extended his indifference to the great animal-representation in Greek sculpture. We should trow not. For his animal-painting appears to have been of such vigorous and uncompromising veracity that he would have had more fellowship of spirit with the best ancient animal-work than with that of the modern school, which insists on making animals play almost numan parts, in expression and emotion, and is popular with the crowd because it does so. Stubbs, if on the one hand he did not paint for a cultivated age, did not on the other paint for an age over-refined and sensitive: and to both these things he owed perhaps something of a success that came in his own time and is gone with ours.

We are requested to call the attention of our readers to a notice which appears in our advertisement columns with regard to the designs for a colossal equestrian statue of General Robert Lee, to be erected on the Capitol Square at Richmond, Va. Models, &c., are to be sent in by the first Monday in September next.

The second edition of Dr. Willshire's *Introduction to the Study and Collection of Ancient Prints* would deserve notice were it only by reason of the additions which the work has received since it appeared several years ago in the one-volume form. Neither the earlier nor the present issue puts forth claim either to original research or to aesthetic criticism, but the book is nevertheless a useful one for the student who is a beginner with its subject, and to whom the portly and comprehensive work of Bartsch, together with the monographs on special masters of engraving such as have been published more recently by Wilson, Charles Blanc, Carpenter, Weber, Faucheux, Parthey, and many others, would appear both too costly and too cumbersome. For the beginner, both in the study and the collection of ancient and fine prints, Dr. Willshire's book will always, indeed, be a useful guide, and a guide not tending to encourage the novice in the special vices of the collector pure and simple—the love of rarity for mere rarity's sake, and the forgetting of all the qualities of intellect and feeling in work of art in a search for mere oddities of impression. A worthy clergyman of the name of Maberly published about thirty years ago a book on the collection of old prints in which that reasonable view of collecting was taken which Dr. Willshire has followed, but since his time too many people have passed from the love of a master to the love of the seven "diagonal lines" on a particular impression of his work, and from admiration of qualities artistic and significant to those that have resulted from the accidents of the printing-press. This is a rock of which the student should steer clear, not forgetting, at the same time, with regard to the money-value of fine prints, that the mere competition of purchasers must always suffice to insure a higher value for the beautiful work that is rare than for the beautiful work that is more common, and that in this alone there can be nothing wrong or unnatural. Dr. Willshire's book makes a brief but not careless survey of all the important schools of engraving from the days of the early *nielli* to those of the flourishing school of mezzotint engravers in England, which first gave this country a considerable place in the history of the art. We could have wished that in a book intended in great measure for the beginner, and necessarily and even intentionally very wide in its range, the author had so far extended his field as to include not only ancient prints but all of high quality by men no longer to be numbered with the living. The *Liber Studiorum* of Turner, and the etched work of Méryon, have no more reason to be excluded from the record of what has been done in the art than they would have to be shut out from the research of the student and collector; for they take permanent rank, and rank that is of the highest. Some such a remark as this was made, we remember, when the first edition of this book was under review in another journal, and should a third edition appear we hope the suggestion may be acted upon. Dr. Willshire in most respects is careful to march in line with the best modern criticism. He is familiar with the most recent writings and judgments on the art to which this book is devoted. We note, for instance, that a master who until somewhat lately was shrouded in mystery, and as to whom even now competent opinions considerably differ—the exquisite and powerful "Master of the Caduceus," Jacopo de' Barbarj—receives fullest mention in these pages.

THE STAGE.

M. Fèbvre and Mdme. Marie Brindeau appeared at the Gaiety Theatre on Thursday in his original parts of Gaston, in M. Jules Sandeau's *Marcel*, and Louis Le Nohant, in M. Edouard Pailleron's comedy entitled *Petite Pluie*. M. Fèbvre also recited on this occasion François Coppée's dramatic poem *La Bénédiction* and M. Deroulède's *Tu l'as bien connu*. M. Fèbvre, Mdme. Brindeau, Mdlle. Alice Lody, and the other performers now associated with them, will appear this afternoon in these pieces—this being their last appearance in London. On Monday Mdme. Thérèse and another French company will take possession of the Gaiety stage, under Mr. Hollingshead's direction.

Mr. Jefferson will enter upon a short engagement at the Haymarket on the 11th inst. *Rip Van Winkle*, however, is at last to be permitted a little rest. Mr. Jefferson will appear in farces and comediettas only—notably in Mr. Buckstone's old piece entitled *Lend me Five Shillings*, in which it will be remembered that he represented Mr. Golightly at the Compton benefit at Drury Lane some months ago.

M. Legouvé's new comedy, entitled *Une Séparation*, brought out in a rather timid and tentative fashion at Versailles—instead of at the Gymnase, which was probably its ultimate destination—has produced no very favourable impression. With the exception of Mdlle. Delaporte, the performers included no names of note; but the feeling of disappointment which it left cannot be entirely attributed to inadequate interpretation. The story, which is that of a wife who separates from a husband because she has made the discovery that he occupies the base position of a spy in the service of a foreign Government, reverses the position of affairs in M. Sardou's *Dora*; the author, however, is not able to awaken much sympathy with the heroine under the persecutions which she subsequently suffers at the hands of her husband. When she offers to return to him if he will renounce the ill-gotten gains of his nefarious trade, it is difficult to understand the lady's view of the position; for there are victims of the husband's treachery and craft—honest political enthusiasts whom he has been instrumental in sending to the galleys or the penal settlement, and whose position will be in no degree ameliorated by the proposed sacrifice. Situations of a certain dramatic force are evolved out of the anxiety of a son to reconcile the father and mother, in ignorance of the cause of their estrangement; and the threat of the wife to reveal her husband's baseness, as a last defence against his attacks, contributes other scenes of a like quality. Nevertheless the contest inspires little interest. From the first it is perceived that the husband's offences are irredeemable. When finally exposed by the denunciations of one of his victims who has escaped from exile and returned, the spy puts an end to his own existence, the curtain falls, but the purpose of the writer is by no means clearly perceived.

MUSIC.

The programme of the seventh Philharmonic Concert, last Monday evening, included Spohr's symphony *Die Weihe der Töne*, the overtures to *Egmont* and *Tannhäuser*, Prof. Macfarren's concerto for the violin (Herr Straus), and vocal music by Mdme. Campobello-Sinico.

Herr Rubinstein gave an evening chamber-concert at St. James's Hall on Friday week, at which, besides playing in his finest manner two of Beethoven's sonatas (the "Waldstein," Op. 53, and the sonata in A, Op. 101), he introduced for the first time in public two new and important works of his own. These were his third sonata for piano and violin, in B minor, Op. 98 (in which he was supported by M. Paul Viardot), and a MS. quintet in G minor, Op. 99, for piano, two violins, viola, and violoncello, the string parts of which were sustained by Messrs. Paul Viardot, Carl Jung, Van Waefelghem and Libotton. Like most of Herr Rubinstein's later compositions, these new works are highly original—so much so, indeed, that it is impossible to appreciate them at one hearing, and without careful study. Judgment must therefore be reserved, till a closer acquaintance with them is possible. Herr Rubinstein's fifth recital took place last Monday, when the most important items of the programme were Bach's Chromatic Fantasia and Fugue, Beethoven's sonata in C minor, Op. 111, and Mendelssohn's "Variations Sérieuses." The great pianist also played shorter pieces by Handel, Schumann, Schubert, Chopin, Field, Weber, Henselt, Thalberg, Liszt, and himself. The last recital, with a programme of even more than average interest, takes place this afternoon.

The third concert for this season of the Royal Albert Hall Amateur Orchestral Society was given, under the direction of Mr. George Mount, last Saturday evening in St. James's Hall. The programme comprised Spohr's *Weihe der Töne* symphony, the overtures to *Anacreon* and *Le Cheval de Bronze*, Saint-Saëns' "Danse Macabre," and the Adagio from Spohr's ninth concerto, admirably played by Herr Max Schröter, a most excellent amateur violinist. The whole of the performances reflected the very highest credit upon the gentlemen of the orchestra, the symphony especially being a severe ordeal, from which

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they came out with flying colours. The concert was given in aid of the funds of the Shipwrecked Mariners' Royal Benevolent Society, and the half-empty state of St. James's Hall was by no means creditable to the managers and supporters of the institution, who (we are informed on good authority) hardly sold a single ticket.

AT the meeting of the Society of Arts last Wednesday week a most interesting paper was read by Mr. A. J. Ellis, on "The Measurement and Settlement of Musical Pitch." The paper may be safely considered one of the most valuable contributions that has yet been offered to this much vexed question. Mr. Ellis showed that from the time of Handel down to about the year 1815, and the consequent opening of the Continent to the English, the average pitch was about a quarter of a tone below the present French Normal Diapason; that about 1830–35 the pitch here, and in France and Germany, was about the Normal Diapason (accounting for the choice of it in 1859 by Rossini, Auber, and other opera composers); for this we have the very best evidence—that of Scheibler in his work on pitch-measurement (1834), and a tuning-fork of 1826, formerly belonging to Sir George Smart. During the last thirty years the pitch has been generally more than a quarter of a tone above the Normal Diapason, with a very gradual tendency to rise, the sharpest pitch that has ever yet been observed having been that at the recent Wagner Festival at the Albert Hall, as noted by Mr. Hipkins, of Messrs. Broadwood's.

AT the next meeting of the Musical Association, at 27 Harley Street, on Monday afternoon, the Honorary Secretary, Mr. C. K. Salaman, will read a paper on "The English Language, as a Language for Music."

UNDER the title *Letters from Bayreuth*, Messrs. Novello and Co. have reprinted in a small volume the account of last year's Festival written to the *Daily Telegraph* by its special correspondent, Mr. Joseph Bennett. Though he is certainly not to be classed among the adherents of Wagner, Mr. Bennett's letters are characterised by scrupulous, one might almost say studied, moderation and fairness; the style is graphic and lively; and while we should differ from some of his conclusions, and think especially that he leaves too much out of account the indirect influence of Wagner's work on the future of dramatic music (as we already see it exemplified in modern opera), we find so much which we can cordially indorse that we have great pleasure in recommending the little volume as an interesting record of the important events which it describes.

IT is but a little more than six months since we chronicled the appearance of the sixth volume of Mendel's great *Musikalisches Conversations-Lexicon*. The publisher, Herr Robert Oppenheim, of Berlin, has now forwarded to us the seventh volume, and at the present rate of publication it seems probable that within two years at most the arduous work will be completed. Owing to the death of the editor, Herr Mendel, at the close of last year, the superintendence of the present volume has fallen into the thoroughly competent hands of Dr. Reissmann; and, while somewhat more conciseness is noticeable than in the earlier volumes, there appears to be no falling off in the quality of the articles. This seventh volume extends from "M." to "Paisiello." Among the most important articles are those on "Méhul," "Meistersinger," "Melodie," "Mendelssohn," "Mensuralnotenschrift," "Meyerbeer," "Militärmusik," "Minnesang," "Modulation," "Mozart," "Musikgeschichte," "Naumann," "Neapolitanische Schule," "Niederländische Schule," "Notenschrift," "Oper," "Oratorium," "Orchester," "Orgel," "Orgelpunkt," "Orgelstil," "Orthographie," "Ouverture," "Paganini," and "Paisiello." As an instance of the completeness of the work, it should be mentioned that articles are given on fifty-five musicians of the name of "Müller." On the other hand, it is not a little surprising, as living artists' names are included in the work, to find so eminent a singer as Frau Materna omitted altogether. This must surely be an oversight, as the names of many far less known to fame are inserted. Once more, too, we must remark on the curious inaccuracy with regard to English matters which seems to characterise even the best German works. For example, in the article on George Alexander Macfarren, we find the following astounding information:—"When in 1875 a grand Music School was founded in London under the most distinguished patronage, bearing the name 'New Royal Academy of Music,' Macfarren received the post of director," a piece of news which will probably amuse Dr. Macfarren, if he should hear of it, as much as it has done ourselves. In the same article, the Professor's brother, Mr. Walter Macfarren, is spoken of as "his son William;" while on p. 266 we learn that Sir Isaac Newton was born at "Woolstroq [*sic*] in Lincolnshire." Such slips are, however, only occasional; and the Lexicon still continues to hold its position as the finest work of its kind ever issued.

SOUTHWELL, the proposed seat of the new Midland Bishopric, has hardly been more celebrated for its ecclesiastical buildings than for its fine organ, one of the few remaining old church instruments left in this country. It was the work of that celebrated builder, Father Schmidt, who flourished in the latter half of the seventeenth century, and was of exceedingly fine tone and power. Hitherto, this fine instrument has been carefully preserved from the desecrating hands of modern restorers, and Father Schmidt's work has never been tampered with. But, alas! now the instrument has been turned over to a firm of local builders, who are engaged in modernising it. Father Schmidt's pipes of unequalled metal and timbre have been cut down and his work ruthlessly destroyed. It is now no longer Father Schmidt's organ.

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LITERATURE.

Renaissance in Italy: the Revival of Learning. By John Addington Symonds. (London: Smith, Elder & Co., 1877.)

MR. SYMONDS'S *Age of the Despots* will have already rendered many of our readers better able to follow and comprehend the details of the interesting episode in the history of European culture which is here delineated. The present is a work well calculated to attract both the scholar and the reader for mere pleasure or information, but the latter must be regarded as representing the class for whom it is more especially intended. The rhetorical colouring of the whole, the frequent use of metaphor or simile, the graphic portraitures of individual characters, and the numerous anecdotes, stamp the volume as one designed to popularise a subject but little known, and to win attention to a race of teachers and a bygone literature which the world has perhaps been somewhat too ready to forget.

In Germany, Mr. Symonds's research has been forestalled by Dr. Georg Voigt's admirable work, *Die Wiederbelebung des classischen Alterthums*, published in 1859—a work that includes the German Humanismus as well, and to which our author makes special acknowledgment of his indebtedness. In England, however—if we except Shepherd's *Life of Poggio Bracciolini* (a volume whose merits are obscured by a singularly infelicitous style) and the incidental notices in Roscoe and Hallam—the work of Hody, the Oxford professor, is the only one of much value in relation to the subject that has appeared. But this, again, is in Latin, and dates back, moreover, nearly a century and a-half ago. For the first time, therefore, we are here presented with the story, in English dress, complete in outline and unbroken in relation, of the wondrous Revival of Learning in Italy.

What the Reformation afterwards was in the province of religion and ecclesiasticism, that was the Renaissance in the domain of learning and education—a great revolt from mediaeval forms of doctrine and belief. As Dante sums up the expiring era, so Petrarch throws open the portals of the modern age.

"There are spots upon the central watershed of Europe where in the stillness of a summer afternoon, the traveller may listen to the murmurs of two streams—the one hurrying down to form the Rhine, the other to contribute to the Danube or the Po. Born within hearing of each other's voices, and nourished by the self-same clouds that rest upon the crags around them, they are henceforth destined to an ever-widening separation. While the one sweeps onward to the Northern seas, the other will reach the shores of Italy or Greece and mingle with the Mediterranean. To these two streamlets we might compare Dante and Petrarch, both of whom sprang from Florence, both of whom were nurtured in the learning of the schools and in the lore of chivalrous love. Yet how different was their mission! Petrarch marks the rising of that great river of intellectual energy which flowed southward to recover the culture of the ancient world. The current of Dante's genius took the contrary direction. Borne upon its mighty flood, we visit the lands and cities of the Middle Ages, floating towards infinities divined and made the heritage of human nature by the mediaeval spirit" (pp. 69–70).

In the legend of Dr. Faustus, Mr. Symonds considers that we may discern the fascination exercised by dim reminiscences of the classic past over mediaeval minds.

"The secret of enjoyment and the source of strength possessed by the ancients allured them; but they believed that they could only recover this lost treasure by the suicide of their soul. . . . That for which Faustus sold his soul . . . was yielded to the world without price at the time of the Renaissance."

The whole subject falls very naturally into the four periods into which it has been divided by the author. Petrarch and Boccaccio usher in the story. It would be scarcely reasonable to look for much that is new respecting characters of such interest and celebrity, but their precise relations to the Revival of Learning are very clearly explained. As regards Petrarch, especially, the lofty conceptions, the original views, the excellences and even the defects of his genius, are delineated with great care and discrimination. One point we may venture to note in passing. It is the observation of Voigt, and one on which he insists with some emphasis, that Petrarch's estimate of his own genius, and his reputation among his contemporaries, were an almost exact inversion of that of later times. His Latin treatises were regarded as embodying his true claims to immortality, while his sonnets were looked upon as merely the graceful trifles of a passing hour. Mr. Symonds, however, refers us (p. 87) to a passage in the letters of Coluccio de' Salutati, which clearly shows that the poet's true genius was not so entirely misapprehended in his lifetime, and that even in his own day there were those who were not wanting in a truer discernment, and who ranked his art as a sonneteer above that of Dante.

It was under the influence of an ambition roused by Petrarch's renown that Boccaccio turned from commerce to letters; and it was at the advice of his venerated mentor that when already in middle life he applied himself to the study of Greek. He was unfortunate in his instructor, one Leontius Pilatus, a man "morose in his temper and disgusting in his personal habits, who concealed a bovine ignorance beneath a lion's hide of ostentation." Notwithstanding, it was at the dictation of this disagreeable impostor that Boccaccio, full of faith and enthusiasm, wrote out a complete version of the *Iliad* and the *Odyssey* in Latin. The manuscript when finished was sent to Petrarch, who received it as an inestimable treasure, though the specimen quoted by Mr. Symonds (who thinks, however, that something may fairly be set down to copyists) is simply appalling. John of Ravenna, Petrarch's unruly disciple, and Marsigli, the Augustinian friar, follow next, and with Marsigli we are introduced to the famous circle that gathered within the walls of the convent of S. Spirito. Among the disciples of Marsigli was Salutato, who, as secretary to the Signory of Florence, formed a new link between the intellectual and the political life of the time. His polished Latinity was a novel element in State manifestoes:—

"Elegant Latinity became a necessary condition of public documents, and Ciceronian phrases were henceforth reckoned among the indispensable engines of a diplomatic armoury. Offices of trust in the Papal Curia, the courts of the despots, and the chanceries of the republics, were thus thrown open to professional humanists. In the next age we shall find that neither princes, popes, nor priors could do without the services of trained stylists."

Manuel Chrysoloras next appears upon the scene, as teacher of Greek at the University of Florence—an appointment which "secured the future of Greek erudition in Europe." The consideration extended to the humanists was still, however, sadly below that which waited on the teachers of the civil law. As a "Brod-studium" this branch of learning was in the highest possible repute, and its well-salaried professors regarded the expounders of the new culture as little better than impudent intruders within the university domain. The unwearied activity of Poggio Bracciolini in rescuing classic manuscripts from "durance vile" in the northern monasteries, and the arrival of Giovanni Aurispa, Guarino of Verona, and Francesco Filelfo from the East, with numerous manuscripts (in some cases of authors hitherto unknown), bring this period to a close. There are some interesting pages towards the end on the effect produced upon the minds of scholars in the fourteenth and fifteenth centuries by the sight of the Roman ruins in decay—the patriotic emotion of Rienzi; the contemplative mood of Petrarch, half-sentimental, half-antiquarian; the more methodical and systematic research of Poggio. To these Mr. Symonds might have added the description given by Chrysoloras in his letter to the Emperor John Palaeologus II.; it is quoted in the charming little treatise of Christian Friedrich Boerner, and is certainly one of the most remarkable and eloquent passages in the literary correspondence of the period.

The whole bent of Mr. Symonds's genius, together with the direction of his researches, makes it difficult for him to be quite just to mediaeval learning. Monk and barbarian would seem to be, in his view, nearly interchangeable terms. When he narrates in what a state Boccaccio found the library at Monte Cassino, he sarcastically refers to the Benedictines as having "sometimes been called the saviours of learning;" and he appears to be of opinion that the monks "performed at best the work of earth-worms, who unwittingly preserve fragments of Greek architecture from corrosion by heaping mounds of mould and rubbish round them." This is surely rather indiscriminate censure; and we feel certain that on candid consideration Mr. Symonds would not refuse to admit that Monte Cassino and the Benedictine Order at large rendered no slight service to letters in their time. It is not a little

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remarkable that, notwithstanding all this monastic degeneracy, a large portion of Cosimo de' Medici's wealth went to build a new abbey at Fiesole, and that the library which he gave to the foundation, along with that which he presented to the convent of S. Marco, forms the most ancient portion of the present Laurentian Library.

The next period is described by our author as that of "arrangement and translation." It saw the foundation of the great libraries, and the literary circles that gathered round Cosimo de' Medici at Florence, Alfonso the Magnificent at Naples, and Nicholas V. at Rome. Then follows the age of Academies, among which the Platonic school at Florence, that of Pontanus at Naples, that of Pomponius Laetus in Rome, and that of Aldus Manutius at Venice, are the most deserving of note. During these two periods Italian scholarship advanced to its utmost limits; it culminated with Politian. In him humanism "attained to the freedom of a fine art;" and, "through him, as through a lens, the rays of previous culture were transmitted in a column of pure light. He realised what the Italians had been striving after—the new birth of antiquity in a living man of the modern world." When Jacopus Antiquarius went one day into one of the public offices of Florence, he found the young clerks neglecting their work and busy in poring over the sheets of a book just fresh from the printer's hands—it was the *Miscellanea* of Politian!

Another chapter exhibits Humanism in its decline. Bembo the sceptical, foremost among Ciceronian purists; the austere Sadoleto; Paulus Jovius, the historian; Baldassare Castiglione, and Jerome Aleander, are here the most important characters. It is evident that Leo X. never succeeded in raising the university of Rome to an eminence worthy of such a centre. Padua and Bologna continued to surpass it as seats of the severer learning; while Florence and Ferrara both outshone it in their successful cultivation of the new. Then, in 1527, came the terrible siege; and many of Rome's most illustrious scholars died by miserable and painful deaths at the hands of the Spanish soldiery.

Such are in the main the contents of a skilfully constructed and most readable volume, the result of much recondite and often wearisome research in a literature which, now by the puerility of its conceptions and now by its extreme licentiousness, often severely taxes the patience of the investigator. A chapter on the relations of the whole movement to the revival of scholarship in this country would have been an acceptable addition; as it is, there is scarcely anything whatever on this relation of the subject, and even certain points of contact which would appear to have almost necessitated some comment are passed by in silence. It would have been of service, again, had Mr. Symonds thought it worth while to give us a more distinct notion of what was really the extent of the classical scholarship of the Renaissance. There are some passages in the *Variae Lectiones* of Muretus which point to singular misapprehensions with respect to the meaning of different classical authors even in his day. As regards Horace, for example, it is evident that the imitations of the Greek idiom with which the poet abounds had been entirely misunderstood up to the latter half of the sixteenth century. As for Aristotle, Prof. Stahl, we believe, maintains that there was no really intelligent comprehension of his philosophy before the eighteenth century.

J. Bass Mullinger.

Le Cardinal du Perron, Orateur, Controversiste, Ecrivain. Etude historique et critique, par M. l'Abbé P. Féret, Docteur en Théologie, Chanoine Honoraire d'Evreux, Aumonier du Lycée Henri IV. (Paris: Didier, 1877.)

"The art of grouping facts, of discussing books and authors, of elucidating texts so as to draw from them precise, luminous, and incontestable conclusions, and that by the light of sound criticism, and a logical power which never erred—this art, admirable in itself, and precious in the cause of the true and the just, has been possessed by few men in a degree so eminent, or been made the instrument of so glorious a success."

On whom is this lofty eulogium pronounced? A eulogium which would be exaggerated even if meant of Grote or Mommsen, and which a critic who means what he says would scarcely venture to apply to Scaliger or Casaubon. It is affirmed of Cardinal du Perron by M. l'Abbé Féret.

Cardinal du Perron was a very clever ecclesiastic, who played a considerable part at the Court of Henri IV. His appearance on that curious stage—the interest of which is still as fresh as ever it was—was that of an actor who was conspicuous without being eminent. His name occurs in the memoirs of the period probably as frequently as that of any other man about the Court. He was a very successful man, who was admired without being respected. It would be unjust to say that he was wholly unprincipled, but his cleverness was too great for his force of character. By the side of men of the solid build of Bongars, D'Ossat, D'Aubigné, and Sully, Du Perron looked small, and his talent a counterfeit. There was not mass enough about the man to conceal the fact that personal ends supplied the determining motives of his conduct. The anxiety for promotion glistened in his keen eye. He has sometimes reminded me of Burnet; but the juxtaposition does Burnet injustice. Du Perron, however, *is* like the Burnet whom the distorting imagination of party has drawn for us, though not like the real Burnet. Du Perron talked uncommonly well. His reading was great, and his memory well stored. He wrote also very well, and was the first who treated a theological topic in French. He was amusing as a companion, and formidable in controversy, but not instructive. He wrote many books, and many thousand pages. His *Réplique à la Réponse du Roy de la Grande Bretagne*, 1620, is alone a folio of 1,000 pages, and contains nearly 3,000 references to the Fathers. Is this learning? Far from it. It is contentious matter, and the cardinal a clever advocate who has to make a good case, as I doubt not he has done.

Du Perron perhaps deserved a monograph at the hands of his countrymen. The Abbé Féret has produced one. But unfortunately it is one from which the spirit of historical investigation is wholly absent. There is no cognisance in its pages of the peculiar features of that period of clerical reaction, in which all politics were absorbed in the desperate effort of the clergy to recover the supremacy which had been rudely shaken in the previous age by Calvinism. Du Perron himself appreciated the situation perfectly, and played his cards well. But his panegyrist sees nothing of the game, and thinks it his business to heap indiscriminate eulogy upon his hero. The famous Conference of Fontainebleau, a comedy got up by the Court for the purpose of ruining the noble-hearted Du Plessis Mornay, appears in the Abbé Féret's pages as a holy battle, in which truth encountered falsehood, and issued triumphant from the struggle, Du Perron being the Tancred of the fight. In presence of the historical misapprehension of the general character of the Conference, inaccuracies of detail in the account of it become insignificant. Otherwise, criticism might take objection to the loose phrase in page 175:—"*On reconnut* que du Plessis avait pris les objections des adversaires pour le sentiment même de Scot." The phrase in italics intimates, though it does not assert, that the jury pronounced a verdict against Du Plessis on this, the first, count; whereas, their verdict was a "non liquet." The Abbé Féret does not seem to be acquainted with Isaac Casaubon's *Ephemerides* and *Letters*, books which are in the hands of every student who deals with the politico-religious history of this period, and which especially throw light on the character of Cardinal Du Perron.

Mark Pattison.

Uarda; a Romance of Ancient Egypt. By Georg Ebers. From the German by Clara Bell. (London: Sampson Low & Co., 1877.)

The very learned and brilliant author of this book tells us distinctly in his Preface that its historical and archaeological features are but of secondary importance, and that he wishes it to be read and criticised simply as a novel. It seems to me that he has not done his book justice by this remark, and that most readers of this, as of his previous novel, *An Egyptian Princess*, will, in spite of the author's directions, pay great attention to the scenery and costume, and even seek to obtain from the story as such some better notion than most people have of Old Egyptian life. The value of historical novels in teaching history has been variously estimated, and scholastic people nowadays are inclined to despise them. To me they seem very valuable aids in giving some sort of life-picture of other days; and if Aristotle thought that tragic poetry was more philosophical than history, on account of its filling out and colouring the dry outlines of hard fact, so a good historical novel may be far more instructive and philosophical than many of our histories. How many people have obtained true and lively views of Charles the Bold from *Anne of Geierstein*, or of the French Revolution from the *Comtesse de Charny*?

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When, therefore, an Egyptologist of Prof. Ebers' position gives us an Egyptian novel, based upon the monuments and papyri of the date of Ramses II., we expect, not only entertainment, but solid instruction. Nor will the reader find himself disappointed. The external detail is very carefully filled in. The theological and philosophical views of the priests are expanded in conversations perhaps too lengthy and minute. Characters from all classes of society are introduced, and, though their strange names are at first hard to remember, we must do the author the credit to say that he has kept his characters distinct, and has drawn them with considerable psychological power. But we confess that the less Egyptian the story becomes, the more interesting and life-like is its progress. As the author expressly warns us, he has not excluded modern sentiment, and this *may* not be false, though it cannot be proved true, of the Old Egyptians. The scenery of Mount Sinai, which he knows from personal experience, is very admirably and vividly painted; and we must admire his self-control when he introduces Moses in one scene, and refrains from letting him reappear. This is, indeed, treating the reader most generously.

But when we come to consider the historical sources which he has used, it appears to us that he has made very free use of them indeed in some cases. It is true that, though he says that *Mesu* was the Egyptian name of Moses, he does not shock us with the whole theory of Prof. Lauth, who ascribes the still-extant roving adventures of a *Mohar* of that name to the great law-giver. Still the identification of the names is very doubtful. But this is moderate compared with the account of King Ramses II., taken wholly from the wildest and most extreme flatteries which have survived, in contradiction to many good historical inferences. The king is not only represented as a marvellous warrior, which may be true, but as a father of his people, as a man of genius, of large heart, and great benevolence, which must surely be false. The iron despotism of his rule seems hardly compatible with the gentle and loveable features in Prof. Ebers' picture of him.

We also fancy, from our scanty knowledge of the period, that the noble and intellectual characters of the king's daughter, Bent-anat, and her intimates, are beyond the condition of even the highest ladies of that time; but here, at least, there is nothing to contradict any novelist.

The drawing of the Greek invaders is also a questionable matter. In the first place, the fact of Greek invasions in the fourteenth century B.C. is exceedingly doubtful, nor are the two names occurring on the monuments, which scholars would identify with Δαναοί and Ἀχαιοί, at all received in this sense by the most cautious critics. But whether the Danai did threaten Egypt under Ramses or not, they were certainly not the beautiful and dignified people represented in the art of Phidias 1000 years afterwards, and yet such they appear in Prof. Ebers' sketch of them. He has warned us in his excellent Preface that we must not imagine the real Old Egyptians as they were represented in their own art. He notes most justly that the rules and conventions of a strict hieratic canon prevented the artists of Old Egypt, with a very few remarkable exceptions, from attempting to imitate real life, and he calls his novel an *Erlösungswerk*, in which he breaks through stiff formality, and paints them as the most lively and versatile of men. I fear that in the case of the Danai he has allowed himself to fall into a trap of this kind, and has been misled by an artistic type not worse but better than the real men, who have, indeed, been perpetually misconceived, because of the impressions produced by their art.

Here and there through the book there are indications of awful oppression and cruelty, which are without doubt historical, and perhaps the most certain traits which we can attribute to the period. The description of the gold mines, for which he refers to Diodorus, discloses, indeed, one of the most shocking instances of wholesale cruelty that the world has witnessed. But with great good taste, he does not allow these scenes any prominence; they form a dark background to the splendour of the Pharaonic life. The scepticism of the physician Nebsecht, and the Ultramontane policy of the priests, are both probable enough, though they strike us as suggested by the author's personal experiences in the Germany of the present day.

What Prof. Ebers says of the art of the Old Egyptians is to a great extent true of their literature also, so far as we possess it. There are so many forms of politeness, formulas of religion, fixed types of language, and general formality of expression, that it is very hard to conceive warm hearts and wild passions under all this mass of conventional stiffness. Yet our author is certainly right, and has done well to correct the impressions produced by the Egyptian rituals, and inscriptions, and pictures.

His plot is vigorous and full of movement, and if the great number and variety of his characters compel him to produce too many unexpected meetings, they add to the interest and beauty of the story. The reservation of Ramses himself and the epic of Pentaour till the third volume is another instance of wise economy in an author who feels himself in no want of incident, and who has rather too much than too little material at his disposal. Nevertheless, *Uarda* will hardly take a place among first-rate French or English works of fiction; as an instructive and amusing sketch of life in Egypt under Ramses II. it should be widely and heartily welcome.

In adding a few words of criticism on the translation of the work we would not have it imagined that we underrate the difficulty of an idiomatic rendering of one language by another. The translator is apt to see the original through the translation, and so rest satisfied with sentences which seem foreign enough to the English reader. Viewed with a critical eye, there are many faults to be found in the present instance, especially in the earlier parts, in which the English version is often very strongly flavoured with German idioms. There are also some useful notes omitted. There are even some mistakes, such as *haggard* men for *hagere* Menschen, *bird-haunted* woods for *wildreiche* Wälder, and *courageously* for *getrost*—all these in the Preface. Elsewhere we have *thicklegged* for *wadenstark* (used of a man) and *Danaids* for *Danaer*. Such trifles might be multiplied, and, indeed, it is only in the number of them that their weight as objections lies. But anyone who has himself undertaken such a task will justly look away from these particulars, and, more especially in a novel, attend to the general effect of the translation, regarded merely as an English book. He will find it, on the whole, a readable and even spirited rendering, and will be disposed to commend the translator for bringing so interesting a book within the reach of English readers.

J. P. MAHAFFY.

Bryan Waller Procter (Barry Cornwall); an Autobiographical Fragment and Biographical Notes. (London: George Bell & Sons, 1877.)

A GRACEFUL note from Mr. Swinburne to Barry Cornwall which meets us in the forefront of this volume tells us that the older poet had said "in jest" that his writings were less known in 1868 than once they had been. And this is undoubtedly true. We remember that in our young days Barry Cornwall's songs were commonly to be found in school-boys' desks, and many a man of middle-age may trace his first feeling for lyric verse to the charm of those sweet strains. That they are now greatly neglected and forgotten seems owing to the fact that we are a less musical people than the Germans, and that our weakness is chiefly on the side of simple song. The great majority of those who read Heine have been led to him by the charm of his immortal verse when married to the strains of Schubert or Schumann, while Procter found no higher musical accompanist than the Chevalier Neukomm. The very name and form of a song requires that it should be sung, and those fall on evil days who are born into a land and a time when musicians, if we may use the word, drew their inspiration from T. Haynes Bayly and Eliza Cook. Procter's narrative and dramatic poems have been still more neglected than his lyrics, yet we doubt not that the reading world of England, which is not, however, a large one, will come back to both, and the volume before us is certain to stimulate an interest in the works of a man whom all his acquaintance knew, and those who did not know him now find, to have been no idle singer of the day whose fashion passes because it ought to pass, but a true man of letters and real poet. He fell out of men's memories for a time because his words, in the one case, lacked their natural setting, and, in the other, because they did not chime with the temper of an age of transition and hurry.

The volume which enshrines his memory is very pleasant reading, but this is wholly due to Mr. Procter's own part in it, not to his editor. "C. P.'s" part in it is cumbrous and clumsy, abounding in passages and statements which seem to us most disputable, if, indeed, we understand them. We have read, for instance, the first two pages of the book several times with a real desire to discover what "C. P." means by "indi-

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viduality of character"—what may be the difference between it and "*personal* individuality"—and have come to the unwilling conclusion that much here is very like nonsense, especially the following sentence:—

"Consciousness is the destruction of individuality, and converts it into its mockery, mannerism, or oddity, which is not attached by any living fibre to that common nature in which true individuality has a tap-root of unknown depth."

All that "C. P." has written is "words, mere words," but it is happily unobtrusive, and by no means obscures the grace and pleasantness of what Procter has left on record about himself.

Procter's life was absolutely uneventful. Educated at a preparatory school, and then at Harrow, he was afterwards articled to a country solicitor. He married early and happily, was called to the Bar, took pupils, and became a Commissioner in Lunacy; resigned this on receipt of a pension, and died at a great old age, closing a calm and happy life. His inner life was scarce more eventful. In his quiet business and literary occupations we hear of friends of all opinions, creeds, and politics—nothing of any intellectual or religious difficulties or changes of his own. Three of his daughters became Catholics, "an incident which does not appear to have even ruffled the family peace and affection." His days were full of good and kindly deeds, and his heart was full of peace.

The autobiographical recollections are very interesting, but rather as bearing on the poet's own character than as containing any record of the changes which passed over England or English thought in the course of so long a life. In some things we are struck with the extreme slightness of such changes. Here, for instance, is Harrow in 1800:—

"Thus with every Saint's Day transmuted into a half-holiday, the periods of study were brief enough; and when to this is added the fact that sometimes one master had to superintend a whole class of boys however large, and that after breakfast the morning school-time (the principal one) scarcely, if at all, exceeded half-an-hour, the opportunities for examination of each boy were quite insufficient. The fourth form in my time consisted of from fifty to eighty scholars, about six or seven of whom only were called up and examined during school time, their lessons having been construed beforehand to them by their private tutor. Sometimes a week, even a fortnight, has elapsed without a boy having been examined at all."

If we compare with this the amusing and perfectly truthful *Day of My Life*, by an Eton Boy, we shall find that the tide of time has at least some sluggish currents round the walls of our public schools. Again, though great improvements have no doubt been made in the course of studies, the following statement made of 1800 is far too true even now:—

"The objects of learning in a public school are, I will not say utterly useless, but they occupy by far too great a portion of time for any useful purpose. With the exception of Greek and Latin, all languages are ignored, and all mathematical studies and history. They are totally excluded from school hours, which are solely occupied by Latin and Greek (dead languages), which absorb the time, and consequently force the minds of the boys from studies far more likely to expand and sharpen the general intellect."

Procter's school life, however, was not without advantage to him, and his poetry—much of which is very full of classical allusions—shows that he had fully taken in such teaching as was imparted to him. He was happy at school, but by no means the typical school-boy; rather silent, shy, and reserved, shrinking from all that was boisterous and coarse. He did not like another, and greater, poet who was his schoolfellow—Lord Byron—of whom he says: "He was loud, vulgar, even coarse, and very capable of a boy's vulgar enjoyments. He played at hockey and racquets, and was occasionally engaged in pugilistic combats." Which, being interpreted, only seems to mean that Procter was dreamy and sensitive, and Byron a manly boy capable of entering into healthy amusements. That he had his finer feelings while at school is evident from the deep affection which he felt for Lord Clare and others of his early schoolfellows.

It would not be fair to this interesting book were we to pick out for selection the many anecdotes which Mr. Procter has left about literary and other men whom he knew in the course of his long life. We have quoted the above because it is very typical, and tends to show that Procter was not a deep observer of character, but saw chiefly what lay on the surface, which he could record well, and in picturesque words. He is generally kindly, preferring to dwell on what he liked rather than what he disliked, and having a gentle toleration for persons with whom he is in no strong sympathy. The great exception to this toleration is shown in the case of Godwin, whom he thoroughly detested, and of whom he says: "I have always thought him like one of those cold intellectual demons of whom we read in French and German stories, who come upon earth to do good to no one and harm to many."

Now, none who have studied Godwin's character can deny that there was much in him which was, superficially, unlovely; that when he fell into monetary difficulties he was at once shifty and importunate; that he habitually and of principle strove to maintain a stoical calm, which was irritating to men of more enthusiastic temper. But Mr. Procter did not know his hidden life; the many tender charities when his own needs were sorest, his abiding love for the memory of his first wife—the one romance of his career—the singular power which he possessed in stimulating the imagination and fostering the work of men of no cold temperament, and wholly unlike each other, a power which he retained to the very end of his long career. Had he done so he would have written of Godwin with greater charity, and larger sympathy. To say that "his conduct towards Shelley was merely an endeavour to extract from him as much money as was possible" is one of those singular misstatements arising from imperfect knowledge, which are often too lightly made, and in this instance the correspondence between Godwin and Shelley thoroughly disproves the allegation.

Thus much it has been needful to say, but it must be said also that there are very few passages which show prejudice, and none which show conscious malevolence. Procter's recollections are, as a rule, illuminated by the sunny light which beams from a cheerful old age. The whole is well worth reading, and if we say that the new poems given in it are inferior to old favourites, it is only in the hope of turning readers to those charming lyrics, which should be far better known than we fear they now are.

C. Kegan Paul.

The Age of Anne. By Edward E. Morris, M.A. (London: Longmans & Co., 1877.)

The reader who seeks in this contribution to the "Epochs of Modern History" for any novelty of information, or for fresh light on the familiar facts of past ages, will close it with a feeling of disappointment. At the commencement of his preface Mr. Morris candidly confesses that the circumstances of his life have prevented him from making any investigations into the State Papers of the Record Office or the British Museum. He has been content to be indebted to the labours of his predecessors for the framework of his history, and has sought, and, we are pleased to be able to add, found a justification of his undertaking in the terseness of his descriptions and the freshness of his sketches. Mr. Morris doubts the possibility of discovering a student able to read through those dreary volumes of Noorden's *Spanische Erbfolgekrieg*, from which he himself has succeeded in rescuing much that would otherwise be lost. A similar accusation is the last that could be brought against his own labours. A special characteristic of this little volume consists in the delineations of the characters of the *dramatis personae*. Many of the heroes of Queen Anne's reign have been painted to the life in a hundred previous works, but, in some instances, an unaccountable neglect has been the lot in school histories of those who in life were foremost on the world's stage. The description of the dazzling career of Lord Peterborough may be commended as an admirable picture of his genius and eccentricities. On the history of the wars in Spain, of which "Mordanto" was the centre, Mr. Morris has bestowed special attention, and has brought the events which occurred in that country out of the blackness of shadow into which they had been thrown by the "glorious victories" of Marlborough. The age of Anne is an age of wars in every part of Christendom. Not a country in Europe but was drawn into the vortex of strife; from the most southerly parts of Spain to the *ultima Thule* of Russia and Sweden every man's hand was lifted against his brother. Mr. Morris would have preferred the more pleasing task of describing the blessings of peace and chronicling the progress of civil and religious liberty, but in gentle Anna's reign few are the pages that are required for such purposes, and he is obliged to find consolation for his disappointment in the thought that the interest taken by the young in the history of battles may lead them to the study of more useful topics. When Mr. Morris has at last brought to a close his weary task of describing wars and rumours of wars, and enters upon the vexed discussions of the advantages and disadvantages for this country of the Treaty of Utrecht,

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he throws in his lot with those who condemn it. The critic who acquiesces in this conclusion must forget the change in the attitude of France which followed on the harsh terms offered by her victorious assailants in 1709, and must affect to be ignorant of the discontent felt in England at a war which advanced no faster than the wounded snake of Pope's poetry. He must forget the successes of Villars over Prince Eugene and the collapse of the strife in Spain. Mr. Morris warmly, but not with unnecessary warmth, condemns the heartless indifference of the authors of the treaty in abandoning to the fury of the victorious king of Spain the brave Catalonians who, at the bidding of the English, had struggled vigorously for the success of the Austrian claimant; but does not omit a tribute of praise to the enlightened efforts of Bolingbroke to effect in Queen Anne's reign that treaty of commerce with France which was only concluded a century and a half later.

In his closing chapters Mr. Morris describes the progress of social life and the advancement of literature at this epoch. In 1713 the population of London numbered about 700,000 persons, and the whole population of England and Wales was about ten times that number. At the present time the inhabitants of London and its suburbs have increased to four millions of people and are estimated at one-sixth of the whole population of England and Wales; in the same period the cost of pauperism has increased twentyfold, and the National Debt has advanced "by leaps and bounds." At the end of the war of the Spanish Succession it amounted to 50 millions of pounds, and, after touching the enormous sum of 840 millions still remains at 780 millions, while the proportion to the population of England and Wales has increased from 7*l.* to 32*l.* per head. The schoolboys of to-day are to-morrow the leaders of public opinion, and will do well to reflect on the statement of Mr. Morris that the chief glory of the reign of George I. is that in it alone the public debt of England diminished. They will find much to ponder over in the chapter on the economic and social characteristics of the Augustan age, and in the interesting, though necessarily incomplete, sketch of the literature of England and France. We notice that Mr. Morris, in quoting Captain Carleton's *Memoirs*, ignores the general belief that the apparent reality of the narrative is due to the inventive genius of De Foe, and that he insinuates a doubt whether the *Te Deum* of Handel's composition was played in St. Paul's Cathedral to celebrate the proclamation of peace on the signing of the Treaty of Utrecht; but the existence of a few such flaws—if flaws they can be called—detract but little from the accuracy of this excellent little volume.

W. P. COURTNEY.

THE second session of the International Congress of Americanists will take place at Luxemburg from September 10 to September 13. The first day will be devoted to the history of America before Columbus, and of the discovery of the New World; the second to archaeology; the third to linguistics and palaeography; the fourth to anthropology and ethnography.

PRIMITIVE MARRIAGE.

Studies in Ancient History; comprising a reprint of "Primitive Marriage," an Inquiry into the Origin of the Form of Capture in Marriage Ceremonies. By John Ferguson McLennan. (London: Quaritch, 1876.)

(*Second Notice.*)

MR. MCLENNAN'S opinions on "exogamy" and "endogamy" are too well known to need recapitulation here. Nor is it possible, in a short space of time, to enter deeply into the vexed questions debated between Sir John Lubbock, Messrs. McLennan, Morgan, Tylor, and others—as to whether endogamy was due to "a feeling of race-pride," and exogamy to female infanticide or marriage by capture or a desire to prevent the inter-marriage of blood relations; or whether marriage by capture arose from exogamy; or whether the capture of a bride "was intended to bar the rights of the tribe into which she was introduced." About all these questions it is possible to dispute very long and most ingeniously without arriving at any certain result. Impartial observers will, however, be apt to complain when strong assertions are supported by weak evidence. One of Mr. McLennan's favourite hypotheses is that polyandry was once universal. But the amount of evidence which he brings forward in favour of his supposition is very small. After stating, with regard to its present area, that "it prevails universally in Tibet" and among certain non-Aryan peoples, including "the Koryaks to the north of the Okhotsk Sea," he goes on to say: "Crossing the Russian Empire to the west side, we find polyandry among the Saporogian Cossacks; we thus have traced it at points half round the world." But when we look for his proof of the astounding statement that polyandry ever existed among the Zaporogian (or "Beyond the Rapids of the Dnieper") Cossacks, we only learn that "our information concerning the Saporogian Cossacks has been obtained from Sir John M'Neil." And on the faith of this uncommunicated evidence the Europe of to-day is saddled with the charge of polyandry! Nor is the testimony cited to prove that it "at one time existed over even a wider area" strong enough to discredit Sir John Lubbock's opinion that it was and is "an exceptional phenomenon, arising from the paucity of females."

Even where there is no dispute about facts, such caution as investigators like Mr. Tylor show in deducing inferences may well be recommended to all explorers of the prehistoric world. Great have been the learning and the labour bestowed by Prof. Bachofen on his "great work" *Das Mutterrecht*, which, as Mr. McLennan says, "in 1861, announced to the world, for the first time, the discovery that a system of kinship through females only had everywhere preceded the rise of kinship through males." Supposing the truth of this discovery by Prof. Bachofen to be placed beyond a doubt, yet his explanation of its causes will appear to most male readers, to use Mr. McLennan's words, "a pure dream of the imagination." According to the Swiss jurist community in women originally prevailed. But women, nobler and more sensitive than men, combined under a religious impulse to abolish this state of things, and introduced marriage. But not without an appeal to force, whereby the Amazon myths are explained historically. The women, having conquered, assumed a position of superiority. Children were named after mothers, not after fathers, and rights of succession were traced through women only. At last, however, the "gynaikocracy" which female religion introduced went down before a blow inflicted by male religion. Dionysos promulgated the idea "that fatherdom alone was divine—the father the only true parent, and the mother a *nurse* merely." Women resisted bravely, and the Bacchanalian excesses of their opponents helped them a good deal. But at last "gynaikocracy" was overthrown by "a religious thought." And this thought was the "immaterial, spiritual, Apollonic" conception of fatherdom. On the ruins of lunar worship arose the solar. To the domestic throne of the woman succeeded the man. Husbands no longer worshipped their wives, and children were named after, and traced descent through, their fathers instead of their mothers. Most of which opinions will by many minds be considered as savouring of Midsummer madness, though it may be true that the Swiss jurist deserves honour "without stint or qualification" for his discovery "that a system of kinship through mothers only had anciently everywhere prevailed before the tie of blood between father and child had found a place in systems of relationships."

More especially when we are dealing with the evidence of witnesses whom it is impossible to cross-examine, testifying to the customs of savages whom they, perhaps, knew but slightly, and whom we do not know at all, must we be especially cautious about coming to hasty and sweeping conclusions. The great mass of Russian wedding-songs in which allusion is made to the purchase or seizure of the bride may be taken as sufficient evidence that at some early period wives were purchased or captured among the Slavs. But the existence, even if its authenticity be undoubted, of the Ambel-Anak form of marriage in Sumatra, in which the woman purchased the man, must not be used as a proof that wives were wont in general to buy husbands. The fact that the Reddies of Southern India marry their grown-up daughters to small-boy husbands, and that a similar practice used to be common in Russia (where it was a common joke that a wife, when going afield to work, often had to carry her sleeping husband with her in her arms), must not be used to prove that the area of "boy-husbandism" extends over a great part of Europe and Asia. The fact that in many countries mothers-in-law are forbidden to speak to their sons-in-law (a custom which some married men among ourselves may possibly deem not unreasonable) may be justly explained by Sir John Lubbock as being "a natural consequence of marriage by capture." But it would hardly be advisable to attribute to any matrimonial cause the fact that in some parts of the Fiji islands "the father may not speak to his son after his fifteenth year." Various ex-

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planations have been hazarded of the strange custom known by the name of *Couvade* (from *couver*, to brood), in accordance with which the father of a new-born babe lies in bed and fasts and suffers, while the mother busies herself with her household duties. As it is a custom common to the West Indies, South America, Eastern Asia, and the Béarnais (M. Vinson flatly contradicts M. Michel's statement that it exists among the Basques), it may be supposed to be based upon some idea widely-spread among men. One explanation of it is that "the poor husband," being "tyrannised over by his female relations, took to his bed in self-defence." But it can hardly have been in self-defence that he consented to allow his relations to hack his skin with agouti-teeth, and to draw blood from all parts of his body, and then to wash his wounds with an infusion of Indian pepper, till he suffered "no less than if he were burnt alive," as Du Tertre says was the case with Carib fathers. Nor does Lafitau's suggestion that the custom arose from "a dim recollection of original sin" appear satisfactory. But what would be thought of a commentator who suggested that the prevalence of such an idea over so wide an area testified to a prehistoric period in which men, not women, bore children; and that although, in modern times, we have changed all that, yet the memory of the old system of child-bearing had "crystallised" into the symbol now known as the *couvade*?

It is to be hoped that his keen search after "polyandrous arrangements" will not carry Mr. McLennan too far away from the "more comprehensive work" which is to follow that now before us. To the coming work we shall look forward with lively interest; the present one, though we may differ widely from many of its conclusions, we cannot but heartily recommend to all who study the questions it discusses; strongly advising them, at the same time, to compare with it the important chapters devoted to the subject by Mr. Herbert Spencer in the recently-published volume of his *Principles of Sociology*. W. R. S. Ralston.

NEW NOVELS.

The Pilot and his Wife. Translated from the Norwegian of Jonas Lie, by G. L. Tottenham. (Edinburgh and London: W. Blackwood & Sons, 1877.)

The Adventures of Nevil Brooke. By C. J. Riethmüller. (London: G. Bell & Sons, 1877.)

Mrs. Arthur. By Mrs. Oliphant. (London: Hurst & Blackett, 1877.)

We have taken it into our arrogant heads that nobody but ourselves, and perhaps the French, can possibly write a decent novel. If anybody who has previously entertained this delusion should get hold of *The Pilot and his Wife*, we think we can promise that he will on putting it down be a wiser and by no means a sadder man. The book is partly a description of sailor life, partly a singularly graceful and at the same time powerful picture of minor conjugal difficulties. The hero is Salve Kristiansen, a Norse sailor with a good deal of the spirit of Leontes about him; the heroine, Elizabeth Raklev, is at first a good deal prouder than Hermione. A misunderstanding in their courtship days leads to the lover going off to South America, where his adventures are described with very great spirit. Coming back to Amsterdam, he meets his old love, and they are married. But his mistrustful nature has never entirely forgiven her the former slight, and her married experiences, though she has his entire heart, are not of the happiest. At last matters come to a crisis, and they are on the point of separating, but Elizabeth's nobility of spirit and her husband's better angel prevent this, and from this nettle of danger they pluck a flower of safety for their future lives. The truth and delicacy of character-drawing throughout are quite admirable. We ought to add that Mr. Tottenham's rendering is exceedingly good, giving very little sign that the story has been transplanted from its original tongue.

Mr. Riethmüller's story is of a strictly historical character, as his second title, *How India was Won for England*, pretty plainly confesses. He has evidently devoted himself to the book which was such a favourite with Colonel Newcome, Orme's *History*, and has combined his information with a little fiction of the orthodox love-and-adventure kind. The kind is very orthodox, not to say ordinary, and Mr. Riethmüller's skill in it is not strikingly great. Indeed, the book somehow brings to our minds Scott's *Surgeon's Daughter*, not generally considered one of his happiest efforts, if we are not mistaken. But it is a book to be welcomed in some measure, especially at the present moment, as recalling some at least of the circumstances of one of the most wonderful of historical achievements. The author, despite his German name, appears to be a very good Englishman, even to the display of the engaging partiality which distinguishes the race. He blames, and very justly, the scandalous ingratitude of France to Dupleix. But was our own treatment of Clive so entirely free from blame on the same score?

It is always pleasant and refreshing to read Mrs. Oliphant's novels, and assuredly neither pleasure nor refreshment is lacking to the reader of *Mrs. Arthur*. The story is a decidedly original one, though it has a certain resemblance, more in kind than in anything else, to a rather remarkable book of Miss Tytler's, *What She Came Through*, which appeared some month or two ago. The object of both appears to be to show how very detestable women can be, and for exhibiting this with a boldness which no man with the fate of Pentheus before his eyes would have dared to use the two ladies deserve the thanks of all mankind. It is, we fear, impossible to deny that women as ungracious and unreasonable as Pleasance Hatton and Nancy Bates do exist; nay, more, that their ungraciousness and unreasonableness are only exaggerations of specially feminine qualities. But we should not have dared to say as much had not two ornaments of the sex pointed our moral for us in these two novels. *Mrs. Arthur* is in reality Mrs. Arthur Curtis, daughter of a suburban tax-gatherer and wife of a baronet's son who has come to read for his degree in her neighbourhood. She is very pretty, and apparently very superior to her family, so the young man marries her in spite of his people, and in spite likewise of certain ominous outbreaks of her obviously infernal temper. The wedding-day witnesses one of the worst of these, for no particular reason except that the young woman chooses to consider herself insulted by her husband's not unnatural shudder at a salmon-coloured silk travelling-dress. But they reach Paris in safety, and there Nancy's peculiarities have full play. She decides that the French of the Comédie Française must be bad because she cannot understand it; is of opinion that La Gioconda is sly but exactly like Lizzie Brown; refuses altogether to go and look at all these churches, and pines for a Bath bun in the midst of the triumphs of Parisian art. All this, to be sure, is natural enough, and serves her husband quite right. But what is not quite so well deserved is that she visits the disappointments of her ignorance and her lack of cultivation upon him, attempts a furious quarrel every day, and, finally, very nearly indulges in personal violence to an unlucky aunt of his who ventures near her, besides writing an atrocious epistle to his mother. However, the unfortunate youth bears it all like an angel, partly because he is still very much in love, and partly because he cannot help himself, the progress of civilisation having left the English gentleman without the methods of correcting scolds and vixens which were open to his less scrupulous ancestors. When they go home—for she insists on establishing herself in close proximity to her excellent parent the tax-gatherer—things become even worse, and at last, in a more than usually irrational outburst, she leaves her husband's house altogether. The third volume tells the story of her resipiscence, but somehow does not carry the reader along with it as do the first two. They may have been happy ever afterwards, but we are inclined to doubt it. Katharine was tamed, certainly, but then Katharine was a lady, and her apostrophe to the "young budding virgin" shows that she had a sense of humour. Moreover, between Petruchio and such a poor creature as Arthur Curtis there is a long way. Meanwhile, if heroines of this class become common, we fear that the indolence of contemporary man will lead him rather to agitate for increased facility of divorce than to take lessons from Grumio's indefatigable master. The book, however, is a very delightful book. The Bates family are perfect, and so is the great coach, Mr. Eagles, with his perpetual sarcastic refrain on the imbecility of parents. George Saintsbury.

CURRENT LITERATURE.

Cassell's History of the United States. Vol. II. Illustrated. (Cassell, Petter and Galpin.) In the second volume of this popular History, which opens with the surrender of Quebec in 1760, Mr. Ollier brings us down to the year 1826, so that it includes the most exciting, if not the most interesting, period in the history of America. Mr. Ollier has evidently taken great pains to write a truthful as well as an impartial history, and, on the whole, we think he has succeeded. The authorities he has consulted are the latest and the most trustworthy, inasmuch as they are based on

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original documents — take, for instance, C. F. Adams' Life of his grandfather, Jefferson's autobiography, and Bancroft's *History of the United States*. Mr. Ollier's work is illustrated with a variety of facsimiles, some of which are extremely interesting, as, for example, the following characteristic proclamation of Sir William Howe, issued in 1775 (p. 187):—

"Teucro duce nil desperandom [*sic*]. First Battalion of Pennsylvania Loyalists commanded by his Excel. Sir Wm. Howe, K.B. All intrepid able bodied Heroes Who are willing to serve his Maj. King George the third, in defence of their Country, Laws and Constitution against the arbitrary usurpations of a tyrannical Congress, have now not only an opportunity of manifesting their spirit, by assisting in reducing to obedience their too long deluded Countrymen but also of acquiring the polite accomplishments of a soldier by serving only two years or during the present rebellion in America. Such spirited fellows who are willing to engage will be rewarded at the end of the War, besides their laurels, with 50 Acres of land where every gallant Hero may retire. Each Volunteer will receive as a Bounty, five dollars, besides arms, clothing and accoutrements and every other requisite proper to accommodate a gentleman soldier by applying to Lt.-Col. Allen or at Capt. Kearny's rendezvous, at Patrick Tonry's, three doors above Market St. in Second Street."

We are congratulating ourselves just now on the satisfactory state of our recruiting system, which has induced the War Office authorities not only to raise the standard of height for part of the British army, but also to reduce the maximum limit of age to twenty-five years; and recruiting has been stopped altogether for the Engineers and most of the Cavalry regiments. This was very different a hundred years ago. Then to obtain a sufficient supply of soldiers was the great difficulty. Money was forthcoming in abundance; arms were to be had to any amount; but men were scarce. There had been seven years of fighting, and both sides were beginning to tire of the bitter struggle, feeling that it might be prolonged indefinitely. The unfunded debt amounted to 30,000,000*l.*, and a force of 3,000 men was the utmost that could be despatched on any foreign expedition. The disaster of Yorktown was the last signal that a further continuation of the struggle was hopeless, and, although concession after concession was made by England, they came too late. "In the blood of all those thirteen States the passionate exultation of a new life and the ancient and solid force of England recoiled before the *sudden* spring of a young giant." These words are Mr. Ollier's, the italics are ours. The inauguration of the first President of the United States, George Washington, took place on April 23, 1789. His triumphal progress from Mount Vernon to New York, his enthusiastic reception in that city, and all the attendant circumstances of his inauguration as President, are well described by Mr. Ollier. Ten years later and the name of Washington was of the past. A neglected cold caused the death of "the greatest character of that epoch and nation," on December 14, 1799, after little more than a day's illness, in the sixty-eighth year of his age, at his favourite residence, at Mount Vernon. The popular grief at his loss was universal, and when the news reached France, Bonaparte, then First Consul, issued the following order of the day to the army (February 9, 1800):—

"Washington is dead! This great man fought against tyranny; he established the liberties of his country. His memory will always be dear to the French people, as it will be to all free men of the two Worlds, and especially to French soldiers, who like him and the American soldiers have combated [*sic*] for liberty and equality."

This volume is profusely illustrated, the medallion portraits in general being very good, though we would ask whether the portrait at p. 49 is a likeness.

LORD HOUGHTON'S Aldine *Keats* (George Bell and Sons) is a welcome present for all lovers of English verse. For the first time the whole of the poet's poetry is made accessible in one volume, with all the advantages of size and print which distinguish the series in which it appears. The editor has condensed the substance of his previous writings on Keats into an excellent little Introduction of thirty pages; and throughout the book, wherever it appears necessary, short foot-notes, or sometimes brief prefatory remarks, supply information as to the circumstances of the different poems. Various readings are also carefully noted, and the whole is one of the most satisfactory and scholarly pocket-editions that we have ever had the luck to fall in with. Lord Houghton has not hesitated to introduce in the text compositions not written by his author, but produced in competition with, or in reply to, his own work. Thus we have Leigh Hunt's "Grasshopper and Cricket" sonnet, and (one after the other) the three Nile sonnets of Hunt, Keats, and Shelley, the last, as is well known, only recently recovered. The triad exhibits the odd (but in such matters perhaps not unusual) result of the worst poet producing incomparably the best poem. The general arrangement of the book is, as it ought to be, chronological, and gives full opportunity for studying at leisure the product of almost the briefest and (considering its brevity) certainly the most brilliant of poetical careers. To many readers who have before known only the older editions of Keats, and have not in their hands the present editor's former labours, much of the volume will be absolutely new. "Otho the Great" (the chief work not included in the old single-volume edition of Moxon) will hardly give anyone very lively pleasure, and "King Stephen," fragment as it is, will probably confirm the impression that Keats could under no circumstances have made a mark as a dramatist. Neither does a renewed reading of the "Cap and Bells" dispose us to regret the non-completion of the poem, though it is possible that some persons may be less sceptical than we are of the possibility of naturalising burlesque narrative in English poetry. The two doubtful pieces, "What sylph-like form" and "Pleasures lie thickest," will amuse those who care for literary problems. That the former is at least "a clever imitation" most people will, we think, agree with the editor. The comparison of the two versions of "Hyperion" is another opportunity of critical exercise, though the search after a comparative estimate of excellence in such matters is perhaps rather an idle amusement. A more important matter for the literary historian is the additional force and clearness with which this collected edition of Keats shows his enormous influence (an influence hardly inferior perhaps to that of Shelley or Wordsworth) on later English poetry, especially that of our own day. There is hardly such another instance of a man's interrupted work being continued for him after his premature death.

Troubadours and Trouvères. By Harriet W. Preston. (Boston: Roberts Brothers.) This is an extremely pretty book, with not a few pretty things in it, but its title is certainly a misnomer. Except the vaguest allusions, we cannot find anything about the *trouvères* at all. A chapter entitled "The Arthuriad," which might be presumed to have something to do with *chansons de geste*, is merely a very elaborate and laudatory review of Mr. Tennyson's *Idyls of the King*, and of some of their sources, chiefly Sir Thomas Mallory and Geoffrey of Monmouth, to neither of whom, we think, would the title of *trouvère* be considered exactly applicable. The troubadours are less harshly treated; but the bulk of the book is really devoted to their late descendants, Jacques Jasmin, Frédéric Mistral and Théodore Aubanel. The two chapters in which the last-named poet's miscellaneous work and Mistral's *Calendau* are handled are very much the best and most interesting in the book. Both these, and those allotted to the elder Provençal poetry are crammed with excellent translations. It is, indeed, as a translator, that Miss Preston must, and, we think, can, fairly claim literary rank. Her critical dicta will hardly be allowed to pass unchallenged, and her history is not altogether sound. It is extraordinary that so diligent a student of one section of modern French poetry should be so ignorant of the other and main section as to say that it is "colourless and poor both in rhythm and rhyme." And it is odd that a careful translator and warm admirer of the famous anonymous *aubade*, "En un vergier sotz fuelha d'albespi," should quote a comment on it without mentioning Mr. Swinburne's splendid paraphrase. However, much may be forgiven to the introducer into English speech of such poets as Mistral and Aubanel (for Jasmin is not only much more widely known, but also, we think, of less account). It is to be hoped that the extracts in this book may induce many people to make fuller acquaintance with *Mirèio* and *Calendau*, of the former of which poems Miss Preston has, we believe, published a complete translation. Had the place of the essay on the Laureate been occupied by a somewhat fuller account of the older Provençal poetry, we should have been able to praise the book with far less reserve.

THE sixth and last volume of M. Van Laun's *Molière* (Edinburgh: Paterson) has appeared. We have spoken of the merits and defects of this translation so frequently that there can be hardly any need to dwell on them again. It is quite obvious that the interval between the appearance of the first volume and that of the last (nearly two years) has not been utilised for the purpose of revising or improving the work. There are, indeed, in this part some worse blunders than we remember to have noticed before, as, for instance, in *Les Femme Savantes*, I. ii., where Clitandre is made to say "my heart feels no constraint *to make* a frank avowal" instead of "in making," thereby exactly contradicting the sense. On the whole, these six stately volumes with their exquisite (though sadly worn) illustrations are rather a melancholy sight to any man who loves a handsome book much, but a good one more. They will always fill their shelf imposingly enough, and their anthology of half-forgotten English plays will be pleasant to turn over at odd times. But as far as a fair representation of Molière to the English reader goes they leave the gap unfilled.

SIR FRANCIS HASTINGS DOYLE, in leaving the professorial Chair of Poetry at Oxford, has published a second series of *Lectures on Poetry*, delivered in the capacity of Professor. To these he has appended a few original poems, and the whole forms a volume which is published by Messrs. Smith, Elder and Co. The subjects of the lectures do not offer any special novelty; the lecturer discourses of Wordsworth and Scott, and of *Lear*, *Othello*, and *Macbeth*. Walter Scott is dangerous ground for a romantic professor, but, of course, Wordsworth and Shakspere are themes on which infinite wisdom might be spoken. Sir Francis Doyle, as all readers of his first series will remember, writes freshly and graciously, prattling or warbling on with a great deal of enthusiasm and nice feeling. But it is a question whether the gifts which would be effectively and instructively exercised before an audience in some provincial town-hall on a winter's night are sufficient to satisfy the wants of Oxford students. Sir Francis Doyle's original poems are worse than his prose. It is hard to say anything kind about them, but, on the whole, those on military subjects are more readable than the others, and "The Quick March of the Fourteenth Regiment" seems the best of all.

PROF. VON HOLTZENDORFF has just published a series of sketches of English provincial life, under the title *Ein Englischer Landsquire*. In the modest form of a narrative of a visit paid by him to an English gentleman at his country-seat in Gloucestershire, and of the conversations held and the sights witnessed by him on that occasion, the author communicates a great many inter-

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esting and original observations of his own and of his host's on English county magistrates, county prisons, reformatories, self-government, and various other subjects. Prisons and reformatories are Prof. von Holtzendorff's specialty, and it is with pleasure, therefore, that the English reader will infer from his remarks the favourable impression which the distinguished author has formed of those English institutions of this kind which came under his observation. He even holds out as a model to his own countrymen the public spirit of English country squires, which he considers as the main source of these and other similar benevolent institutions in England, and as the necessary corollary of English self-government. His observations on German as opposed to English country squires are too characteristic not to be transcribed here in full. He says:—

"Our country squires are able, valiant, nay, incomparable officers in the army; they are good husbands and fathers, and often, also, intelligent and successful managers of their estates. But whenever any calamity befals them, they turn to the legislative powers of the country for redress. It was during the long era of absolute rule that they lost the habit of acting for themselves where the public benefit was concerned, and now they go to the length of lamenting, as an intolerable annoyance, their being called in for a fortnight every second year as members of a jury. Things have moved in a circle in Germany; the selfishness of the old Parliaments led to the establishment of absolute monarchies; the absolute monarchies engendered a hierarchy of government officials, which suppressed every movement of a more independent spirit, and this despotic system reacted upon the land proprietors, and made them, in their turn, mindful of their own interests only."

Prof. von Holtzendorff's thoughtful little book is rich in other historical parallels of the same kind between the institutions of England and Germany.

NOTES AND NEWS.

Messrs. Allen and Co. have in the press a new Reading Book for the use of Schools in India where English forms part of the educational course. It has been prepared by Mr. Arthur N. Wollaston, of the Home Civil Service, who recently published a new translation of the Persian *Anwâri Suhaili*; and the principle on which it is based appears a true one. Instead of launching the young Indian student at once into the midst of thoroughly foreign ideas and expressions—in other words, instead of putting into his hands a volume containing idiom, thought, character, interest, and moral as foreign as the language—he is gradually led to a contemplation of such novelties, through a preparatory course of reading from adaptations, if not actual translations, of well-known tales in his own vernacular, or a tongue equally familiar to his school-room. Mr. Wollaston's diligence and ability are efficient guarantees for the successful performance of the work undertaken.

Several volumes of interest have been recently added to the Manuscript collection of the British Museum. Among those of value for the historian may be noticed:—Accounts for works at Westminster for the coronation of king Edward II.; the original MS. of Cavendish's Life of Wolsey; instructions to commissioners for an ecclesiastical survey, *temp.* Henry VIII.; Register of admissions to the freedom of the City of London in the reigns of Henry VIII. and Edward VI., unfortunately damaged by fire; an anonymous and detailed account of the trial of the Earl of Srafford; and two volumes of miscellaneous correspondence of the family of Fairfax, from 1518 to 1827. In addition there is "The Sad complaint of Mary, Queen of Scots," A.D. 1601, and other poems, by Thomas Wenman; and Agnes Beaumont's narrative of persecutions in connexion with John Bunyan. A large number of original letters of the poet Gray to Dr. Warton, 1740–1771, have also been acquired, with autograph copies of the "Elegy" and "Bard." Under the head of autographs are to be placed a volume of letters to Sir John Hippesley, in which are several from the Princess Royal, daughter of George III., and the Duke of Würtemberg, her husband; a volume of miscellaneous letters of distinguished Germans, among whom are Goethe, Klopstock, Kotzebue, Herder, Grimm, and Niebuhr; and corrections of the Greek inscription on the Rosetta Stone, by the hand of Porson, in a copy of the printed work, *Coins of the Seleucidae.* An early MS. of George Wither's metrical version of the Psalms differs partially from the printed edition; and there is another, and anonymous, version of 1648–1650. Among miscellaneous additions are two volumes of Swan-marks of the early part of the last century; and of more modern interest is the correspondence of Samuel Crompton on his inventions for spinning, 1801–1802. The account of the voyage of the fleet under Prince Rupert to the West Indies, in 1649–1650, is the earliest volume relating to travels; but the journal kept in Egypt by Burkhardt early in the century, and the journals of Beke's travels in Abyssinia in 1841–1843, with his maps and drawings, have also been added to the collections. By bequest of the late Rev. Thomas Hugo, the Museum has become possessed of his collections for the history of Somersetshire, and of his archaeological and antiquarian papers; and for the history of Shropshire the recent sale of the Mytton collection added twenty-seven volumes. A rare opportunity has been happily seized of securing two very valuable volumes of music, which contain autograph compositions of Handel, and, among them, new arrangements of the Dettingen Anthem and "As pants the hart." The bulk of Handel's MSS. having been deposited in the Royal Libraries, only isolated volumes (and those at rare intervals) can be looked for in the market. Specimens of illuminated manuscripts become year by year more difficult to find. The trustees of the Museum are, therefore, to be congratulated upon their good fortune in obtaining one of those rare MSS. known as "Exultet" rolls, so called from the first word of the hymn chanted at the consecration of the Paschal Candle which they contain. Many feet in length, the roll is peculiar in having the illuminations with which it is adorned reversed in such a way that, as the hymn proceeded, the priest could pass it gradually over the front of the desk, thus enabling the people to see and examine the different miniatures as they hung before them, while at the same time his reading of the text suffered no interruption. It is written in Lombardic characters of the twelfth century; the miniatures being of good execution and precious specimens of early Italian art. Similar rolls are in the Vatican, Minerva, and Barberini libraries at Rome.

Prof. Vollmöller, of Erlangen, has just edited the Munich *Brut*, a translation, in Early French verse, of Geoffrey of Monmouth's *Historia Britonum*, but not to be confounded with Wace's well-known translation and expansion of the same work.

Mr. Furnivall has all the six Texts of his edition of the *Canterbury Tales* in type for the Chaucer Society. He hopes to issue them this month as the last part of the text of the *Canterbury Tales*, the first of the Society's books for the present year. Next year Prof. Corson's Indexes and Mr. Furnivall's Introduction will be issued.

We understand that a new and revised edition of Mr. Henry Sidgwick's *Methods of Ethics* is in the press, and will be published in the course of the autumn by Messrs. Macmillan and Co.

M. Vinson's notes to his translation of the Hungarian scholar M. Ribáry's essay on the Basque Language have provoked some scathing *Remarques* from Prince Louis-Lucien Bonaparte, which the latter has now reprinted from the *Transactions* of the Philological Society of Paris, where they first appeared.

Mr. Franklin Taylor is engaged upon a *Primer of Pianoforte Playing*, intended to assist the student in mastering the technical difficulties of that art. It will be published by Messrs. Macmillan and Co.

Dr. Moritz Trautmann, of Gohlis, near Leipzig, writes to Mr. Furnivall:—

"I flatter myself that my own article in our new quarterly, the *Anglia*, will be of particular interest to English readers, as it settles a question hitherto only treated of by Englishmen. I have divided the whole into four parts. In the first I state the different opinions uttered with respect to the works and person of Huchown; in the second I show that the nine poems attributed to Huchown are not the productions of one, but of five men; in the third part I prove that the poems of Huchown are the alliterative version of *Morte Arthure* (Early English Text Society, ed. Brock) and *Susanne* (printed by Laing in the *Remains of Scottish Poetry*), and that Huchown's *Antyre of Gawane*, referred to by Wyntown, is nothing but an episode of *Morte Arthure* (vv. 2,371–3,031); in the fourth part I show that Huchown was a Scotchman, and that Chalmers's opinion, according to which Huchown and Sir Hugh of Eglintoun are one and the same person, is most probably correct."

The New York *Nation* announces the death of Prof. Tayler Lewis, at the age of seventy-five, "a man of original and versatile genius; an exegete, a theologian, and a student of languages, though not of language;" and of Mr. Edward Quincy on May 17, at the age of sixty-nine. Mr. Quincy was a strong Abolitionist, and a voluminous contributor to periodical literature; in 1854 he published *Wensley; a Story without a Moral*; in 1867, his *Life of Josiah Quincy*; and in 1875 an edition of fourteen speeches delivered by his father while in Congress.

In *Englische Studien* Dr. Buff, following up a suggestion of Oldys, gives an elaborate argument to show that the tract entitled *Some Observations touching Trade and Commerce with the Hollander and other Nations*, commonly ascribed to Sir W. Raleigh and printed among his works, was really from the pen of a certain John Keymer. The argument is quite satisfactory without further proof. Dr. Buff, however, adds that a tract of Keymer's, calendared by Mrs. Green (*Calendar of Domestic State Papers*, 1619–23, p. 208) among the undated papers of 1620, is, in all probability, this one, and that its real date is towards the end of 1622. An inspection of the MS. in question shows that Dr. Buff's conjecture is right, and that we have thus positive proof in favour of the correctness of his whole argument.

Mr. John T. Gilbert, F.S.A., formerly Secretary of the Public Record Office, Ireland, author of the *History of the Viceroys of Ireland*, whose illness we noticed some time since, has, we are glad to say, returned to Dublin quite restored to health, and able to continue his labours in connexion with the National MSS. of Ireland and the Royal Commission on Historical MSS.

The Hanseatic History Society, at its seventh annual meeting, which took place at Stralsund about the end of May, has resolved that all the Hansa *Recesse* shall be published in full, as also the minor papers relating to the history of the Hansa, as far as they tend to illustrate the earlier period of its history; while those bearing on the later epochs shall be published in an abridged form only. Dr. Von Ropp and Dr. Schäfer are to continue publishing the *Recesse* of 1430–1470 and 1470–1530 respectively.

The twenty-sixth annual meeting of the American Association for the Advancement of Science will be held at Nashville, commencing on August 29.

The Marcellin-Guérin prize of 5,000 francs, awarded by the French Academy, is to be divided for the present year between M. E. Pelletan, for his work entitled *Le Pasteur du Désert*, and M. Capmas, whose *Lettres inédites de Mdme. de Sévigné* we reviewed on December 30 last.

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MR. EDWARD BASIL JUPP, F.S.A., died at the Paragon, Blackheath, on the 30th ult., aged 65. Strongly imbued with antiquarian tastes, and thoroughly versed in the early history of the London Companies, he published in 1848 an admirable account of the Carpenters' Company. About 1870 he printed for private circulation 150 copies of *Genealogical Memoranda Relating to R. Wyatt*, with an account of the almshouses founded by him in the picturesque town of Godalming.

MR. SPEIRS announces a third edition of *Swedenborg: the Spiritual Columbus*, with translations into German and Norwegian. A special edition in a new system of spelling is also to be shortly published through Mr. Pitman, of Bath.

THE current number of the *Archivio Storico* is chiefly devoted to continuations of previous articles. It contains, however, a memoir by De Reumont on the life of the Prince and Princess of Craon and their relations with the affairs of Tuscany during the first half of the eighteenth century. There is also an article by Signor Malfatti, giving an account of the steps recently taken in Germany to carry on the publication of Pertz's *Monumenta*, and urging the necessity of a similar work for Italy. Signor Malfatti truly observes that the civil unity of Italy is far from reaching the level of its political unity; consequently, a large number of local societies work separately in the publication of historical documents, and no organised attempt is made to supplement and extend Muratori's magnificent collection. Certainly at present the student of Italian history finds it very difficult to discover what chronicles have been published since Muratori's time, and where they are to be found. We notice, however, that the Società Storica Lombarda has just published the first volume of a *Bibliotheca Historica*, for the publication of Lombard chronicles at present unedited. The first volume contains the history of Scipione Vegio, Gaudenzio Merula, and Giovanni Battista Speciano, and deals with the events of the important years 1515–1526. There has also been published the first volume of the Annals of the building of the Duomo of Milan, edited by Signor Brigola; it extends from 1386 to 1411, and is full of interesting information on matters of history, architecture, and economy alike.

THE *Nuova Antologia* for May contains the first of a series of articles by Signor M. Minghetti on the influence of Italian women as patrons of the Fine Arts in Italy during the period of the Renaissance. Signor Minghetti considers that the position of women has not been sufficiently estimated, and he has undertaken a survey of the relations which can be shown to have existed between artists and the Princesses of the Italian Courts.

THE present state of things at the Norwegian University of Christiania is very instructive to all who take an interest in the great question of University organisation. The professors at Christiania are nearly all very poorly paid, beginning on 200*l.* a year, which rises by small degrees until the happy maximum of about 340*l.* is reached after twenty-seven years of service. When we consider that life at Christiania is almost as dear as in London, the result naturally is that the professors are obliged to take all kinds of outside work, so that unremunerative science and research are neglected. Some of the professors teach at schools, some go about the country lecturing for money (the regular University lectures being free), some are railway-, some bank-directors, while professors of medicine get up a practice on a large scale, &c. Some of them, however, wishing to live and work for science exclusively, but finding it incompatible with the increasing wants of a family, got up a petition two years ago for a general increase of salaries, which was signed by nearly all the professors. But it was feebly supported by the Government, and rejected by the Storthing. The same was the fate of an application by Prof. J. Storm for a grant of 100*l.* for two years in order to enable him to finish a work of national importance on which he was engaged —a History of the Norwegian language. It is this treatment of Norway's best men which has driven so many of them to seek an asylum in foreign countries, or else, as we have seen, practically to give up science altogether. It is almost superfluous to mention that Prof. Storm, especially, enjoys a European reputation as a Romance philologist, and is probably the first living authority on the phonology of these languages. This sordid policy is partly explained by the fact that the leading party in the Storthing are the peasants, many of whom are niggardly misers, who cannot conceive how a man can squander away so vast a sum as 300*l.* a year, measuring the expenditure of town life by their own totally different circumstances. It is certainly better not to endow science at all than to endow it inadequately.

FRANZ VON LÖHER, keeper of the Royal Bavarian State Archives, has started a new periodical, the first volume of which has been published in Stuttgart, by W. Spemann, under the name of *Archivalische Zeitschrift*. It contains two treatises by the editor, "Ueber den Beruf unserer Archive in der Gegenwart" and "Ueber das bairische Archivwesen;" an admirable description of the new organisation of the archives in Italy, by Prof. Zahn of Gratz; an essay, by Director Burkhardt of Weimar, on the construction of Record Offices; some exceedingly interesting "Erinnerungen eines alten Archivar's," by Prof. Spach, who has distinguished himself, first in the French and now in the German service, at Strassburg; and a number of smaller articles, among which one by Rockinger, "Ueber Schreibstoffe in Bayern," deserves special notice.

A NEW edition of Burkhardt's celebrated work, *Die Cultur der Renaissance*, is prepared, by Dr. Ludwig Geiger, of Berlin; the first volume has just appeared, the second will be published next winter.

Prince Ritto; or, The Four-leaved Shamrock" is the title of a new Fairy Tale to be published by Messrs. Low and Co. It is written by Fanny W. Currey, and illustrated with facsimile reproductions of drawings by Helen O'Hara.

THE LATE MR. J. L. MOTLEY.

THE literature which is common to both branches of our race has suffered a great loss by Mr. Motley's death. It is needless to record the various tentative efforts by which he strove, for long in vain, to win a place among the band of writers whom the world holds in honour. He will only be known by posterity as the author of the *Rise of the Dutch Republic*, of the *History of the United Netherlands*, and of the *Life of John of Barneveldt*. It would have been hard to find any subject in the whole range of history more suited to his powers than that which he chose for his first great work. An ardent lover of heroism, and especially of heroism displayed in the cause of national independence, Mr. Motley was no less ardent an admirer of a broad and tolerant religion, while he regarded with the bitterest aversion every act which savoured of cruelty or oppression, especially when it was exercised in the name of religion. Even alone the dire and desperate struggle of the young Republic against overwhelming odds would have been certain to attract his attention. But the fortunes of the Dutch Republic combined with the tragedy of William the Silent, the wise, the heroic, and the tolerant, fascinated him as nothing else could do. His book became a record of a long struggle of right against wrong, of liberty against tyranny, a struggle in which the right cause had what is often denied to it, a leader worthy of itself. Moral sympathy will not, however, make an historian, and it was to the diligent investigations which he conducted among the records of the country whose birth he was about to describe, conjoined with his powers of throwing the results of his investigations into a stirring and picturesque narrative that Mr. Motley owed the sudden reputation which the publication of his first volumes gained him. One other merit he possessed of no slight importance. It is hardly too much to say that Spanish captains and statesmen were as much his enemies as they were the enemies of William the Silent and Maurice. He made himself a citizen of the young Republic, struggled with the burghers of Leyden, and suffered with the victims of Naarden and Haarlem. Yet, like Henry VIII., he knew a man when he saw him, and he could devote pages of loving labour to the bravery of Mondragon, and to the consummate generalship and the statesmanlike wisdom of Alexander of Parma.

If the *History of the United Netherlands* is not so great a book as the *Rise of the Dutch Republic*, the fault lies partly in the nature of the subject. The interest is more divided. The greater hero is at the head of the worse cause. Alexander of Parma is, as a man, a head and shoulders taller than Maurice of Nassau. But the fault was also in some degree Mr. Motley's. As long as he had to tell of the sieges of Antwerp and Ostend the reader felt no weariness, and the English reader of candid mind would feel special pleasure in being rescued from the delusion which had so long blinded his eyes to the share taken by the brave Dutch in causing the failure of the Armada, and in the victorious onslaught on Cadiz. But the fields of diplomacy were a sad temptation to Mr. Motley. An historian who neglects to study the countless despatches in which diplomacy has been wont to spin its airy web, will be certain to be ignorant of much that he ought to know. But the historian who will not resolutely content himself to omit entirely about three-quarters of what he has learned, and to boil down the remainder to a highly concentrated essence, will weary his readers. This is precisely what Mr. Motley too often did. His pages were crowded with move and countermove, with argument and rejoinder, till the thread of the negotiation could be seized with difficulty even by the most attentive reader.

The *Life of John of Barneveldt* brought out another defect in Mr. Motley, which had to a great extent escaped notice in his earlier works. He could be just to a man whom he disliked, but he could not be just to a cause which he disliked. He did not understand how to temper his own objective judgment on opinions and actions by the subjective judgment which takes account of the special circumstances under which the actors have gone astray, and of the special modes of thought which have made their mistakes inevitable. In the *Rise of the Dutch Republic* this did not so much matter. No amount of equitable judgment could make the government of Philip II. much less black than it was, or rehabilitate the executioners of the Council of Blood. But Mr. Motley's inability to enter into unfamiliar opinions made him unjust to Maurice in his story of the quarrel which led to the execution of Barneveldt. It is impossible to regret that Mr. Motley's proposed History of the Thirty Years' War did not see the light. The blunders which he committed whenever he touched on German affairs in his *Life of Barneveldt* were simply ludicrous. But it is an irreparable misfortune that he did not live to tell, as no one else could have told, the tale of the great stadholderate of Frederick Henry, to narrate the glories as he had narrated the struggles of the Republic, to blazon the achievements of the conqueror of Hertogenbosch and Maestricht and Breda, and to paint in brighter colours still how, under the wise prudence of the youngest and noblest son of the liberator, religious liberty was given to the land which was to be as great in arts as in arms, and which was to be the initiator of mightier but more backward nations into the ways of spiritual and

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intellectual freedom. It was a task worthy of Mr. Motley's pen, and his pen was worthy of the task.

Samuel R. Gardiner.

MENELLA BUTE SMEDLEY.

It is no slight loss to English literature which is recorded in the death, at Regent's Park, on May 25, in her fifty-seventh year, of Menella Bute Smedley, the elder daughter of the Rev. Edward Smedley, some time second master of Westminster School, and one of the authors of *Poems written for a Child*. As long ago as the days of *Sharpe's Magazine*, Miss Smedley acquired a name as the author of a story called the "Maiden Aunt," and another, for which she herself professed a preference, "The Use of Sunshine;" and from that day to this her pen has been active in the work of periodical and less fugitive literature both in prose and verse. With her sister, Mrs. Hart, she won the approval of many critics by the *Poems for a Child*, her special part in which was the graver and more thrilling poems, touching the Arctic wolves, the fishermen of Brixham, and the Slave Troop, a reminiscence of Bishop Mackenzie's heroism; but on her own account she was the author of several novels, one of the best of which was *Linnet's Trial*; and of her aptitude for success in dramatic composition a volume called *Lady Grace*, and two more recent dramas, were a sufficient earnest. The secret of her strength as a writer was a keen sense of humour, a masculine education with a womanly sympathy, and a lively faith in the efficacy of literature to rectify abuses and unevennesses. Of late years she interested herself vigorously and personally in Mrs. Senior's work with reference to the boarding-out system, and published a volume upon the subject. Possessed of ample means, through having been left residuary legatee by her cousin, Frank Smedley, the author of *Frank Fairleigh* and *Lewis Arundel*, she fulfilled through life the office of a good steward; and the poor seafaring folk of Tenby, as well as those who took an interest in the life-boat which became an institution of that watering-place, will not soon forget the debt of gratitude due to Menella Smedley.

J. Davies.

NOTES OF TRAVEL.

The newly-issued *Journal* of the Royal Geographical Society, embracing about twenty papers read before the society in 1876, is one of the largest of the annual volumes which have been presented to the Fellows since 1830, and brings as usual a great store of new geography. It consists this year almost exclusively of descriptive geography, and is strongest in Asiatic and African work. Foremost by far in point of importance and value among the contributions to knowledge of the former continent stand the extracts from Captain the Hon. G. C. Napier's diary of a tour in Khorassan and notes on the Eastern Alburz tract, with the accompanying large-scale map of the frontier countries of Persia and the Turkoman deserts, drawn up by Mr. Trelawney Saunders. Mr. Margary's journey from Hankow to Tali-fu; Mr. Elias's visit to the Shueli valley in Western Yunnan; Lieutenant-Colonel Gordon's paper on the Pamir—the watershed of Central Asia—resulting from the diplomatic mission to Kashgar under Sir Douglas Forsyth, Mr. R. B. Shaw's account of the geography of Kashgaria given by the Mirza Haidar, a prince of the Royal family of Kashgar in the Tarikh-i-Rashidi, a work written about the year 1543 A.D.; and Mr. Barrington d'Almeida's sketch of Perak and Salangore and of the adjacent Malay States; are the other very important Asiatic contributions. For Africa we have an original paper by Dr. Nachtigal, in which he works out the information which he gathered respecting the physical character of the interesting basin of Lake Chad, during his long wanderings in its vicinity. Colonel Gordon's survey and notes on the White Nile from Lado to the great equatorial lakes, and Lieutenant Watson's traverse survey of the river from Khartum upward to beyond Lado, will be welcomed as giving for the first time an approximately accurate representation of the whole extent of the Upper Nile. It may be remarked that in his calculation of the heights from Lieutenant Watson's barometric observations made on the Nile Mr. Strachan has apparently overlooked the determination of the elevation of the confluence of the Blue and White Niles made by levelling across the desert from Suakin by Berber in 1873 under Ismail Bey, according to which that point lies at 1,240 feet above the sea-level. This should take precedence of any barometric determination, and its adoption as a base would probably reduce very considerably the results obtained for the whole chain of elevations along the river, here given. Though it is to be regretted that we have not yet any full account of the proceedings of the West Coast Livingstone Search Expedition which left this country simultaneously with that under Lieutenant Cameron, and which was recalled on the arrival of the news of Livingstone's death, the publication of Lieutenant Grandy's map of his journey from Ambriz to San Salvador is an important step, as it carries a well-surveyed line through the country which was the stronghold of the Jesuit missions of the sixteenth and seventeenth centuries, and which, up to the time of Grandy's visit, was only known by the reports of these early explorers. A survey of the River Coanza, the boundary river of the province of Angola, by Carl Alexanderson, is also an important addition to knowledge of West Africa, since this river has within the past two or three years become a great highway of regular steam communication, under British direction, with the interior of the Portuguese West African possessions.

In a little work entitled *The Arctic Expedition of* 1875-76 (Warne and Co.), Mr. R. Johnston has put together from official sources a very excellent popular account of the voyage of the *Alert* and *Discovery*, and the experiences of their crews in the icy region. It is written in a fair and impartial spirit, and with a full appreciation of the noble efforts of the brave fellows who took part in the work, and of the value of the results accomplished in it.

The appearance of the first parts of the *Journal of the Danish Geographical Society* (Det Danske Geografiske Selskabs Tidskrift) (Copenhagen: Bergmann and Hausen) adds one more to the large crop of periodical geographical publications which is springing up in all directions. It is edited by Prof. Ed. Erslev, and some of the papers with which it begins—such as that on the present condition of Greenland by Dr. Rink, and Admiral Steen Bille's account of the Nicobar islands—give earnest of high value. The addition of a *résumé* of the chief articles in French is a wise step, and will give much wider currency to the journal.

The possibility of uniting the systems of two of the great fluvial highways of Siberia, the Ob and the Yenisei, is occupying the attention of the Imperial Russian Geographical Society, and an expedition is to be despatched this summer to examine the most promising lines of junction: firstly the route discovered in 1873 by Fountussof, going by way of the Keti, Lomovat, Jazef, and the Little and Great Kass; and the second, more to the north, by way of the Keti, Sochur, Pestchanka, and Chulesma rivers. The second one is not known in any detail, but the first has been already examined by Captain Sidensner's expedition in 1873. This project of the society forms part of a larger scheme for uniting the system of the Lena to those of the two first-named rivers, by way of the Angara, which flows through Lake Baikal, but owing to the necessity of collating all existing information (which is voluminous) regarding this region, this more ambitious part of the project has been deferred.

By the last Zanzibar mail intelligence has been received that Captain F. Elton, H.M.'s Consul at Mozambique, and a small party of Europeans, were about to start on a shooting and exploring expedition in the Lake Nyassa district. They were to travel on their outward journey by way of the Zambesi, but in returning they will start from the north-east corner of the lake, and make for the nearest point on the coast, thus exploring an entirely new line of country. It is expected that the expedition will occupy about five months, and there can be little doubt that, under an experienced traveller like Captain Elton, valuable results will be achieved, especially with regard to the most practicable route from the coast to Lake Nyassa.

In his annual address, delivered last week, the President of the Royal Geographical Society announced that the Council have under consideration the reorganisation of their Map-Department, the valuable collection in which is open to the public without restriction, though but few people seem to be aware of the fact. The Council have it in contemplation to make their map-room not only more complete and readily accessible, but to increase its utility by giving facilities for the use of their diagrams, when required to illustrate lectures, whether in London or in the country. The fee that will be charged in each case will probably be one or two guineas, according to the value of the diagram, and the concession which it is proposed to grant will, no doubt, be much appreciated by lecturers.

We understand that Mr. Alfred E. Craven, who has had much experience in travelling in Southern Africa, Australia, India, &c., is about to leave for Zanzibar on a tour of scientific exploration in Eastern Africa. Mr. Craven's principal object will be to make a careful study of the natural history of the districts visited, more especially as regards their entomology, but he also intends to do all in his power to advance the cause of geographical discovery. He proposes to make Mpapwa his headquarters for some time, and he will then endeavour to work his way on to Lake Tanganyika.

REVIEWS AND MAGAZINES.

The *Contemporary Review* sets out with an extra-judicial utterance of our newest Judge on "China, England and Opium," which takes note of the increasing number of consciences sore as regards China, and ashamed that the morality of China, and of India too, weighs for little in the balance against the greed of gold. It is put very clearly before the reader that there is no analogy between the sale of spirits in England and our opium trade with China. Mr. Edward Freeman takes up the subject of "Pedigrees and Pedigree-makers" with an eye to Norman, and not Scottish or British, historic periods, and with various telling illustrations maintains that, while if a pedigree starts in Stuart or Tudor times, it is safe to believe it, when a man says that his ancestors came in with or before the Conqueror, or carries back his pedigree beyond the eleventh century, there is a strong presumption of its falsehood. One *crux* of such early pedigrees is a reference to Domesday; another the assumed claim to a surname before the Conquest. The subject is one which must often have exercised the students of Sir Bernard Burke, though it has rarely been dealt with so lucidly or trenchantly. Dr. Dowden's paper on the "Influence of the French Revolution on Literature," in the persons of Godwin, Wordsworth, Coleridge, Blake, Byron, Shelley, and others at home and abroad, is one of the most instructive literary articles in the number; and among "Essays and Notices" it is satisfactory to find a justly severe criticism of *Helen's Babies*, though it might have been written in less slipshod English.

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IN the *Nineteenth Century* one of the best articles is Mr. Froude's "Life and Times of Thomas Becket," based on Canon Robertson's materials in the Rolls Series, and illustrated, to the damage of the clergy of the period, by the poems of a contemporary monk, Nigel Wyrreker, the author of the *Speculum Stultorum*. It is hard to gainsay the lesson of this essay, that the issue of Becket's theory of the Church as supreme administrator, while worked by such instruments as the satiric poets of the twelfth century describe, was simply such as might have been expected; in the interest of poetry and legend-lore, however, we wish Mr. Froude had left us Gilbert Becket's Saracenic bride. This paper, as well as the next to it, an account of the results of the Exhibition of 1851, in the purchase of South Kensington by the Royal Commissioners out of the surplus profits, detailed *seriatim* by the Secretary, Mr. Edgar A. Bowring, are to be concluded in future numbers. Mr. C. A. Fyffe has a forcible and seasonable paper on "The Punishment of Infanticide," the recommendations of which it were well if the Government would take in hand and pass into law; and Lady Pollock gives us in bright and lively dialogue the "pros and cons" of the Play as an instrument of national amusement and instruction. She makes a good point where she holds the ball-room a greater incentive to personal vanity than the stage: on the other hand, she yields to her "objector" the modern system of "long-runs" without a shadow of a defence. Among other good articles may be cited the names of Mr. Spedding's "Teaching to Read"—a plea in effect for permissive phoneticism—and "Our Route to India," by Edward Dicey. All the world will doubtless read Mr. Mackonochie on "Disestablishment and Disendowment;" and we know that Mr. Gladstone read Viscount Stratford de Redcliffe on "Turkey," on his way to Birmingham.

IN the *Fortnightly Review* Matthew Arnold contrives to throw a halo of novel interest around the well-worn biography of George Sand, while he recalls his volunteered visit to her at Berry in 1846, and collects anew, for his own sake and memory, the impression which she made on him thus early, as a writer. In pursuance of this aim he gathers out of four selected works—the *Lettres d'un Voyageur*, *Mauprat*, *François le Champi*, and *Valvèdre*—the chief elements of the author's strain, her first movement of agony and revolt; her trust in nature and beauty, and her movement towards the country, primitive life, and the peasant; and, thirdly, her aspiration for a social new birth, "la renaissance sociale." Sir David Wedderburn contributes a sketch of the Maoris and Kanakas, the New Zealand and Polynesian pure races in contradistinction to the Pakehas or strangers, calculated to sadden the reader, in contemplating the inevitable extinction which is the result of the law of survival of the fittest. Illustrations of the courage, honour, manhood, and self-devotion of the Maoris are multiplied in this pleasant paper; and the heroic self-sacrifice of the half-white, half-Hawaiian, Ragsdale, who gave himself up as a leper, spontaneously, and devoted himself to self-immolation as governor of several hundred others in every stage of leprosy, on the small island of Molokai, is one among many similar instances to induce a regret for the effacement of the polished Hawaiian and the chivalrous Maori. Sir George Campbell speculates on the policies open to us upon the further outlook in the East, and Prof. Sidney Colvin gives his grounds and evidences of a fair prospect of success for the new and well-considered adventure of the Grosvenor Gallery. Among the remainder of the articles "A Leaf of Eastern History," by the late Nassau Senior, is curious as reflecting a light on the character of Mehemet Ali.

IN *Blackwood's Magazine* for June "The Woman-Hater" ends in happy marriages all round, and in the author's appeal to influential readers to challenge a full discussion of doctresses' rights and equal footing with doctors. Certificates of full and searching examination, and not of attendances on lectures merely, should be the tests of admission. J. R. S. contributes four graceful bits of poetry; and the story of African exploration during the last twenty years is told with much research, and ample justice to the pioneers of a pathway to the heart of North Central Africa. The episodes of Dr. Krapf and of Livingstone show how much is due to the union of exploration with missionary enterprise, and it is satisfactory to find due recognition of the discoveries by Speke of Tanganyika and Victoria Nyanza, and by Captain Burton of the great Lake region. On the question at issue between Mr. Stanley and Commander Cameron the writer, on apparently sound scientific and geological grounds, agrees with the latter, and is without any faith in the former's fanciful hypothesis. The article ends with a sketch of what should be the mission of England, which was the first to penetrate to the centre of tropical Africa, but which now seems content to resign its further task to Germany. A lighter paper, a Canadian sketch, "How I caught my first Salmon," is pleasant but lighter matter, from which the reader may learn, *inter alia*, hints as to transatlantic sport, and how to equip and fortify himself for it. "Pauline" and two political papers make up the rest of a good number. *Fraser's Magazine* has its usual variety of matter and interest. Mr. C. E. Turner's "Studies in Russian Literature" introduce us to Catherine the Second's emulation of Peter the Great in the endeavour to add a soul to the life he had given to Russia. Her reign from 1763 to 1789 was one of judicial and educational reform on the principles of contemporary French philosophy, and while her Royal Instructions for the new code of laws were based on Montesquieu, her educational works, if not much more original, were still lively and clever, though a trifle pedantic; and the quasi-Edgworthian stories of Prince Chlorus and Prince Phoebus were not too old-fashioned for a new edition in 1873. Catherine was also a dramatist of some force, as witness her *O Tempora*, a skit at the prominent deficiencies of current education, and *Mrs. Grumble's Birthday*, a satire on the affected manners and conversation of the educated classes. She also adapted *A Pretty Basketful of Linen* from the *Merry Wives of Windsor*, and based her play of *Rurick* on Shakspere's historical plays generally. A sketch is given in this article of Sumarokoff, the founder of the Russian Theatre A.D. 1718–77, whose *forte* was historical (query, unhistorical) drama, of which *Demetrius the Pretender* is a fair sample. He occupies the same place in dramatic Russian literature as Lomonosoff in lyrical. Karl Blind illustrates the oldest literary relic of Teutonic speech in Southern Germany, "the Wessobrunn Prayer," dedicated in all likelihood to the Three Sisters of Fate, by the various Creation Hymns of European and Asiatic antiquity, and especially by an ancient Vedic hymn, in which is traceable an intimate connexion with the later Eddic views. Mr. Hamilton continues his interesting records of Devonshire Quarter Sessions, and shows at length that the chief qualifications for a Justice of the Peace under Charles II. were intolerance and Latin: the former to enforce the Act against conventicles, tub-preachers, Quakers, and the like; the latter to construe the warrants, which, from his samples, seem to have been singularly canine in matter and manner. Mr. H. M. Trollope has a brief but careful study of Molière as a dramatist; and Mr. Edward Rose discriminates nicely between the varieties of Italian masks, and their relations to our clowns, pantaloons, and other buffoons and drolls. A paper on "The Probable Results of Disestablishment" is written in a temperate and deprecatory spirit, as recognising how much better it is to reform than to destroy. In the *Cornhill Magazine* we seem to see a glimmer of light upon the mystery of "Erema," though aware that we are in the hands of a story-teller who knows how to suspend his readers, content and spell-bound, upon protracted tenter-hooks. "Carità" is manifestly approaching its *dénouement*: and "Lizzie's Bargain" in the second part reaches the end to be desired for it. Among the other papers in the *Cornhill* is one, abounding in epigrammatic touches, on "Genius and Vanity," and their close affinity, as illustrated in Wordsworth and Haydon, success and failure; and another, a kind of Venetian picture of a Lombardy country-town, by J. A. S., called "Crema and the Crucifix." This is not, we are warned, the scene of the Roman vintage; but the Lombard vintage is worth our acquaintance, with its glowing brickwork of churches and quaint terra-cotta traceries for a background. The central feature, however, which has doubtless suggested the sketch, is the beautiful Cathedral of Crema, with its delicate, choicely-tinted yellow-brick campanile and graceful lantern. Unless, indeed, we take it as a setting for the portrait of Signor Folcioni, an acquaintance made in the old Albergo di Posso, who exhibited to Mr. Symonds a store of other curiosities, and, chief of all, the cross, with a deadly poniard concealed in it behind the very body of the agonising Christ; which he had bought from the Frati at the dissolution of the convent—"an infernal engine carrying a dark certainty of treason, sacrilege, and violence." Mr. Alfred Austin gives us a touching legend of the Breton land, called "Ave Maria," inculcative of pity and charity.

THE PUBLIC RECORD OFFICE IN PARLIAMENT.

MANY years have passed since the rapid accumulation of the public records began to cause uneasiness. As long ago as 1836 a Committee of the House of Commons recommended that they should be weeded out and the useless documents destroyed. Two years later the Public Record Office was constituted by an Act of Parliament, under the provisions of which the Master of the Rolls was bound to accept the custody of certain documents. But different Government departments soon induced him to admit others which were not public records in the full sense of the expression. Some idea of the enormous mass of rubbish which has thus been allowed to encumber the office may be formed from the following figures. Among the Admiralty papers now lying there, are three sets of ships' pay-books, from 1669 to 1841, consisting of 19,230 volumes. If one complete set were preserved, no possible objection could be raised to the destruction of the remainder, amounting to 12,820 volumes. Similarly, there are five sets of log-books, from 1687 to 1840, making 28,856 volumes, of which 23,084 might be destroyed. It may well be asked why the Admiralty did not weed out these papers before transferring them. The answer is that the labour of examining them was avoided by the simple measure of putting them into a cart and sending them to the Record Office. The annual addition made to the papers preserved in the office is said to exceed 120 tons; so no one can be surprised to learn that Sir Thomas Hardy declares matters to have come to such a pass that either the office must be greatly enlarged, or else a vast quantity of the papers must be got rid of. The Treasury will not listen to the former suggestion, so the adoption of the latter alternative has become a matter of absolute necessity. Accordingly a Committee of the House of Lords has lately been occupied in considering a Bill for dealing with the accumulation. A year and a half ago Sir Thomas Hardy prepared a scheme of his own, which received the approval of Sir George Jessel; but it is one that could not be carried out without considerable expense, and, though there does not appear to be anything in the Bill to prevent its adoption, its execution cannot be regarded as a thing decided on. The proposal is that a committee should be appointed, to consist of three

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persons, two barristers and an officer of the Public Record Department. One of the barristers should be selected on account of his ability to estimate the value of the Chancery and Parliamentary Records; the other should be qualified by his knowledge and experience to deal with the papers from the Common Law Courts; while the officer of the Department would be entrusted with the duty of investigating the historical, topographical, and statistical bearing of the various documents. The work of the committee would consist in a careful examination of the records with a view to recommending the destruction of such as they should unanimously decide to be entirely worthless. This would be no light task, for it is part of the scheme that each individual paper should have judgment pronounced on it separately. Indeed, Sir George Jessel acknowledged that the only reason for not asking for several committees of the kind was that it was hopeless to expect the Treasury to sanction more than one. For, of course, the members of the committee must be paid, and well paid too, considering the qualifications to be required of them; and their appointment would be for life, for no living man could possibly see the completion of the task. Under the Bill now before Parliament the first step, in order to take precautions against the destruction of valuable documents, will be for the Master of the Rolls to make rules as to the mode of selecting papers for destruction. These rules must provide for the preparation of a statement, to be laid before both Houses of Parliament, describing the documents it is proposed to destroy, in such a way that a correct judgment may be formed of their value; and this statement is to be laid before Parliament at least four weeks before the papers are destroyed. The rules themselves are to be submitted to the two Houses, either of which may address the Queen to withhold her approbation of them. If no such step is taken, they will in due course be confirmed by Order in Council. But, previously to being submitted to Parliament, the rules must receive the approval of the Treasury, as well as that of the department to which the papers proposed to be dealt with originally belonged. These are ample safeguards against the risk of destroying valuable documents. That the risk is no mere imaginary one experience has proved. In the year 1835 attention was called to a mass of Exchequer documents which were lying in a very neglected state in the cellars of Somerset House, and an official was set to work to sift these papers, for the purpose of disposing of those which were worthless, and removing the rest to a place where they would be preserved in a better condition. This person was not possessed of the requisite knowledge and experience to enable him to come to a right decision in every case, and the consequence was that many documents were sold for waste-paper which ought to have been preserved. That they were valuable is proved by the fact, mentioned by Sir Thomas Hardy, that many of them have since been applied for at the Record Office. It should be added that, in the scheme above described, it is not proposed to destroy a single document of earlier date than 1714.

Should it pass into law, the measure ought to have most beneficial results, not only in making room for the reception and safe custody, at the Record Office, of important documents for which there is at present no accommodation, but also in rendering the papers which are already there more accessible to those who wish to consult them. These are the two chief ends to be aimed at in the management of a repository of national records, and it is most satisfactory to find that, notwithstanding the difficulties under which it has lately laboured, the Public Record Office has been so successful in attaining both. The Committee of the House of Lords was assured by Sir Thomas Hardy that, while every facility is afforded to those who wish to refer to documents, not a single paper has been lost or wilfully damaged.

A. Harrison.

UNIVERSITY REQUIREMENTS.

The Hebdomadal Council, as mentioned in our Oxford Letter of last week, have published a *Statement of the Requirements of the University, with the Papers upon which it was founded* (Clarendon Press Depository, Oxford). At any time such an authoritative document would interest the friends of academical reform; but at the present moment, when the House of Commons and our newspaper writers are assuming to deal with the universities at their will, it is of especial importance to learn what ideas the governing body at Oxford entertains with regard to its own future wants. Considering the whole tone of the Parliamentary discussion, it is certain that the opinions of local experts will receive at least their due weight in the ultimate settlement.

It is important to observe that the "Statement" under notice is limited in its recommendations, and omits all reference to the burning questions on which party spirit is divided. Nothing is said about clerical fellowships; nothing about the contributions of colleges to the common fund; nothing, or but little, directly about the endowment of research. There is no parade of general principles upon which an ideal university should be constructed; and no consideration of the economical effect that endowments exercise upon teaching and upon study. The Hebdomadal Council have confined themselves, perhaps wisely, to adopting with certain modifications the Reports which they have received, at their own request, from the several Boards of Studies and from the Professors.

The requirements of the university are divided into two classes: (1) Buildings and Institutions; (2) Public Teaching. Under the first head are treated the acknowledged needs of the Bodleian Library, the Science Museum, the Schools for Examination, Lecture Rooms for Professors, and accommodation generally for conducting the business of the university. On such questions as these, the only difference of opinion that can arise must be connected with difficulties of finance or architecture. One recommendation, however, stands by itself, as acknowledging a novel principle, which has recently found many earnest advocates. It is proposed to found a Museum of Classical Archaeology. The second head of the "Statement" will attract more attention, if only because of the promises it holds out. The advantages to be gained from new buildings do not come sufficiently home to individuals to excite enthusiasm; but there is no college tutor, nor any tutor's wife, whose breast will not be fluttered by the proposal to found "University Readerships." The recommendations begin with the following:—

"The Council are of opinion:—

"1. That it is desirable that a class of Readers should be established in addition to Professors.

"2. That such Readerships should be tenable with College Tutorships and Lectureships.

"3. That the emoluments of a Reader should not be less than 400*l.* a year.

"4. That a Reader should reside, during three terms of not less than eight weeks each, and should give not less than sixteen lectures in each term, except for special reasons to be approved by the Vice-Chancellor.

"5. That a Reader should give private instruction five hours a week during his residence, and hold examinations on the subject of his lectures.

"6. That a Reader should hold his office for seven years, and should be re-eligible."

It is manifest that the success of these proposals entirely depends upon the spirit in which they are carried out. It would be premature to discuss them on the scanty materials supplied. But it will be necessary to decide, once and for all, on the important point whether the "Reader" is endowed primarily in order that he may be enlisted as an additional recruit in the army already remuneratively engaged in teaching undergraduates; or whether he is to give any guarantee that study is to be his first duty, the giving of instruction being merely the evidence of his industry. Oxford has already seen university teachers lowering themselves to the status of mere crammers for examination.

After numerous other suggestions, which chiefly affect the several Faculties, the Council also recommend under the title "Extraordinary Professorships, &c.":—

"That, in the interests of learning and science, a fund should be formed and placed under the control of a small Board; that this Board should have power to assign professorships for life or for a term of years to persons who have obtained eminence, or who are obtaining eminence, in particular branches of study, whether such branches of study are or are not recognised in the university; and that the professorships thus created should, as a general rule, terminate with the tenure of the persons for whom they were created.

"Out of this fund also persons of high literary or scientific eminence might be remunerated for occasional lectures or courses of lectures.

"Lastly, out of this fund special grants might be made, for longer or shorter periods, to promote original research in any branch of literature or science."

Further recommendations follow to the effect that, as a general principle, Chairs should be found for Professors, and not Professors for Chairs; and that Professors should be allowed, under special circumstances, to perform their teaching work by deputy for a period not exceeding two years.

Altogether, this "Statement of the requirements of the university" is not without comfort for all sections of academical reformers, though it cannot be said that the views of any one section unduly predominate. He has but little confidence in the goodness of his cause who will not be satisfied with proposals sufficiently elastic in principles to adapt themselves to his own opinion, whatever that opinion may be; and also sufficiently definite in detail, in one part or another, to lend him the direct sanction of their authority.

The Statement itself only occupies fourteen pages; while the Reports and letters on which it is based swell the size of the pamphlet eightfold. These latter documents are interesting, partly as indicating the general consensus of opinion, amounting almost to unanimity, which prevails among the leading members of the university; and partly as exhibiting the idiosyncrasies of certain classes and individuals. The Professors were each asked whether they require assistants, and on what conditions. The representatives of the Theological Faculty reply with one consent that they are able and willing to obtain all necessary aid out of their own professorial incomes: but they couple their generosity with the significant stipulation that their assistants should be appointed by themselves, and should continue in subordination to them. One Professor, who shall be nameless, concludes his letter with this memorable paragraph:—"There is a matter which has for a long time forced itself upon my attention—namely, the advisability of the establishment of a Professorship or Readership in Natural Theology, to counteract the atheistical demoralisation resulting from the unlimited teaching of Darwinism in its full extent."

Jas. S. Cotton.

PARIS LETTER.

Paris: June 1, 1877.

It is hardly possible at present to think of literature in Paris. Politics are all-absorbing, and indignation at the would-be *coup d'état* makes us forget all that most charmed and delighted us a few days ago. But I will endeavour to divert my thoughts from the violence and folly of the present to dwell for the moment on less distressing subjects.

For three weeks Paris has been thinking and speaking of nothing but Père Hyacinthe. The Cirque d'Hiver, where his *conférences* were held, was thronged to overflowing with hearers, who

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applauded in him, not merely the eloquent orator, but, above all, the representative of freedom of conscience and speech. The fact is, the Liberalism of France is so far behind that of other European nations that even under a Republican Ministry it has been not only impossible for Père Hyacinthe to found a Church, but even to speak of religion in public. He was obliged to confine himself to morals, and addressed his audience successively on "Le Respect de la Vérité," "La Réforme de la Famille," and "La Réforme Morale." I know not whether Père Hyacinthe was satisfied with his success, but if he be at all clearsighted he ought rather to have been distressed at it. There is no doubt that people admired his beauty of diction, his noble action and the fervent tones of voice, and they applauded him enthusiastically as a protest against the shameful abuse lavished on him by a press that calls itself conservative and religious; but all his hearers were struck by his feebleness of thought and reasoning: his attacks on Darwinism and modern science could but provoke a smile; the free-thinkers who admired him only applauded him so heartily because they felt how harmless he was. The fact is, P. Hyacinthe has remained a Catholic, and to bring France back to Catholicism minus the Pope is his wish. He is only wasting his talents and energy in the attempt. France will either be strangled by Catholicism and become a second Spain, or break with Catholicism entirely—at the present day there is no middle course open to her.

Scarcely was P. Hyacinthe's third conference over before the public thought no more about it, and concentrated their attention on the French Academy and the choice of a successor to the pleasing Marseillais poet, M. Autran. For a moment it was believed that M. Arsène Houssaye, a novelist of the rose-water and violet-powder school, would be the successful candidate; but fortunately for the honour of the Academy, where he had already—how no one can tell—secured more than a dozen votes, he withdrew before the contest. The choice now lies between M. Leconte de Lisle, M. Sardou, and the Duc d'Audiffret Pasquier. The first has the advantage of being a poet; if not a great one, at least an admirable versifier. His verses are cold and tedious, but they are powerful and sonorous and full of colour. Some of his pieces—*Midi*, *Le Jaguar*, *Les Eléphants*, *Caïn*, for instance—contain beauties of the highest order, but M. Leconte de Lisle has the disadvantage of being little known in the Academical world; of having always made a show of very strong Republican sentiments, and of having, nevertheless, accepted a pension from the Emperor Napoleon III. As for Sardou, he is a *bona fide* literary man; his election will have no political meaning; he will have the votes of all the men of letters in the Academy. His popularity is that of a successful playwright, and the only argument against him is the rather frivolous character of his talent and the incorrectness of his style. There remains the Duc Pasquier. No fault can be found with his style, as he has never written anything. His only title to the Academy is, as he said himself, "le goût qu'il a toujours eu pour les lettres," and this desire to gain admission to a *salon* where so many of his friends already are. He is like one of the great *seigneurs* of the last century, who as patrons of letters always found a place there even when they did not know how to spell. Unfortunately for the Duc Pasquier, his election depends on political men, and in order to be successful he must have both Republican and Monarchical votes. By M. Dupuy de Lôme's election to the Senate the latter were ensured to him; the overthrow of the Jules Simon Ministry might very well be the cause of his losing the former. It is true he has tried to hold himself aloof, has even seemed to recommend moderation to the President; but he has compromised himself too seriously with the party of the Duc de Broglie for MM. Thiers and J. Simon to be able to forgive him. Victorien Sardou has the best chance now. And thus it is that an Academical election in France is a complete political drama.

But let us leave these disturbed regions of passion and intrigue, which have no literary interest for us, and take refuge in the domain of pure art. There we shall find M. Flaubert with a new volume, entitled *Trois Contes* (Charpentier). M. Flaubert is looked upon as the head of the Realist School, but is, so to speak, two different men: one, the painter of the life of the present day who endeavours to picture it in all its deplorable vapidness, and in that *genre* has produced a masterpiece, *Madame Bovary*, and a very mediocre work, *L'Education sentimentale*; the other, a scholar and a mystic, who searches for what is most strange and mad in the past to paint it in dazzling colours. This second Flaubert has given us *Salambô*, a clever work, and *La Tentation de St. Antoine*, as unsuccessful in its *genre* as *L'Education sentimentale*. We say nothing of *Le Candidat*, an unfortunate attempt in the dramatic line, only interesting as showing the difference between a picturesque and a dramatic talent. M. Flaubert's three tales show us the two sides of his talent. The first, "Un Cœur simple," is by the painter of modern life, who with infinite art, incredible effort of style and description, relates things perhaps hardly worth relating. The other two, "La Légende de St. Julien l'Hospitalier" and "Hérodias," are written by the scholar and mystic. Of these two, the second is due to the inferior Flaubert. In it the learning extinguishes the life. It is a mass of words and colour intended to be descriptive, but which are only dazzling; no sense of unity is produced by this succession of short sentences, and the affected simplicity of their construction contrasts strangely with the learned pretentiousness of the terms. The "Légende de St. Julien," on the other hand, is admirable. From childhood the young Count Julien has manifested an involuntary taste for blood, and a sort of unconscious predisposition to homicide. That he will become a parricide is foretold to him at an early stage, and, in spite of all his efforts to escape from the crime, he does, in fact, by a horrible mistake kill his parents. Whereupon he flies from his wife and his palace, and takes refuge in a wild spot on the banks of a river, which he helps travellers to cross. One stormy day a leper calls to him from the opposite bank; he goes over to fetch him. "I am weary," says the leper, and he takes him into his hut; "I am hungry," and he gives him all his store; "I want to sleep," and he gives him his bed; "I am cold," at last the leper says; "come and lie down beside me." This, too, he does; whereupon the leper takes him in his arms and carries him up to heaven. The leper was the Lord Jesus Christ. This story is marvellously beautiful and powerful. All the features are correct, and as we read the Middle Ages, with all their barbaric roughness and mystic sublimity, seem to revive before us.

G. Flaubert's talent brings us into immediate contact with the weak points of French realism, of which we have the caricature in the brothers Goncourt, notwithstanding their merit. The realists try to paint the world without taking any count of the influence of illusion and emotion on the mind and heart of man, and the effort to be absolutely objective prevents their being natural. Read "Un Cœur simple;" you will find no real simplicity there, but only an affectation of it. Whether the scene be a *bourgeois* interior or the palace of Herod Agrippa, we are alike sensible of something forced and factitious in the painting. The life is wanting. If you want to contrast with this a true and living realism, read *Les Terres Vierges*, by Tourguéneff, just published in French (Hetzel). The simplicity there is not affected, the reality is living, because Tourguéneff's painting, not only of the actions of men, but even of the aspects of nature, is always interfused with the emotions of a feeling and thinking mind. The personages are all lifelike and interesting, they paint themselves alike by their actions and words, and the artistic impression which they produce is always deepened by some human emotion. The realism of the day is the natural result of the positive, analytic and erudite turn of men's minds. Art is essentially synthetic, and should grasp things by intuition—create them all at once. The age of the great literary creators seems to be at an end in France just now. Victor Hugo alone remains. All we can do is to cherish their memory, and raise monuments in their honour. Just now a subscription has been opened in Paris for the tomb of Michelet, and I hope that foreign countries will join with France in paying him this tribute of admiration and respect.* Soon it will be George Sand to whom a monument will be raised.

Mdme. d'Agoult (Daniel Stern) inspired M. Chapu with a statue which has just earned him the medal of honour. At the same time C. Lévy publishes a posthumous volume by this celebrated woman, entitled *Mes Souvenirs*, and giving a most curious and interesting picture of private life and life in the *salon* among the Royalist aristocracy at the time of the Restoration. The vigorous, brilliant style of Daniel Stern gives a value to the smallest detail. As regards herself the book is slightly damaging—not to her intelligence (she never displayed greater talent or wit), but to her character. She shows herself at once romantic and frivolous, hard and voluptuous, taken up with her own beauty to an incredible degree, and consenting out of mere weakness to a *mariage de convenance*, which she escapes from soon afterwards with an *éclat* famous to this day. The *Souvenirs* do not extend so far, but conclude with the marriage in 1827. It is difficult to recognise in their author the Mdme. d'Agoult of later years, with her white hair and noble mien, her dignity and her grace, transfigured by art and philosophy, well worthy of inspiring Chapu with that beautiful *Pensée* which we admire in the Salon of the Champs Elysées. The Mdme. d'Agoult of the *Souvenirs* is the *femme à la mode* of 1830, with high and interesting aims, no doubt, but full of worldliness, spoiled by a bad education, and led away by a restless, impressionable nature.

In conclusion, let me draw attention to a little book, without literary pretensions, but very useful nevertheless, entitled *La Misère*, by M. J. Siegfried (E. Baillière). It is the history of the philanthropy of the nineteenth century. I know no more consolatory book or better guide for those who are engaged in relieving the ills of their fellow-creatures. England naturally occupies an important place in this little work, and there can be no doubt that nowhere has charity been more active or more wisely organised.

G. Monod.

SELECTED BOOKS.

General Literature.

Bagehot, W. On the Depreciation of Silver. Henry S. King & Co. 5*s*.
Doudan, X., Mélanges et lettres de. T. 3. Paris: Calmann Lévy. 7 fr. 50 c.
Henke, R. Rumänien. Land u. Volk. Leipzig: Wigand. 5 M.
Kraus, F. X. Kunst u. Alterthum in Elsass-Lothringen. 1. Bd. 2. Abth. Strassburg: Schmidt. 10 M.
Macquoid, K. S. Through Brittany. Vol. I. Daldy, Isbister & Co. 7*s*. 6*d*.
Paquier, J. B. Le Pamir. Paris: Maisonneuve. 6 fr.
Quinet, Edgar, Correspondance inédite de—Lettres à sa mère. Paris: Germer-Baillière. 7 fr.
Richthofen, F. v. China. Ergebnisse eigener Reisen u. darauf gegründeter Studien. 1. Bd. Berlin: Reimer. 32 M.
Schoebel, Ch. La légende du Juif-Errant. Paris: Maisonneuve. 3 fr. 50 c.

History.

Druffel, A. v. Kaiser Karl V. u. die römische Curie. 1544-1546. 1. Abth. München: Franz. 4 M. 80 Pf.

Physical Science.

Peschel, O. Abhandlungen zur Erd- u. Völkerkunde. Leipzig: Duncker & Humblot. 10 M.

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* If any English admirers of Michelet, the eloquent apologist of Queen Elizabeth, wish to join his French admirers, I shall be happy to receive their subscriptions addressed to the office of the *Revue Historique*, 76 rue d'Assas, Paris.

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Philology, &c.

Brugsch-Bey, H. Dictionnaire géographique de l'ancienne Egypte. 2. Lfg. Leipzig: Hinrichs. 25 M.
Loth, O. Catalogue of the Arabic MSS. in the India Office Library. Allen; Trübner.
Meyer, C. Sprache u. Sprachdenkmäler der Langobarden. Paderborn: Schöningh. 4 M. 50 Pf.
Oppert, J. L'inscription d'Esmunazar. Paris: Maisonneuve. 2 fr. 50 c.
Trumpp, E. The Adi Granth, trans. from the original Gurmukhi. Allen; Trübner.

CORRESPONDENCE.

SPELLING REFORM.

II.

London: June 4, 1877.

For the reasons given in my last letter the change of *or* into *aur* (which is very frequent, very conspicuous, and often, as in *aurder* and *aurthografi*, for instance, very perplexing) seems to me altogether unadvisable. It is true that the sounds are exactly the same, but that is a reason *against* making any change. I do not believe that *au* expresses even the *intention* of any Englishman as to the vowel-sound in *for* or *form*, or any of the words in which Mr. Ellis substitutes it for *o*. I know that I, at least, always try to sound the vowel in *for* as like as I can to the vowel in *from*; and not only so, but the instant I am released from the condition of carrying the sound on into an untrilled *r*—the instant I am allowed to trill the *r*—I *can* and *do* make the sound for which I try. While I am to say *forward*, I cannot prevent my *o* from sounding like *au*; let me say *forrard*, and it immediately becomes the *o* in *from*. It follows from this that the direction in the Glossic alphabet to pronounce *o* as in *not* holds good in all accented syllables, whether it be followed by *r* or any other consonant (unless it be *f*), and whether the *r* be trilled or untrilled; and therefore that the pronunciation "which the etymology of the word" ["order" or "orthography"] "would appear to point out as that *intended* by the speaker" is that which should be exhibited in the spelling. Some people lengthen the *o* into *au* before *f*; and *they* must write *auf*, *aufer*, *aufn* for "off," "offer," "often," &c.

For exactly similar reasons I should say that the substitution of *aar* for *ar* (as in *maark*) is a needless alteration, and therefore inexpedient. It is true that *a* before an untrilled *r* necessarily takes the sound of *aa*; but it is no less true that for that very reason it is *not* necessary to give any special direction for it.

The change of *e* into *i* in unaccented syllables followed by an accent (as in *bitween*) would be of less consequence (for it makes but little difference in the look of the word and hardly any in the sound), were it not applied also to the definite article, which, coming in so continually and looking so unlike our familiar friend, makes every sentence seem stranger than it need. The actual pronunciation of the definite article varies with the letter which follows. Its proper sound is *dhee*; it is so pronounced whenever it is convenient to begin the next word from that position of the organs; it is so pronounced in all cases where the sense requires an emphasis upon it (as when, in answer to "this is the way," you reply, "*a* way, but not *the* way"). Nice speakers always give it as much of that sound as they can with ease and fluency. Mr. Ellis formerly spelt it with two letters specially cut for his phonetic alphabet, one standing for the Glossic *dh*, and the other for the Glossic *ee*; he still spells *to*, however unemphatic, with *oo*, as in "nuthing too doo," and the cases are altogether analogous. Indeed, the only objection I see to *dhee* is its length and its being a combination so rarely seen unaccompanied with emphasis—an objection which a little familiarity would remove. But if we are not to have *dhee*, why may we not be content with *dhe*? *Dhi*, which Mr. Ellis prefers, has all the disadvantage of being less familiar, without the advantage, so far as I can see, of being more exact. Take *e* for the vowel in *en*, *i* for the vowel in *in*, which of them is *oftenest* the vowel heard in *the*, as usually pronounced? I doubt whether there is much difference; and *e* being in possession, I would in this, as in other like cases, give it the benefit.

In the other case in which Mr. Ellis requires *e* to give up possession in favour of *i*, the change seems to me not only needless, and on that account inexpedient, but wrong in principle, and the cause of inconvenient anomalies in practice. What we want for the definition of indistinct sounds is to know the *intention* of the speaker; for they all result from *attempts* to articulate the *true* sound under conditions which make it difficult; and the intention of the speaker is best ascertained by requiring him to distinguish them; the distinct sound which is heard as soon as the slightest stress is laid upon the syllable in which it occurs reveals the intention of the indistinct sound. Try this with words beginning with an unaccented *re* or *pre*, all of which Mr. Ellis alters to *ri* and *pri*. *Riform* represents the usual pronunciation of *reform* well enough. But if "*ri*form, why "*re*formation"? There you have the true *e*. *Prizent* does very well for the verb to *present*; but if you transfer the accent to the obscure syllable, its true character declares itself. Nobody thinks of saying "prizence" or "prizentation." On the other hand, if the learner is told to sound the *e* like the *e* in *en*, only light and short, nobody will detect any fault in his pronunciation of either *reform*, or *present*, or any of the family.

The same is true of the unaccented *pro* in *propose*, which Mr. Ellis writes *proapoaz*. Transfer the accent to it, as in *proposition*, and the *oa* disappears at once; it declares itself simply as the *o* in *prop*, which, being touched lightly, yields the proper sound for the first syllable of *propose*. The same test applied to the indistinct *al* will show, I think, that Mr. Ellis is wrong in choosing *el* as representing the true pronunciation. *Feinel* or *feineli* may be very like *final* or *finally*, as we usually speak it. But turn the adjective into a substantive: had anybody ever the slightest inclination to say "finelity"? And it may be said generally that whenever the word has a derivative which, while it retains the indistinct syllable otherwise unaltered, shifts the action so as to distinguish it, the derivative form follows the old spelling. From "syllable" we form "syllabic;" from "emphasis," "emphatic;" from "idol," "idolatry;" from "symbol," "symbolic;" from "circumstance" (which Mr. Ellis spells "serkemstence"), "circumstantial;" from "ocean," "oceanic;" from "period" (Mr. Ellis "peerriud"), "periodic;" and so forth. On the other hand, where the obscure syllable is represented in the old spelling by an *e*, a *u*, or an *o*, we find them in the derivative, as in "angelic" from "angel," "sulphuric" from "sulphur," "carbonic" from "carbon," "mercurial" from "mercury."

Upon the whole, therefore, I hold that the nearest approach to the *proper* sound of the indistinct syllables which can be made (under the varying conditions of each case) *without an effort and without a break*, is the best pronunciation of them; that they ought, therefore, to be spelt with the letter which is chosen to represent that sound, and that the learner ought to be directed to aim at it; also, that where the received form of any word or syllable contains, according to the rules of the new alphabet, a sufficient direction for the proper pronunciation, no change should be made in it.

Upon these conditions it will be possible, I think, to settle an orthography which may be generally accepted, authorised, and taught, and which may be used to teach both the received pronunciation and the ordinary spelling of modern English in the easiest way.

But this reminds me that there is another point in which the plan of operations contemplated by Mr. Ellis differs materially from that I am recommending, and which, if it cannot be escaped, must, I fear, prove fatal. When he spoke in his first letter of "a *concurrent* system of spelling, to be used exclusively in teaching to read and write in schools, *till the utmost readiness in both ways is attained*"—that is, both in reading and *writing* (which must surely be taken to include spelling) on the old system as well as the new—I thought he proposed to teach the rising generation to *spell* in both styles, so long as the rest of the world continues to spell as it does now. But this is not his plan. "Children must be taught to use our present typographical system" for reading, but *not* for writing. "Glossic writers . . . *it is to be hoped*, will never be forced to employ Nomic spelling." For writing, children must be taught to use a new kind of spelling, such as shall not only be easily intelligible to anyone who can spell in the present way, but shall be "admitted," when good of its kind, "by business men, the Civil Service (and its examiners), and so on, on an equality with good old spelling." "If this," he says, "is not conceded"—and he admits that it cannot be enforced without an Act of Parliament—"we need not trouble ourselves with any suggestions for spelling reform."* And again: "Nothing can be done without Government sanction to use the new system in subsidised schools, *and in Civil Service examinations*. Before, however, a Government enquiry is ordered a good case must be made out."† This preliminary difficulty is likely, I think, if it must be encountered, to prove a serious one. If the "concurrent" system of spelling be really used in the schools till the pupils "attain the utmost readiness in both ways," they will be ready to pass examination in either, and there will be no need to trouble either Parliament, or Government, or the Civil Service Commissioners, or their examiners, with any new regulations. Nothing will be wanted except permission in subsidised schools to teach the old-style spelling *through* the new, a good case for which is already made out, if it results in the perfect acquirement of both. But if a knowledge of "Nomic spelling" is never to be required of a "Glossic writer," how Mr. Ellis will make out a good case for an Act of Parliament to compel men of business and public offices to accept clerks who cannot write the written language of their correspondents, it passes my ingenuity to guess. My own impression is that if the pupils be duly exercised in *translating* the one style into the other—translating into the phonetic character sentences printed in the received orthography, and (inversely) translating into the received orthography sentences written or printed in the phonetic—they will learn to *write* the common orthography as easily as to read it; and if they learn faster in this way than on the present system, permission to teach in this way in the subsidised schools will follow of course. If it be found, on the contrary, that they cannot be taught ordinary spelling in this way, or not so quickly, or not so perfectly, then we may be sure that the desired reform will never come in through the School Boards, but must wait until men of letters come to understand the proper use of letters.

James Spedding.

"UPHOLSTERER."

London: June 4, 1877.

Dr. Littledale is desirous of learning the evidence for the descent of the word *upholsterer*, through *upholder*, *upholdster*, from the verb *uphold*, in the sense of repairing or furbishing-up old wares.

It is true that we cannot furnish authority for the use of the verb itself in this sense, but Caxton, in his *Booke of Travellers*, quoted in the notes to *Promptorium Parvulorum*, gives "*Vpholdsters*, vieswariers. [*Vieswarier*, fripier, raccommodeur, vendeur de vieux habits et d'autres vieilles choses. —Roquefort.] Edward the vpholster can well

* Academy, March 3, p. 185.
† *Ibid.*, March 17, p. 231.

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stoppe a mantel hooled full agayn, carde agayn, skowre agayn a goune and alle old cloth." Palsgrave has "*Vpholstar*, frippier:" *i.e.* a repairer or seller of old clothes, a broker; and in this sense the word *upholder* seems to be used in *Piers Plowman*, "*Upholderes* on the hul shullen have hit to sell" (p. 213). "*Vpholdere*, that sellythe smal thyngys, Velaber."—*Promptorium*. The business of vamping-up old clothes and other goods would naturally draw with it that of selling them, and we see from the practice of the present day the close connexion between the businesses of a broker and an upholsterer. The change from *upholster* to *upholsterer* may probably have taken place through the mediation of *upholstery*, as from *fruit*, *fruitery*, *fruiterer*. At any rate *upholster* seems to be used by Strype in the sense of *upholsterer*:—"Which is valued by the clerk of the works, the keeper of the wardrobe at Richmond, and an *upholster* at London, at 61*l.* 7*s.* 2*d.*"—*Memorials*, B. ii., c. 30 (in Richardson). Dr. Littledale's suggestion of a derivation from G. *polstern*, to stuff cushions, is a most unlikely one. Even if the word *polsterer* had been known in German, there is no apparent reason why, in importing it into English, it should have been lengthened by the prefix of an *up*. H. WEDGWOOD.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 9.—3 P.M. Royal Institution: "Recent Discoveries at Mycenae," by C. T. Newton.
3 P.M. Physical: "On Interference Fringes within the Nicol Prism," by S. P. Thompson; Special General Meeting.
MONDAY, June 11.—8 P.M. British Architects.
TUESDAY, June 12.—8 P.M.: Anthropological Institute: "On further Discoveries in the Neighbourhood of Portstewart," by W. J. Knowles; "On the Ethnology of Germany. II.—The Germans of Caesar," by H. H. Howorth; "On the Customs and Legends of the Indians of New Caledonia," by Dr. J. Rae.
8 P.M. Photographic: "On Emulsions," by H. Berkeley; "On the continuing Action of Light in Pigment Printing," by J. R. Sawyer.
THURSDAY, June 14.—5 P.M. Zoological (Davis Lecture): "Whales and Porpoises," by Prof. Flower.
8 P.M. Mathematical; "Mean Values," by Prof. Crofton; "Every algebraic Equation has a Root," by J. C. Malet; "On the canonical Form and Dissection of a Riemann's Surface," by Prof. Clifford.
8 P.M. Historical: "Ancient and modern political History," by Dr. R. S. Gutteridge, &c.
8.30 P.M. Royal. Antiquaries.
FRIDAY, June 15.—8 P.M. Philological: "On the Teutonic Words in the *Lex Salica*," by H. Hessels; "On some Points in Early English Pronunciation, II.," by H. Nicol.

SCIENCE.

Heracliti Ephesii Reliquiae. Recensuit I. Bywater, Collegii Exoniensis Socius. (Oxonii: E Typographeo Clarendoniano, MDCCCLXXVII.)

WORKS of this kind are not commonly repaid with words. Those who can profit by them can estimate their worth, and others profit little by remarks on them. They are *οὐ λόγοις τιμώμεν', ἀλλὰ τῇ ξυνουσίᾳ πλέον*. The editor of Heraclitus must feel, according to the saying of his author, *εἷς μυρίοι*, that one appreciative reader is a multitude. The reviewer can do little more than register what has been done.

Until the end of last century, the fragments of the early Greek philosophers were only accessible to the few scholars whose reading extended over a large field. Those of Heraclitus were first collected by Schleiermacher in 1807. But the discovery of the *Philosophumena* in 1851 gave materials not previously accessible. For Hippolytus, or whoever wrote that treatise, sought to discredit Noëtus by identifying his teaching with that of the old Ephesian, and to this pious wish we are indebted for several fresh quotations from the *Περὶ Φύσεως*. The sentences containing these additional fragments were carefully re-edited in 1854 by Jacob Bernays, by whom the study of Heraclitus has been otherwise greatly advanced (*Heraclitea*, 1848, &c.). More recently, in 1869, there appeared from the same acute and learned pen *Die Heraklitischen Briefe, ein Beitrag zur philosophischen und religionsgeschichtlichen Litteratur*, a memorable essay towards determining the complex question, "What kind of evidence can be obtained from spurious writings?" In this work, and also in his *Heraclitea*, Prof. Bernays has pointed out many echoes of Heraclitus in subsequent literature.

Mr. Bywater has conceived the design of presenting in one view the substance and the shadow of Heraclitus, of letting us hear the "voice of the Sybil" and its reverberations; not by weaving the scattered fragments into a complete whole with the help of unlimited conjecture, as was done by Lassalle (more theologian than scholar) in 1858, and more recently by Schuster in a laborious effort of "constructive criticism" (Teubner, 1873), but by displaying the relevant facts with as much exactness and with as little admixture of conjecture as possible.

The result is the present work, in which we have, first of all, a text consisting of the fragments—including, of course, those added by Bernays, *and also two which are here published for the first time*—arranged in a convenient and suggestive order, which is, however, admitted by the editor to be probable merely. Beneath the text is a full citation of the authorities, with cross-references to other illustrative passages, and brief critical notes showing the most important of the various readings, and indicating the ground of preference in each case. The citations throw considerable light both on the interpretation of Heraclitus and on the history of his influence. An obscure phrase often becomes clearer when we see how it was quoted (see esp. Fr. lx.); and even the names of the authors are instructive. We are reminded by them how a secondary phase of Heraclitus' doctrine came to be woven into the philosophy of Plato; how the dark speaker was compelled by Aristotle to render up his logical account, as Locke and Leibnitz are by our Hegelians at the present day; how the Stoics gave him fresh currency, having been attracted to him both by the austerity of his spirit, and by the kindred nature of his symbolism (*πῦρ, ἐκπύρωσις*); lastly, how the Fathers of the Church employed him as they did other heathen writers, now wresting him to their side for the condemnation of Pagan superstition, now seeking to overthrow an adversary by comparing him with the infidel philosopher.

The reproach of obscurity was more deserved by Heraclitus than that of melancholy, which became proverbial perhaps in consequence of his association with Stoicism, although it is true that the philosophy of change, which saw "man kindled and extinguished like a spark in the night" (Fr. lxxvii.), was in close accord with the sadness which had characterised much of the earlier Ionian reflexion (Mimnermus, Fr. 2; Hdt., B. vii., c. 46). But it may be questioned if he were more obscure than other prophets of the mind, who in the sixth century B.C., perhaps unconsciously moved by some Oriental influence, strove to catch the universe in aphorisms. And if his *Περὶ Φύσεως* were now extant, abrupt and disjointed as it would probably still appear (not, as Bacon thought, outweighing Plato), it might be more intelligible to us than it was either to Aristotle or to the Stoics.

The "transcendent Pantheism," whether of Heraclitus or Parmenides, is an open secret to the student of Descartes and Spinoza. The followers of Hegel, to whom the true individual is the true universal, and all thought proceeds by collision of opposites, can understand their master's saying that he had taken up the philosophy of Heraclitus into his own. And some of our modern *φυσιόλογοι* might be surprised to find, in what they supposed to be a fistful of air, the expression of principles which they have verified, such as the permanence of the sum of energy, the interchangeableness of energy and heat, the reciprocal transmutation of forces, the transience of phenomena, the permanence of law, the relativity of perception to the organs of sense (Fr. xxxvii.), and might acknowledge that "Anticipatio Naturae" was less a term of opprobrium than they had imagined. But the wonder would be all on their side, for Heraclitus would have wondered at nothing so much as if these things had turned out otherwise.

The scholar might find germs of Platonic thought and expression (Frr. cxv., cxiv.; *cf. Rep.*, ii., 376, vii., 540); the general critic, unconscious coincidences with remote literatures, like that between Fr. lxxix., "Time is a child at chess," and the now well-known lines of Omar Khayyám. The agnostic and the mystical theologian might both find meaning in the deep saying, "God at once reveals and hides himself in Nature;" while the religious reformer would rejoice to see that Greek no less than Hebrew prophets felt the abomination and absurdity of sacrifice. "They think to purge their sins by polluting themselves with blood" (Fr. cxxx.). So rich in germinal expression was this prophetic soul, who in clinging to a seeming paradox was "dreaming of things to come" and presaging thoughts of many generations.

The character of Heraclitus came nearer than that of Socrates to Plato's description of the great mind born in a little State and despising her birthplace, but soaring aloft to survey things in Heaven and Earth. The pride shown in his contempt for Pythagoras and Xenophanes, and his grudging praise of Bias, may help to account for the conceit which Plato noted in his followers: but there is a Socratic loftiness in the tone in which he speaks of death (as an emanation, Fr. xxxvii., a sloughing-off of the body, Fr. lxxxv.), and in his outburst on behalf of Hermodorus we see a trace of underlying kindliness and of the passion for justice which is the best note of the philosophic spirit. We gather from Fr. lxxiii. that he was more austere in his habits than Xenophanes.

The remaining portions of Mr. Bywater's volume are edited with no less care. He has given us a new recension of the Life by Diogenes Laertius; of the passages in Hip-

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pocrates in which Bernays (*Herakl. Br.*, p. 145) had recognised a Heraclitean colouring; of the fragments of the iambographer Scythinus, in which Heraclitean doctrine is versified; of a short passage of Lucian (*Vit. Auct.*, c. 14) in which the philosopher is travestied; and of the spurious letters.

It is impossible to rate too highly the care and accuracy evinced by the editor in every page. He is particularly to be commended for allowing us to hear Heraclitus speak in his own dialect. If in single points we are disposed to differ from him, it must be with the admission that, considering the attention which he has given to the subject, we are more likely to be wrong than he is. Perhaps the extreme brevity of the annotations may have hidden some things from us: *e.g.*, the reason for putting a point of interrogation after Fr. xiii., or for preferring οὗ γῆ ξηρή to the more obvious ἐν γῇ ξηρῇ in Fr. lxxvi., or for endorsing Bergk's conjecture πληγῇ, against the citation from the *De Mundo*, in Fr. lv. The scarcely less ingenious τόξου καὶ νευρῆς formerly suggested by the same scholar on Fr. xlv. is rightly rejected, and Bernays' βορβόρου ψυχὰς (for βαρβάρους) on Fr. iv., although more tempting, is not admitted into the text. We must own to some disappointment in having to relinquish as belonging to Heraclitus Fr. (Spur.) cxxxiv., the original of Bacon's "Opinio copiae inopiam fecit." It is well to be reminded, however, that some sayings may be quoted from Heraclitus that were already proverbial in his time (see Fr. xvi.).

But, whatever may be thought of these doubtful points, we have nothing but commendation for the preference in Fr. lviii. of the reading ἐπαιτιῶνται μηδέν' ἄξιον μισθὸν λαμβάνειν to that suggested by Bernays in 1869, ἐπαιτέονται μηδὲν ἄξιοι μισθῶν λαμβάνειν; and also for the treatment of Fr. i., where εἶναι is read with the Oxford editor of the *Philosophumena*, instead of εἰδέναι with the MS., which Bernays supported at some length in 1869. For the expression ἓν πάντα εἰδέναι, though it might be interpreted from Frr. xxvi., xxvii., is too subjective for an early Greek philosopher, while the objections formerly urged against εἶναι assume a precision of technical expression which belongs to the later controversial period. Cp. Fr. xxxv., ἔστι γὰρ ἕν.

Mr. Bywater's work affords a sound and adequate basis for the study of Heraclitus, and supplies a want that was not met by Lassalle's two bulky volumes, or by the ingenious and elaborate essay of Schuster. If taken together with the pages which Zeller has devoted to the subject, it can leave little for the student to desire. But an English monograph on Heraclitus from his present editor, who has devoted so much time and thought to him, would, notwithstanding, be a very acceptable boon.

LEWIS CAMPBELL.

SCIENCE NOTES.

PHYSIOLOGY.

Spontaneous Generation.—Dr. Bastian's experiments on urine neutralised with *liquor potassae* exposed to a temperature of 50° C. have been repeated by D. Müller (*Centralblatt für die mediz. Wiss.*, May 5, 1877). The results were invariably negative, no living organisms making their appearance in the hermetically-sealed retorts. Müller sums up his conclusions thus:—

"My experiments, carried out with all the precautions suggested by Dr. Bastian, have convinced me that in the germless fluids employed no signs of spontaneous generation are ever to be met with; further, that a temperature of 50° C. is not specially suited to promote the development of bacteria, even when their germs are already present in the liquid."

Pasteur on Splenic Fever.—A very important contribution to our knowledge of the relation between the organisms discovered by Davaine in the blood of bovine animals suffering from *charbon* and the other phenomena of the disease has just been published by Pasteur and Joubert (*Comptes Rendus*, 30 Avril, 1877). Koch had already discovered the curious fact that the rod-like organisms in question were capable, under certain conditions, of breaking up into minute spores, instead of multiplying, as usual, by fission; these spores, in their turn, undergoing development into rods when kept under observation in serum or aqueous humour. Pasteur and Joubert, by taking a small quantity of blood from an affected animal, under the precautions necessary to guard against septic contamination, and introducing it into various liquid media, succeeded in cultivating the specific bacterium without any admixture of foreign organisms. Absolutely pure urine, rendered neutral or feebly alkaline, was found to be the most convenient liquid for its cultivation. When such urine is inoculated with a minute quantity of the infected blood, a flocculent mass of interlacing filaments makes its appearance in it within twenty-four or forty-eight hours, the rest of the fluid remaining perfectly translucent, and presenting no trace of septic microzymes under the microscope. By using a drop of this urine for the inoculation of a fresh sample, and repeating this process again and again, it is possible to obtain any number of successive generations of bacteria derived from the original stock; and—this is the all-important point—the most remote descendants of the original organisms, bred in urine for a period of months, retain their specific infective power, and give rise to the disease when introduced into the body of a healthy animal. Hence it is absolutely certain that the infective properties of the blood in splenic fever do not depend either on the red corpuscles or on the leucocytes contained in it, for these are all of them eliminated in the course of the successive cultivations in urine. The possibility of some soluble virus being reproduced side by side with the organisms was next taken into consideration. By filtering the urine in a particular way, the bacteria were separated from the liquid in which they were suspended; and the filtered liquid alone was found to be incapable of generating the disease when inoculated. Analogous results have been obtained by previous enquirers; but, owing to the numerous sources of fallacy by which all researches of this kind are surrounded, they have never met with unreserved acceptance. The justly great authority of Pasteur may be expected to produce a deep impression on the minds of many who have hitherto kept their judgment in suspense.

On the Colour of the normal Retina.—Continuing his researches on this subject, Kühne finds that the colouring-matter is not uniformly distributed throughout the retina (*Centralblatt für die mediz. Wiss.*, April 14, 1877). In the human eye, and in that of *Macacus cynomolgus*, the posterior surface of the yellow spot and *fovea centralis* is colourless. In the immediate neighbourhood of this region, where the cones are more numerous than the rods, the red tint is comparatively feeble. Just behind the *ora serrata*, too, there is a narrow zone absolutely devoid of colour; in the human eye this zone is two millimètres in width, in that of the ape only one millimètre. The eyes employed in this research had been shielded from the light for many hours before their removal, and were hardened in a solution of alum.

HELFREICH's assertion (see ACADEMY, April 14) that the red colour of the retina may be seen with the ophthalmoscope, under suitable conditions, in the eye of the living rabbit, is questioned by Dietl and Plenk (*Centralblatt*, April 21, 1877) on the strength of the following experiment:—A rabbit, kept in a dark room for several days, was rapidly deprived of blood by section of one carotid artery. Warm milk was then injected through the other carotid, till it escaped without any appreciable tinge. (These operations were performed by yellow sodium-light.) On ophthalmoscopic examination, the fundus was seen to be perfectly white; no details of structure could, however, be made out. The vessels were once more filled by injecting blood into the carotid artery, and the capillary plexus of the choroid resumed its normal aspect, no extravasation having taken place. The eyeball was now excised and the retina examined within fifteen minutes; it was still of a rosy-red hue, such as it usually presents in eyes which have been long protected from the light.

Influence of Sleep on the Activity of the Kidneys.—It has been ascertained by Prof. Quincke (*Archiv für experimentelle Pathol. und Pharmakol.*, vii., 2) that whereas the urine secreted during sleep is scanty and of high specific gravity, that secreted during the first three hours after waking is more abundant and of lower density than during any similar period of the twenty-four hours. A number of observations were made to establish this point, the subject remaining in bed, and taking neither food nor drink, for the three hours in question. The fact admits of being interpreted in various ways. We may suppose the absorption of fluid from the intestinal canal to be arrested during sleep and resumed on waking. This hypothesis is a most unlikely one; for the periodic variation takes place as usual when no liquid has been taken within four hours of retiring for the night. It is probable that the physiological activity of the kidneys may be checked during sleep, owing partly to diminished energy of the secretory nerves, partly to contraction of the renal blood-vessels, partly to a lowering of tension throughout the arterial system. This is the most probable explanation; but it is still in need of proof.

CHEMISTRY AND MINERALOGY.

The Attraction and Repulsion of Bubbles by Heat.—Mr. Hartley, of King's College, communicated to the Royal Society last month some interesting results of a long series of experiments on the bubbles in the fluid-cavities of quartz, and others observed in sections of granite. He finds that those bubbles are attracted by a source of heat, and that under certain conditions they may be repelled. A rise of temperature, amounting to 5° or 6° C., causes attraction, and an increase of 0°·5 C. will in some cases produce repulsion. In certain instances the same bubble was repelled under ordinary conditions, but attracted if its temperature was raised to 60° C., the source of heat being always from 0°·5 to 5° C. warmer than the specimen operated upon. These phenomena, moreover, were observed in the case of cavities containing liquid carbonic acid, as well as water; and the exposure of carbonic acid to a temperature higher than that of its critical point did not affect the result. This affords a means of controlling to some extent the conditions of the experiment, since carbonic acid, when it just passes the critical point, exerts a tension of 109 atmospheres. The author considers the explanation, proposed by Profs. Tait and Swan, of the movement of bubbles in the cavities of calcite, noticed by Mr. Sang, of Edinburgh, to be insufficient; and, after showing that the warmth of the finger can propel even in a vertical direction a plug of water in a capillary

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tube, refers the attraction of bubbles to the cause which occasions this movement. In communications addressed to Mr. Hartley, Prof. Stokes regards this *repulsion* of the *liquid* to be due to a decrease of surface-tension at one side of the plug of liquid in the tube, or at one side of a bubble in a cavity, a result in each case of a fall of temperature. When repulsion of a bubble, or *attraction* of the *liquid*, occurs, it is owing to a slight rise of temperature, which effects a disengagement of gas from the water on the side of the bubble nearest the source of heat, and that increases the surface-tension at this side; the bubble, therefore, is propelled in the opposite direction. As these explanations meet every fact which Mr. Hartley has noticed, he has abandoned his own theory regarding the movement, a theory, it may be stated, with which he was not entirely satisfied. In a paper recently read before the Chemical Society, Mr. Hartley states that some of the bubbles in water-cavities, with a rise of temperature, become denser than water and sink. He refers to a cavity in a crystal of quartz, occurring in a specimen of felstone, which was found by Mr. Young to contain a moving particle, supposed to be a bubble, which made its appearance only in a cold atmosphere. At 3°·5 C. the cavity had the appearance of being two-thirds filled with liquid, the gas-bubble occupying the remaining space exhibiting a kind of trembling motion; as it decreased in size, the motion became more and more rapid, until it rushed across the space confining it. The thought suggested itself that this was not a gas-bubble, but liquid in a spheroidal condition; and repeated experiments showed it to be a bubble of liquid carbonic acid. The size of these bubbles was about $\frac{1}{30000}$th of an inch in diameter; the motion becomes very slow in the case of bubbles $\frac{1}{15000}$th of an inch across. Mr. Hartley believes that these vibratory motions afford an ocular demonstration of the continual passage of heat through solid substances, and apparently make the molecular vibrations of matter plainly visible.

Can Gases permeate Glass?—All bodies are generally assumed to be porous. Of the magnitude of their pores, or of the size of the molecules constituting the bodies themselves, we know next to nothing. It appears possible that molecules of complex constitution, especially such as have great molecular weight, may occupy more space, and form material with larger pores, than others with less molecular weight would fill and constitute. A hydrogen molecule, then, of all others, would occupy the least space, and it appeared to Quincke as not improbable that the particles of this element might be able to pass through the pores of solid substances such as glass. Although this view hardly appears to be in accordance with the generally received hypothesis respecting the properties of gases, the question whether those substances can traverse the pores of glass could only be decided by experiment. The author describes (*Pogg. Ann.*, clx., 118) the results of a number of experiments which he has made in this field. He has tried whether, in the course of years, hydrogen and carbonic acid, under the pressure of 40 to 120 atmospheres, could pass through a glass wall 1·5 millimètre in thickness, and whether the amount of permeated gas could be determined on the balance by a loss in weight of the apparatus. Hydrogen was generated, from zinc and sulphuric acid, in a series of closed glass tubes, and the pressure in each case observed by the change in volume of the air of an enclosed capillary tube, which served as a manometer. During the first few days the pressure in the tubes was from 1½ to 10 atmospheres, at the end of five months it attained to from 27 to 54 atmospheres, and in seventeen years rose in one case to 126 atmospheres. The tubes were weighed from time to time on a very accurate balance, and in no case did their weight vary beyond from 0·1 to 0·3 milligramme. In a tube charged with carbonic acid, generated from lime carbonate and sulphuric acid, the pressure was observed during the first few days to amount to 21 atmospheres, rose at the end of five months to 34 atmospheres, and after seventeen years reached a pressure of 44 atmospheres; the tube preserved, during this time, one and the same weight. A pressure, therefore, of from 40 to 120 atmospheres, maintained over the long period of seventeen years, is not sufficient to drive an appreciable amount of hydrogen or carbonic acid through glass 1·5 millimètre in thickness. It was remarked in the second case that the concentrated sulphuric acid flowed through the condensed carbonic acid as mercury moves in a glass tube filled with air. The author concludes his paper with a consideration of the probable size of molecules.

Succinic Acid in the Juice of the Unripe Grape.—Brunner and Brandenburg have sought for glyoxylic acid and desoxalic (racemocarbonic) acid among the constituents of the juice of the unripe grape (*Zeitschrift für anal. Chemie.*, 1877, xvi., 246). Fifty pounds weight of the fruit, gathered in the middle of June, supplied the material. The expressed liquid was directly treated with excess of lime carbonate, and the protein compounds having next been rendered insoluble by raising the filtrate to the boiling point, the filtered liquid was evaporated to as small a bulk as possible. After treating the residue with animal charcoal, a crystalline substance was obtained, which when purified was found, on analysis, to be lime succinate. The acids above referred to were not met with, and the authors ascribe their failure to detect their presence to the possibility of the grape having reached too advanced a stage of development; and they intend to examine the fruit at an earlier period, immediately after flowering. Should they prove successful in showing glyoxylic acid to be a normal constituent of the plant, a conception of the gradual conversion of carbonic acid into the vegetable acids under the reducing action of light may be arrived at—a conversion in accordance with experiments which can be performed in the laboratory. We might then regard the acids referred to, and others met with in vegetable tissues, to be successively derived from a hypothetical carbonic hydrate, in the following way:—

$$2(CH_2O_3) + H_2 = \underset{\text{Oxalic Acid}}{C_2H_2O_4} + 2H_2O$$

$$C_2H_2O_4 + H_2 = \underset{\text{Glyoxylic Acid}}{C_2H_2O_3} + H_2O$$

$$C_2H_2O_3 + H_2 = \underset{\text{Glycollic Acid}}{C_2H_4O_3}$$

$$2(C_2H_2O_3) + H_2 = \underset{\text{Tartaric Acid}}{C_4H_6O_6}$$

$$C_4H_6O_6 + H_2 = \underset{\text{Malic Acid}}{C_4H_6O_5} + H_2O$$

$$C_4H_6O_5 + H_2 = \underset{\text{Succinic Acid}}{C_4H_6O_4} + H_2O$$

Neubauer detected oxalic acid in vine leaves, and found abundance of this acid, as well as some malic acid, in wines of bad vintages, like that of 1871. Malic acid is not met with in wines of good vintage, but it occurs plentifully in the leaf of the vine at a certain stage of growth. Moreover, Neubauer found succinic acid in the spring sap of the vine, and Gorup-Besanez detected the presence of glycollic acid and malic acid in the leaves of the Virginian creeper (*Ampelopsis hederacea*) (ACADEMY, 1872, iii., 172). Glyoxylic acid is the only member now wanting of this interesting series.

The Occurrence of Hyposulphites in Human Urine.—Schmiedeberg and Meissner found this acid to be an almost constant constituent of the urine of the cat, and to be frequently present in that of the dog. Strümpell (*Zeit. für anal. Chemie*, 1877, xvi., 134) has now detected its presence in that of a patient suffering from typhus fever. He was led to search for this acid through his attention having been directed to an unusual reaction which the liquid exhibited with silver-solution during a volumetric determination of the chlorine, a reaction which those who perform analyses of this kind would do well to study. He found in the case which he examined that 1·5 gramme of sulphur passed from the body every twenty-four hours in other forms than that of a sulphate. Calculated as hyposulphite it would amount to a daily yield of 2·25 grammes of this salt.

Action of Trimethylamine on Metallic Salts.—C. Vincent has pointed out (*Bull. Soc. Chim. Paris*, xxvii., 194) the importance of this body as a reagent. It can easily be prepared; and it differs in its reactions in many important respects from ammonia. The white gelatinous precipitate which it forms in aluminium salts dissolves in an excess of trimethylamine. The salts of cobalt, nickel, copper and zinc form precipitates which are insoluble in an excess of the reagent. Silver salts throw down a dull-grey precipitate, soluble in a large excess of trimethylamine; the chloride of that metal, however, is quite insoluble in it.

The Bismuth Mine of Tasmania.—Ulrich has communicated to the *Berg- und Hüttenm.-Zeitung*, xxxv., 447, a report on the occurrence of this metal at Mount Ramsay, and of the processes employed to extract it. It is met with as metal in a gange in granite, or in a hornblende rock, either in irregularly-shaped grains or crystalline, and associated with gold, arsenical pyrites, copper pyrites, magnetite, ilmenite, scheelite, fluor and axinite. The ore cannot be worked profitably for copper; it contains, however, 3 per cent. of bismuth, which, as well as the gold, are of considerable value.

SOME of the German and American journals have wisely directed attention to the poisonous character of the india-rubber toys which are now extensively manufactured and sold. The caoutchouc of which the articles are made contains, among other impurities, a large admixture, sometimes as much as sixty per cent., of oxide of zinc. Reference is made to a case of a child which, after amusing itself by holding for some time to its mouth a doll made of this material, became very ill, and especially suffered from severe vomiting. One doll which was warranted "harmless" was found after cremation to yield 57·68 per cent. of ash consisting almost wholly of zinc oxide. But not only are dolls and toy-animals of every kind made of this mixture: the wretched infant when sucking the feeding-bottle applies its lips to a structure of that material. We heartily concur with the writers referred to in the hope that the manufacture and sale of such articles may be prohibited.

MOHR has called attention (*Annalen der Chemie*, clxxxv., 286) to a number of apparently anomalous decompositions produced by carbonic acid, in which stronger acids, such as phosphoric acid, acetic acid and chromic acid, are expelled from their compounds by means of carbonic acid.

WHAT are the requisite qualities of a water for domestic purposes? The question is discussed by Fischer in a paper which appeared in the *Pol. Journal*, ccxiii., 57, and is reprinted in the *Chem. Central-Blatt* for May. It contains an admirable digest of the literature of water-analysis, and cannot fail to be of great use to those who are interested in this by no means easy branch of practical chemistry. The author informs his readers that he is supported in his views by Pettenkofer, Varrentrapp, Gorup-Besanez, Reichardt and others.

A HANDY little text-book on gas-analysis has recently been published by Winkler, intituled *Anleitung zur chemischen Untersuchung der Industriegase* (Freiberg: Engelhardt). He divides the gases into seven groups, according to their behaviour with reagents employed to absorb and remove certain of them. The scheme for the recognition of a gas by the changes which it exhibits during or after ignition is particularly valuable. Paper soaked in manganese chloride and rendered alkaline with soda is employed as a test for the presence of small quantities of oxygen. The author comments on the very great difficulties

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attending the preparation of any gas which does not contain at least a trace of that element.

STERN, of Oberstein, who some time since manufactured sets of chemical weights of quartz, now prepares measures and taps of that material.

THE next meeting of the French Association for the Advancement of Science will be held at Havre in August next.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(*Thursday, May* 24.)
Annual General Meeting.

THE President, Prof. Allman, F.R.S., in his customary anniversary address, gave a *résumé* of "Recent Researches among the Lower Sarcode Organisms," being a continuation of his subject of last year. For our knowledge of the Freshwater Monothalamic Rhizopods we are indebted to Archer of Dublin, Hertwig, Lesser, Schulze, and Greeff in Germany. The divisions *Lobosa*—viz., with short, thick pseudopodia—and *Filifera*, with slender threadlike pseudopodia, seem natural. *Microgromia socialis*, belonging to the latter, is remarkable by forming colonies joined by a network of jelly threads, and from its protoplasm dividing spontaneously into two segments—one abiding in the shell, the other escaping and assuming an oval shape with vibratile flagella, not pseudopodia, thus becoming a free-swimming flagellate zoospore, afterwards developing into the above adult form. Haeckel's observation of the "yellow cells" of the Radiolaria containing starch was a remarkable and pregnant discovery. Messrs. Dallinger and Drysdale's researches among the Flagellate Monads, that these may acquire an amoeboid condition and move about by pseudopodia, are highly important and suggestive. They state that two such amoeboid forms approach and ultimately become fused into one another; their united protoplasm as a spherical sac being filled with infinitely minute particles, or tiny germs afterwards destined for the reproduction of the individual. Not only have they traced the development of such germs, but elicited the unexpected fact that these same can be subjected to 258°—300° Fahr. without this heat destroying their vitality or power of development—a fact of special importance to the moot question of spontaneous generation. Hertwig and Lesser's discovery of a nucleus in the Foraminifera removes this group from the Cytodes or non-nucleated protoplasmic masses, and raises them to a higher stage among Rhizopoda. F. E. Schulze, from such facts, conceives he has got a clue to the affinities and derivation of the various members of the Rhizophodous sarcode organisms. The Cytodes (Monera) is the undivided stem; from these non-nucleated kinds spring the nucleated (*Amoeba*, Foraminifera, Heliozoa, &c.), the ascending branches giving rise to the Lobose, Filiform, &c., groups, and finally through the Heliozoa, the Radiolaria and highest grade is reached.—The annual Reports of the Secretary and Treasurer were read. Of active scientific workers removed by death during the past year such names as Bowerbank, Newman, and Smee left gaps among the Fellows: and of foreign members deceased, Von Baer, Ehrenberg, and Hofmeister were *savans* of high repute. The progress of the society, notwithstanding, was manifest in number of Fellows elected, in usefulness and tone of scientific publications, in valuable additions to the library, and in financial matters generally. The demise of the late Charles Lambert had ensured the society a legacy of 500*l.*, to be devoted to its scientific work and pecuniary welfare.—The President and officers were balloted for and re-elected; and the following gentlemen, Lieut.-Colonel Grant, C.B., W. Carruthers, Esq., R. Hudson, Esq., Dr. J. Millar, and Dr. R. C. A. Prior, elected into Council in the room of an equal number retiring by rotation.

ROYAL SOCIETY.—(*Thursday, May* 31.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"The Physical Properties of Homologues and Isomers," by F. D. Brown; "On the Amplitude of Sound Waves," by Lord Rayleigh; "On the Alleged Correspondence of the Rainfall at Madras with the Sun-spot Period; and on the true Criterion of Periodicity in a series of Variable Quantities," by General Strachey.

SOCIETY OF ANTIQUARIES.—(*Thursday, May* 31.)

THE Earl of Carnarvon in the Chair. Mr. C. T. Newton read a paper upon the objects discovered by Dr. Schliemann at Mycenae. On examining these relics, the first impression was one of their entire strangeness, but on further examination it was apparent that they had certain resemblances to objects found at Ialysus, in Rhodes, which are now in the British Museum. Among the personal ornaments of gold, both places afford a great number of embossed discs. The metallic cups from Mycenae are of two shapes, very similar to the fictile ware from Ialysus, allowing for the difference resulting in the treatment of another material; and they are similarly ornamented with friezes of dolphins and birds. A conventional representation of the cuttle-fish, which is found on gold discs at Mycenae, also occurs on pottery from Ialysus. These creatures were familiar objects in Greece, being employed as food, but whether the representation of them is purely ornamental or symbolic is unknown. Mr. Watkiss Lloyd suggested that this animal might be the origin of the fabled Hydra destroyed by Heracles. It is clear from Homer's description of the shield made by Hephaestus, and from the wearing of gold cicalas by the Athenian women, that there was a tendency in early art to take the smaller creatures for decorative purposes. Mr. Newton exhibited drawings of rude idols similar to those called by Dr. Schliemann the horned Hera; but what Dr. Schliemann takes for horns, Mr. Newton thinks are rather intended for arms. A dark, opaque, vitreous composition was found both at Mycenae and Ialysus, but none has been hitherto discovered at Hissarlik. Mr. Newton showed some casts from gems from Melos and Rhodes, with rude representations of men and beasts of the same kind as some found by Dr. Schliemann. One of these, from Rhodes, bore two lions with a pillar between them, as on the Lion Gate at Mycenae. In both places a few Egyptian objects were found; among those at Ialysus being a cartouche of Amenoph III., whose date is about 1100 B.C. The pottery in the tombs differs materially in form and decoration from that found in the so-called treasuries, which, however, are themselves also tombs, though, as Mr. Newton thinks, of an earlier date than the others. The pottery found near tombs is never a criterion of their date, as it was customary, as long as offerings were made to the departed, to break the vessels employed, so that the fragments found at the entrance to a tomb are often several centuries later than the tomb itself. Dr. Schliemann was himself present at the meeting, and made a few remarks in explanation of points on which Mr. Newton was doubtful.

PHILOLOGICAL SOCIETY.—(*Friday, June* 1.)

HENRY SWEET, Esq., President, in the Chair. The President made a favourable report on the work of Prof. Kern, of Leyden, and recommended him for election as an honorary member of the Society.—Prof. F. Cassal read the second part of his paper on "French Genders," which he intends to publish as a separate treatise on the subject, and in which he accounts, on the grounds of phonic analogy, intellectual analogy, false analogy, &c., for the gender of every exceptional noun in the French language, including the curiously large number of modern compounds, creations, and importations.—Mr. H. Nicol then read the first part of a paper "On some Points in Early-English Pronunciation," based chiefly on Mr. Ellis's materials. The first point was that in Early Modern English *ee* and *oo*, as in *deem*, *doom*, had not their present sounds of *ii* and *uu*, but sounds intermediate to these and the Middle English close *éé* and *óó* from which they derived; Palsgrave, in 1530, twice saying that French and Italian *i* have (not the same, but) *almost* the same sound as *e* in the English *bee*, *peer*, &c., and not comparing Fr. *ou*, It. *u*, with E. *oo*. The second point was that the peculiar English wide short *i*, as in *sing*, *thin*, *lily*, was only partially developed in Early Modern English, many words retaining the pure French and Italian narrow short *i*; Salesbury, in 1547 and 1567, expressly distinguishing between English words with *ĭ* = Welsh *i*, and those with *ĭ* = W. *y*. To the former class belonged every *ĭ*, accented or unaccented, not followed by a consonant in the same syllable, as in *lily*, in Welsh spelling *lili*; or followed by certain consonants in the same syllable, as in *king*, *twinkle*, W. *king*, *twinkl*: to the latter class belonged every accented *ĭ* followed by certain other consonants in the same syllable, as in *win*, *this*, W. *wynn*, *ddys*. In the discussion Dr. Murray remarked that the present West Somerset dialect not only distinguishes between narrow and wide short *i*, but does so according to laws almost identical with those deduced from Salesbury's account of sixteenth-century London pronunciation.

FINE ART.

THE SALON OF 1877.

(*Fourth and concluding Notice.*)

To devote only one notice to Sculpture when three have been given to painting seems out of all proportion to the importance, if not to the number, of the works which throng the garden of the Palais de l'Industrie. They present, perhaps, the most complete expression of French art, though they receive but a small amount of popular interest if compared with that aroused by the pictures. The lively enthusiasm called forth by the attractions of drama and colour flags before the naked austerity of marble or the grave severity of bronze. The attempts made now and again to impart a piquant or picturesque character to these materials obtain, however, but a transient popularity; they rarely result in anything which can permanently satisfy the more cultivated section of the public, and never give promise of fruitful development. But the desire for change inspires renewed efforts in the same direction, and to this year's Salon Gustave Doré sends for exhibition *La Parque et l'Amour*, a group which, for utterly unsculptural treatment, rivals the notorious *Après la Tempête*, contributed by Mdlle. Sarah Bernhardt to the last. La Parque, a wizened and decrepit hag, cuts the thread held by the fingers of the young Love who leans backward against her lap. The group exaggerates, with incontestable cleverness, all the worst defects of the class of work to which it belongs. The abuse of small undercutting in the multitudinous folds which fall about the lean figure of La Parque disturbs the whole surface with little fidgetty sharp shadows, beneath which not a line can be found indicative of structure or play of movement; and if we take only a decorative point of view, then we must acknowledge that the naked figure of Love does not tell as a space with sufficient breadth and importance from out of the background of voluminous drapery in which it is embedded.

The same unsculptural character, though in a lesser degree, is a reproach to Falguière's *Lamartine*, a colossal bronze statue, destined for the poet's birthplace, the town of Macon. The laurel bush has, indeed, been removed which, in the cast of last year, was to be seen shooting from between the heels of Lamartine's boots, and forcing its way up his back, engaged in an angry struggle with the folds of his cloak; but the cloak itself is as wildly contorted as ever, and recalls, in its agitated movement, the fantastic effects in which Roubiliac used to delight. It is impossible to see any fitness in this treatment, even a symbolical appropriateness, for suggestions of storm and tempest cannot recall the dominant character either of the poet's genius or his life.

Among the most noteworthy of other statues destined for public monuments is that of Berryer, by Chapu, the author of the charming and popular *Jeunesse*, which commemorates, at the Ecole des Beaux-Arts, Henri Regnault and his comrades, the young artists who, like him, fell victims of *l'année terrible*. Chapu does not, however, show to as much advantage in work which requires weight and dignity as in dealing with subjects which can be fitly characterised by a certain spirited elegance of style distinctly proper to his talent. *La Pensée* (3,643), a large bas-relief designed by him as a memorial of Daniel Stern (Mdme. d'Agoult), is an example in point. A seated figure closely draped, personifying Thought, throws back from her face the veil by which it was shrouded, in a movement which not only

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emphasises the graceful curves of the whole arrangement, but which is in itself full of suggestion. Given the limits of a certain order of ideas, there is in *La Pensée* a completeness, a unity of conception and form, very seldom to be met with. It has also the merit of explaining itself. Corbel's *La Colombe et la Fourmi* (3,669), which stands near, fails in this respect. The movement of the man, arrested in the act of discharging his arrow from the bow, is happy, and the lines of the figure are noticeably strong and graceful, but the action is wholly unexplained, its cause is invisible, and we have to read La Fontaine's fable in order to recall the story of the archer who, bitten by an ant in the heel, missed the dove he was on the point of bringing down.

The most considerable work of the year is Mercié's *Génie des Arts*, a group in high-relief and of colossal proportions. It is intended to fill, above the main entrance to the Louvre on the river side, the space previously occupied by Barye's unfortunate equestrian statue of Napoleon III. habited as a Roman emperor. M. Mercié represents the young Apollo borne aloft on his winged steed, and preceded by Glory, a female figure, who beckons him onwards, bearing a palm-branch in her outstretched hand. The upward floating movement of this figure is very nobly felt, and the general treatment of line, and casting of the drapery rippling in delicate folds across the beautiful limbs, brings to mind something of the perfections of the great Victory of Samothrace. But the Glory of M. Mercié is not an imitation but an application, essentially modern in its spirit, of the principles which guided Greek work at the moment of its most exquisite art. Other parts of the work are in this respect less successful. The movement of the whole is spirited, the head of the horse admirable, and the shadows are managed with great skill. Parts of the figure of Apollo are fine; the uplifted left arm is especially noble and full in line, but the torso is comprehended in another spirit, and the accent is disturbed by a number of small realisms which seem to mark out forms less noble than those which swell the flowing outlines of the limbs. The main difficulty, though, the problem of how to seat a man upon a hippogrif—and this is the most serious defect of M. Mercié's able work—is evaded rather than solved. Pegasus cannot fly, for the god who bestrides him, casting his leg over one of his wings, pinions it to his side, so that all movement is impossible.

The idea of the triumph of moral energy over physical force is conceived and carried out by Schoenewerk in *Mime-dompteur* (4,141). The *Mime*, kneeling on one knee, looks steadily down upon a leopard which crouches and trembles beneath the threat of blows from a light stick uplifted in his right hand. The whole force of a man is in the face of the *Mime*, in the gaze which fixes the beast in an action of deceitful fawning about his feet. The savage falsehood of this movement is very expressive, the lines of the group are elegant, and the back and body of the man are specially noticeable for admirable workmanship in admirable style. In the *Néréide* (4,021) of Moreau-Vauthier the back is again that portion of the figure which comes the best, and the side on which we get it turned towards us is that which composes with most elegance. The head lacks, unfortunately, something of appropriate distinction and poetic sentiment, but the whole figure is, in spite of this, a lovely thing to see, a real spirit of the waves alive and flowing.

Schoenewerk and Moreau-Vauthier are content to strive after the perfection of types long held to embody all distinction and elegance. In *La Musique* (3,702) of Delaplanche we get an equal desire for grace and beauty, coupled with that of inspiring its expression with a more novel, a more modern interest. This preoccupation, in itself laudable, is sometimes a source of embarrassment, and it is thus that *La Musique* just misses being quite satisfactory. She stands well, and it would be impossible to deny the grace and individual character of the little figure, as, throwing back her head, she sings passionately with half-closed eyes, and at the same time accompanies herself vigorously on the violin. To such a feat as this Music herself may perhaps be equal, but the violin is an instrument of a highly artificial character, and consequently looks absurdly out of place in the hands of a naked performer. The bit of drapery which the sculptor has granted to his subject does not improve matters: the coarse blanket which, slung round the waist by a cord, slips and swings about the lower limbs from the left is of a texture and solidity which would be fitting laid across the knees of one of Dalou's peasant-women, but which is out of keeping with the delicate refinement of the type in which Music is embodied. The thick folds have a homely air which seems incongruous to the personification of enthusiastic inspiration. Yet *La Musique* is very far from failure; it has youth and spirit, charm and distinction. Something of the same charm, a truth of accent, and the interest which is necessarily inspired by treatment of an essentially-modern cast, distinguishes Gautherin's *Clotilde de Surville* (3808). But this is a more completely accomplished work. Clotilde de Surville is a name brought to light only, it would seem, through the caprice of one of her descendants, who attributed to this distant ancestress, a contemporary of Charles d'Orléans, poems which he himself did not care to own, and which he had composed in the spirit and manner of her day. One of the most exquisite of these imitations, the celebrated *Verselets à mon premier-né*, has furnished M. Gautherin with the motive for his statue. "O cher enfantelet, vray pourtraict de ton père, Dors sur le seyn que ta bouche a pressé! Dors, petiot; clos, amy, sur le seyn de ta mère, Tien doulx œillet par le somme oppressé." The child sleeps heavily on the breast of the young mother encircled by her protecting arms. The soft embrace, the exquisite protecting tenderness, of the clasping hands which fold about the little limbs in firm yet delicate pressure, appeal at once to the imagination, and suggest the ideal of the profound passion of a mother's love. The face above looks down with the hushed quiet of the little one's deep repose reflected on its delicate lines; but the tremor of an ecstatic dream seems to swell the lips and fill the eyes, a dream in which the future shows itself big with doubtful promise, and the fear of that which shall be, that fear which overshadows all great love, with equal foreboding of joy and sorrow, touches the springs of emotion and troubles them with prophetic pain—pain which may herald the fertile throes of life, or be, indeed, the dismal precursor of the pangs of death. This brooding mystery of passion is expressed by M. Gautherin with a frank and sincere realism, exquisite in its choice of forms, but none the less direct and simple in attack and accent, and in the selection of the subject there is shown, also, a wise instinct for sentiment which has more than a transient value.

This instinct for what the Germans call "das allgemeine menschliche Element" invariably distinguishes the works of M. Guillaume, the learned and accomplished Directeur de l'Ecole des Beaux-Arts. *Mariage Romain* (3,845), a group to be placed in the Salle des Mariages of one of the *mairies* of Paris, is pre-eminently scholarly in character; it presents, not the passionate or sentimental, but the grave and austere aspect of the tie. Man and woman sit side by side, and the grasp of their hands is firm and confident; no agitation of pleasure disturbs their tranquil serenity of mood, or colours the future with the hopeful vision of love; their eyes look steadily out on the prospect of a durable alliance; self-contained and self-reliant, even the woman is free from all but the shade of emotion—she bends her head and drops her eyelids with an air of proud reserve rather than with any shame of tenderness. The draperies are ordered so as to convey an impression of dignity and composure, and the skill with which sufficient accent is obtained in the shadows without sacrificing the quiet breadth of the general effect is a point worthy of study. *Les Adieux* (4,063), by Perraud, is deficient in this respect. The action of the blind father, who feels the face of the warrior son who leaves him for the battlefield, has a certain touch of pathos, and the composition is well constructed, but the whole relief is thin and flat, suffering from the want of a painter's eye for the value of light and shade. Two busts (3,581 and 3,582), by Barrias, on the other hand, prove what something of a painter's training can do for a sculptor. One especially, that of an elderly woman, is a marvel of delicate portraiture; both hands and head show the life and colour which may be obtained by putting an intentional accent on certain significant projections without in any degree forcing the general sense. *La Tentation* (3,875), by Injalbert, placed not far from *Les Adieux*, a thoroughly individual reproduction to a certain extent of the *Adam and Eve* of Michel Angelo, should not be overlooked, and the charming composition of Millet's *Cassandre se met sous la Protection de Pallas* (4,009) is also noteworthy. This figure, though, now in marble, does not improve upon the recollection of the same design in the cast. It seems to suffer in precisely the same respect as did Christophe's *Comédie humaine* last year. The work which enriched and gave infinite variety and interest to the surface of the original model has been denied to the marble, and the outlines—take, for instance, the left thigh, which fronts us—look vacant and unmeaning. The excellent qualities of the rendering of another classical subject, the *Achille* (3,906) of Lafrance, which is full of good work and evidence of no ordinary ability, are marred by the attitude. Achilles lounges in his chair, legs wide apart, and one arm slung over the back. We expect to find a bottle rather than a dagger in the half-closed fingers of his right hand.

The tendency to pure imitation which is so strongly marked among the younger painters finds a representative in M. Vasselot, whose *Fillette* (4,175) is destitute of any other aim, and in *Le Pêcheur Napolitain* (3,815) of Vincenzo Genito, an Italian sculptor; while to Max Claudet may be awarded the distinction of having produced in his ridiculous *Hoche, enfant* (3,660) the most utterly idiotic work in the whole exhibition.

E. F. S. Pattison.

NOTES ON REMBRANDT.

IV.

I must begin this paper with the correction of an error. In my Notes No. 1 (Academy, February 24) I placed *The Funeral of Christ* (W. 89, B. 60) in the year 1632–3. There were reasons for so placing it, and I erred in good company, but no sooner was the print upon the walls of the Fine Art Gallery than the mistake was apparent, and the *Funeral* was relegated to its proper place, or to what is probably a very near approximation to it. It should, I think, be in 1645, close by *Abraham conversing with Isaac*, No. 99 (W. 38, B. 5), also signed "Rembrant," the *d* omitted.

And in my last paper remarking on the use of "Van Rijn" in Rembrandt's time, I had forgotten a *St. Anastatius* by P. de Baillu, with the inscription "Rembrandt van Rijn inv." It is not impossible that others have been overlooked.

No. 19 is *The Good Samaritan*. Mr. Haden attributes the plate to Bol, and, if I rightly understand him, allots no part of it to Rembrandt. I cannot go with him so far as this, because I think I see in it evidence of the master's hand as well as that of the pupil. It is unfortunate that we have no signed engraving by Bol earlier than 1639. At the time this *Good Samaritan* was etched Bol was a pupil, and so did not affix his own name to his compositions; we are, therefore,

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unable to compare this piece with any undoubted work of his executed at the time, and can only surmise from an examination of his later manner what would have been his technic then. That this comparison does to some degree help us is, I think, undoubted: there is a certain minuteness of detail in Bol's earlier signed works which bears a greater resemblance to the technic in this and some other pieces than it does to the handling of Rembrandt. But, first, as to the design of *The Good Samaritan*: Vosmaer, p. 38, suggests that the idea was borrowed from a print by Jan van der Velde, signed by him but not dated. Jan van der Velde was born in 1598, and was one of the few artists of the Dutch school who pictured military scenes. We have from him a small series representing Spanish troops marching in the Low Countries in 1638-41-45; they are after Jacob Martin de Jonge. His print of the *Good Samaritan* varies from the one we are considering in that it is a night scene, and the Good Samaritan and the host are represented at the bottom of the steps instead of the top. I assume that this No. 19 was designed and partly executed by Rembrandt, and that it was placed in the hands of a pupil for completion. For the workmanship compare it with No. 24, the *St. Jerome* (W. 105, B. 71). Here we have a resemblance to the work of Bol in design as well as technic—a resemblance more striking than is seen in any part of the *Good Samaritan* (remark the drawing of a lion by Rembrandt, placed in the same frame, so infinitely superior to the heraldic animal which is seen in the foreground of the *St. Jerome*).

The amateur should also acquaint himself with another so-called Rembrandt, not exhibited (W. 5, B. 25), called a *Flight into Egypt*. It is a print designed by Rembrandt; the Virgin, carrying the Holy Child closely wrapped in her mantle, is seated on an ass, and though we cannot but admire the struggles of the heavily-laden animal to ascend the rising ground up which Joseph is leading it, yet when we compare the mechanical neatness of the technic and the formal foliage with that seen in parts of the *Good Samaritan*, we are irresistibly led to the conclusion that this *Flight* and the *Good Samaritan* owe a large part of their execution to the same hand. I wish the print had been hung in the gallery, that the student might compare them. There is a point of less importance which may yet be noted, that both this piece and the *Good Samaritan* are alike in their signature. The inscription in each is "Rembrandt inventor et fecit;" it is a curious coincidence even if it is nothing more. Still, whatever criticisms may be passed upon the *Good Samaritan*, I think we have in it much that reminds us of the genius of Rembrandt: the features of the host, for instance, taking his instructions as to the care of the wounded man; the face of the traveller himself recounting to the person at the window the perils through which he has passed; and even the little scene in the background, the woman drawing water from the well, are more in the manner of the master than of the scholar. So, whatever doubt we may feel regarding certain parts of the print, we need not, I think, refuse to see in it evidences of Rembrandt's work; nor should we forget that it is of his earliest time, or reject it because it does not show the genius apparent in later work. Even Homer sometimes slept, and Rembrandt may not at all times have been equal to himself. No. 10, *Head of an Old Man* (W. 261, B. 281), which has been ascribed to Bol, will, perhaps, be more readily attributed to the pupil. But the question is not free from difficulty. There are four very similar Heads (W. 293, 310, 316, 323), on which Rembrandt's monogram, and on three of them the date, appears. Bol's earliest work, not described, is signed in rather stronger characters than he generally uses, "F. Bol. f. 1639." In it is represented an old man seated at a table with a bowl of bread before him, over which he holds his hands as if invoking a blessing. If this print is really by Bol, and it will compare very closely with his other early work, we have an example of his manner at that time; its execution is certainly inferior to that in the Head No. 10, and in the others referred to. In 1642-3, Bol's execution has become much more like that of Rembrandt, and in these years he several times reproduces the Heads No. 10, &c., though I cannot say that he equals them. If, then, it is decided that this No. 10 and the similar Heads are by Bol, we must first reject the signatures and dates which appear upon them, and must then place the prints ten years later, a time when Bol was signing his own name; and finally explain why Bol permitted a misleading monogram and date upon some of his best prints. I am myself unwilling to attribute these Heads to any but Rembrandt. That the head No. 10 is unlike much of Rembrandt's work at this date does not necessarily prove that it is not by his hand. There are like discrepancies in his work at other times. See, for instance, the *Three Oriental Figures*, exhibited at No. 78 (W. 122, B. 7), which will not compare with any of Rembrandt's dated prints at that time, and which may or may not be his. Nay, we need go no further than the *Rembrandt with a Scarf*, No. 17 (W. 17, B. 229), for unlikeness to the work of the master at the same date, 1633.

Let us now turn to the exquisite portrait called *Rembrandt in an Oval*, No. 25 (W. 23, B. 232). The first state of this portrait, besides being a print of the greatest beauty, is also excessively rare, so rare that only four impressions, I believe, are known. Until Charles Blanc (vol. ii., p. 179) pointed out some important differences in this head from the received portraits of Rembrandt, noting especially the presence of the wart upon the face in this No. 25, it was always considered to be a likeness of Rembrandt himself. M. Blanc's suggestion is that it is a portrait of Prince Adolphus of Gueldres. There is a picture at Berlin which is assumed to be a portrait of this Prince Adolphus, signed "Rembrandt, 1639." He is represented in an angry mood, with clenched fist threatening his father, who looks out in fear from his prison window. The composition has also been designated *Samson threatening Manoah*. Probably it is as much a likeness of Samson as it is of Prince Adolphus. I cannot learn that any authentic portrait of the Prince exists from which it could have been taken; and as Adolphus, whose unfilial conduct fills some seventy folio pages in the *Historia Gelrica* of Pontanus, died in 1477, it is clear that Rembrandt did not take this portrait from the life.* The picture has been engraved by Schmidt—and there is an outline drawing in Kugler's *Handbook*, which is more easily available for comparison, though of course much inferior to Schmidt's engraving. Comparing the *Prince Adolphus* with this etching (No. 25), we see more points of resemblance than of difference: there is great similarity in the hair, in the forehead, the nose, and—remembering the widely different expressions—in the mouth; the similarity extends to the dress, it is seen in the loosely-fitting coat, braided and fastened in front and confined at the waist with a sash, in the character of the sword, and in the ring depending from the ear. It is possible that the almond-shaped eyes in the etching could hardly have enlarged to the angrily opened orbit of the other; but enough remains to show that the sitter in both cases was the same, and whoever that sitter may have been, it was not the artist himself, nor was it any humble model who may have attended his studio. Let me commend the investigation to amateurs. I myself have not yet discovered anything in the history of the time, from 1634 to 1639, which can give a clue to the original.

But whose is the portrait of which such perfect impressions are exhibited under the name of *The Great Jewish Bride*, No. 26 (W. 337, B. 199)? Here we have indeed a work of marvellous beauty. Of this it has been well observed:—

"The quality of the hair is best seen in the early states of the print. There, too, the light is natural, the inspiration direct. Thus far the piece has been done at a sitting. In the finished picture the light is a studio light, and the work, while very vigorous and artistic, lacks the particular delightfulness of a sudden transcript from nature and the life."*

That this is a likeness of Saskia, Rembrandt's wife, is an opinion so generally received that I hardly dare suggest the possibility of an error. It was Charles Blanc who first, I believe, recognised in this Jewish Bride the portrait of Saskia Uylenburg; and he describes an original painting by Rembrandt, engraved by Haid, to which Smith in his Catalogue gives the name of *Bathsheba*, and of which Blanc considers this portrait is a reproduction. We do not know when the name *The Jewish Bride* was given to the piece, or what ground there may have been for the assumption that the lady was a daughter of Ephraim Bonus, the Jewish physician. I have compared it, not only with the etchings which are allowed to be studies of Rembrandt's wife—No. 30, to which it bears a close resemblance, and Nos. 38, 39, 44, 54, from all of which it varies in a greater or less degree—but also with other known portraits of Saskia. The bride in *The Marriage of Rembrandt* is certainly unlike this: the Cassel picture, engraved in Rembrandt's own time by Peter Leeuw and recently by Unger, taken, it is said, immediately after his marriage; the Antwerp picture, of which a very fine photograph appears in Bürger's folio; the portrait of Rembrandt's wife seated on his knee; and also another portrait engraved by Leeuw, on which is inscribed in ink as old as the paper itself that "this is the wife of Rembrandt van Rijn (de huijsvrou van Rembrandt van Rijn)," bear only a faint resemblance to the *Great Jewish Bride*. On the other hand, there are studies which recal it. Thus the queenly figure in the *Feast of Ahasuerus*, engraved by Schmidt, is an evident reproduction. The conclusion I come to is that Saskia was the model for this etching, but that it is an idealised study and not a portrait, and it must be confessed that Rembrandt's genius did not lie in accuracy of likeness. The features of the Burgomaster Bonus and Lutma present considerable variation when treated by other hands; nay, the first-named has varied under the hand of Rembrandt himself, and we know how Captain Kock's portrait in the *Night Watch* gave the Captain so little satisfaction that he immediately caused himself to be repainted by Helst.

No. 29, *Jesus driving out the Money-Changers* (W. 73, B. 44), is chiefly interesting from the fact, first noticed by Zani, that the figure of our Saviour is copied in reverse from a similar scene in the *Little Passion* of Albert Dürer. It was very seldom that Rembrandt copied or borrowed from another. In a very charming little print, a *Holy Family*, not exhibited (W. 66, B. 33), he seems to have been inspired by an Italian model. In some of his backgrounds he follows, or imitates Titian (see 122, 136, 180, 203); but actual copies of the design or figures of another master are with him so rare that they are the more noticeable when they do occur. The two impressions of *The Angel appearing to the Shepherds* (Nos. 32, 33) are of singular excellence, and should be carefully studied; the print, originally a pure etching, is brought up to its present beautiful effect with dry-point. Govaert Flinck, one of Rembrandt's pupils, has made use of this composition in depicting a similar scene, closely imitating some of the

* If the reader desires to know more than the picture reveals about Duke Arnold and his promising son, and objects, as he naturally may do, to seek his information in the ponderous folio of Pontanus, he will find the tale partly told in Lord Albemarle's *Fifty Years of My Life* (London, 1876), vol. i., pp. 14, &c.

* See an article on "Masters of Etching," by Frederick Wedmore. *Macmillan*, No. 176 (June, 1874).

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figures and foliage, in which we can trace a similarity to Lastman. Flinck's picture, now in the Louvre, is probably his finest work; it has been engraved by Longhi. No. 40, *The Prodigal Son* (W. 96, B. 43), should not be passed by. It is not by any means a rare print; but for composition, feeling, and execution, there are few which, I think, surpass it.

CHARLES HENRY MIDDLETON.

PICTURE-EXHIBITIONS—MISS THOMPSON, M. PICHIO.

THERE seems to be a kind of destiny which enchains Miss Thompson to military subjects for all her principal pictures; though we can scarcely doubt that a painter who has so much command over expression, grouping, and moving incident, would find plenty of field for her powers in themes of a more general kind, whether of historical or of more simply individual interest. Military pictures, by the number of agents they bring on the scene, and the large range for subsidiary incident, do indeed offer plenty of scope for an inventive painter; but their limitations are after all severe, and to a great extent of an anti-pictorial order, and it is difficult to suppose that any painter, not personally wrapped round in soldiering associations, would of free choice abide restricted to such pictures alone. Of course, a great deal depends upon once getting into a particular groove, and upon commissions and importunities thence ensuing: and in Miss Thompson's case something may probably be allowed for the very singularity of this direction of effort for a woman, and the consciousness of possessing the exceptional gift.

Miss Thompson's celebrated paintings of *The Roll-Call*, *Quatre Bras*, and *Balaclava*, with her new picture of *Inkerman*, are now reunited at the premises of the Fine Art Society, 148 New Bond Street: we believe her early and excellent picture named *Missing* is also in the gallery, although we did not observe it on our visit. The *Inkerman* (briefly so designated) is properly *The Return from Inkerman*, not the battle itself: and in this respect its treatment runs *pari passu* with that of the *Balaclava*. The scene is the road that curved down the so-called Home Ridge to the camp of the Second Division of the British Army. A battalion of soldiers, mingled from the Coldstream Guards and the 20th Regiment, is "marching in a long straggling column of fours." Three Russian prisoners are in the centre: in the rear, the French ambulance retires to the right, the men cheering their British allies. In the distance are the ruins of Inkerman, and the heights from which the Russian guns had cannonaded. A long scattering line of birds is in the sky: sullen vapours of smoke intermixed with fog float uncleared, with yellow reflections, near the horizon. The minor incidents are numerous, highly appropriate, and, so far as the conditions permit, adequately varied: on these, however, we need not dwell, as there is nothing of a peculiarly salient kind. With less action and grim intensity than the *Quatre Bras*, and less fervour of semi-abstract invention than the *Balaclava*, the new picture is fully equal to either of these works in general artist-like treatment, and even superior in impressive grouping—the forward-swerving line of stalwart men being massive and imposing in a high degree; while the faculty of pictorial execution has, we think, reached here a higher development than in any previous work of its author. Miss Thompson has undoubtedly once again achieved—and, what is better, deserved—a success.

In the gallery of the London Stereoscopic Company, 110 Regent Street, is to be seen another picture, also to some extent military in character. It is termed "the Prohibited Picture, *The Triumph of Order*, by Ernest Pichio, representing the Execution [of Communalists] in the Cemetery of Père La Chaise by Government Troops." We are told, and can very readily credit, that "the Minister, and the Director of the Fine Arts, refused to have the picture submitted to the jury of the French Salon, alleging that it was of a nature to stir political passions." The mitrailleuse has been the chief engine of the wholesale slaughter shown in the picture. Men, women, and children, dead and dying, lie in the foreground; another batch are being shot down—their backs to the wall, at their feet the natural hollow into which they are to tumble, and which will be their grave, filled in with chloride of lime. An officer fires a final and not unmerciful shot at a man who is trying to escape from the foss. Among the condemned the principal personage is a middle-aged, white-haired man, obviously a thinker and leader in his cause, whose arm bears the red cross of the Geneva Society: he clasps hands with a younger man, and a boy behind grasps his wrist. There is a large amount of variety in the actions and groupings, and many touches of dramatic force and terror; and the painter, aiming as he apparently does at representing the veritable aspect and distribution of the scene, does not at all shrink from showing forth its horrors. The Communalists are represented mostly as persons of the middle rank, or of some intellectual pretension; comparatively few belong to the populace, and still fewer to the destitute classes. On the whole, M. Pichio has thought and planned his work out well, and makes it a competent symbol of his own conception of its larger bearings: the pictorial capacity which he evinces is not to be undervalued, though no very high standard of accomplishment is attained. He is the author of two preceding works which made, we believe, some stir, but we do not recollect having seen them—*Charles IX. giving the Signal for the Massacre of St. Bartholomew*, and *Baudin sacrificing Himself for the Rights of the People, December* 2, 1851. The present picture is stated to have been termed a "Sublime Horror" by Victor Hugo. W. M. ROSSETTI.

THE MILLARÈS.

M. LOUIS BLANCARD has recently published at Marseilles a singularly precise and exhaustive essay on the Millarès. In the commercial relations which the Crusades opened up between Christian and Muslim traders, some difficulty was at first encountered in the matter of currency. The Christians could not read the inscriptions of the Mohammadan money, nor the Muslims the Christian money. The Christians, having perhaps a keener perception of the relative importance of commerce and religion, abandoned their prejudices, and began to issue in large numbers imitations of the contemporary Muslim coinage, bearing the name of Mohammad and the declaration of his apostolic rank. Thus much was known from various sources, but what the coins thus struck were, or whether any still existed in our museums, no one had been able to decide. M. Germain, however, had lately discovered that the millarès were of silver, and that at the mints of Montpellier and Melgueil they were $\frac{10}{12}$ and $\frac{9}{12}$ fine. The mint of Melgueil was the property of Bishop Bérenger de Frédol, and the worthy priest received no light reproof from Clement IV. for allowing coins to be struck with the name of Mohammad as prophet of God; but the warnings of the spiritual father seem to have been without effect on the minters. At this point M. Blancard takes up the investigation, and after much research arrives at the following results. The millarès were coined at Montpellier, Melgueil, Majorca, Marseilles, Arles, for the Comtat Venaissin, Pisa, Monterio, in the thirteenth century, from 1202 to 1269, and their destination was Spain, Sicily, and Northern Africa (Ceuta, Oran, Bougie, Tlemcen). The value of the coin, as M. Blancard shows by a most careful examination of the Manduel, was the tenth of a bezant de millarès (the unity employed for reckoning), which was worth intrinsically 2 fr. 50 cent., and weighed 13½ grammes. The millarès thus contained 25 centimes' worth of silver, and weighed 1 gramme 35 centigr. It is at present impossible to discover the exact number of these coins fabricated at the different mints, but one can form an approximate estimate from M. Germain's discovery that during certain years the Marseilles mint issued and exported 5,000,000 millarès a year! The whole issue from all the mints cannot have amounted to less than 50,000,000 a year; and hence the aggregate issue of these coins during the sixty years of their fabrication must have amounted to something like 3,000,000,000! The question next dealt with by M. Blancard is, what currency were these coins copied from? The data arrived at are —an Arabic legend, comprising the name and prophetic mission of Mohammad; silver as the metal; mean weight, 1·35 gramme; issue, thirteenth century. All these correspond precisely with the square half-dirhems of the Muwahhids (or Almohades) who reigned in Spain and Northern Africa from 1130 to 1269. A large number of unminted Muwahhid and square half-dirhems weigh precisely 1·35 gramme; they bear the name and mission of Mohammad, but the name of *no* Mohammadan ruler; they are silver; and they were issued in the thirteenth century, and their issue terminated at the same time as that of the millarès. But M. Blancard is not content with proving beyond a doubt that the millarès were certainly copied from the Muwahhid and half-dirhem: he has actually lighted upon a score of specimens of the very coinage. He has found square silver coins, of $\frac{9}{12}$ fineness, with inscriptions copied from those of the Muwahhid square half-dirhems, but with the name of Mohammad and of God (supposed by the workmen to be only Allah) slightly mutilated in the engraving, so as to be hardly legible. Everything is, therefore, proved, except what happened to the millarès after the extinction of the Muwahhids. There can be little doubt that our museums and private collections contain many specimens, hitherto unrecognised, of those curious monuments of Christian commerce with Muslim countries. We have given but an outline of M. Louis Blancard's researches, and must refer all numismatists to his work—a model of what a monograph should be, in closeness of argument, clearness and conciseness of language, and patient research.

NOTES ON ART AND ARCHAEOLOGY.

MR. C. H. SAUNDERS has opened at the so-called Byron Gallery, 26 Savile Row, an exhibition of pictures painted by him in the autumn of 1875 "illustrating the birthplace and homes of Tiziano Vecellio, together with various scenes in the Italian Tyrol, selected from the picturesque district known as Titian's Country." As the current year is the fourth centenary of Titian's birth, this exhibition is now more peculiarly apposite; even apart from this consideration, however, the associations and beauty of the localities depicted would at any time make the collection interesting—and this may be averred without overstating the purely artistic deservings of Mr. Saunders's works. The district in which he has painted extends from the Austrian frontier near Cortina, in the Ampezzo Thal, to the Ceneda Hills, about forty miles north of Venice; the books published regarding this country by Mr. Josiah Gilbert and Miss Amelia Edwards have been duly consulted. The paintings catalogued are thirty-two in number; including the Casa Tiziano, Cadore, the painter's birth-house; the very room (now a sufficiently humble one) in which he was born; his studio in the same house; his house in Serravalle; that in Venice, the Casa Grande; his house on the Colle di Manza near Ceneda; the Monte Marmarolo, named also Titian's Mountain; various mountain-scenes used in his pictures as backgrounds, such as one in the Bosco del Gran Consiglio, introduced into the "Jupiter and Antiope;" &c., &c.

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We observe with satisfaction that Mr. Quaritch has reissued the well-known and very useful work of Rosini, *Storia della Pittura Italiana*, in seven volumes; with all its outline illustrations, extremely numerous, and highly serviceable as memoranda, whether to the reader who peruses the book throughout, or to the amateur who may want, at a moment's notice, to verify some point that turns up for enquiry. Mr. Quaritch's reissue contains some special assistance to the English reader by way of index.

Mr. Henry Weekes, R.A., the well-known sculptor, died on May 28, at his house in Buckingham Palace Road. He was born at Canterbury in 1807; became a pupil of Behnes; worked for Chantrey; and succeeded the latter in his studio. It is natural enough that under such training he should have proved a very skilful proficient in carving; and for this important sculptural qualification, more especially, he was always noted. He was elected A.R.A. in 1856, R.A. in 1863, and Professor of Sculpture to the Academy in 1873. He first appeared as an exhibitor (in the Academy) in 1828. Among his more noted or more interesting works (busts or portraiture for the most part) are the statue of Dr. Lushington, for Madras, 1836; a bust of the painter Martin; a bust of the Queen, 1838, the first executed after H.M.'s accession; statues of the Bishops for the Martyrs' Memorial, Oxford; a bust of Lord Wellesley for the India House—also of Sir Charles Bell, and of John Hunter; the statue of Sardanapalus in the Mansion House, and that of Charles II. in the House of Lords; and one of the groups of the Albert Memorial. The bust of Sir Moses Montefiore, now in the Academy exhibition, is one of this sculptor's last productions. It may safely be said, however, that posterity will chiefly remember Weekes in connexion with the monument to Shelley and his second wife, Mary Wollstonecraft Godwin (not "monuments to Shelley and Mary Wollstonecraft," as a contemporary has it), in Christchurch, Hampshire. This is an elegant, accomplished performance, and not wanting in appropriate sentiment. It is of course a cenotaph; Shelley's ashes being buried in Rome (whence it would be desecration to remove them), and Mary Shelley being interred at Bournemouth, only a few miles distant from Christchurch.

At the meeting of the Academy of Inscriptions on May 25, M. Georges Perrot read a letter from a member of the French School at Athens, giving the particulars of the discovery by M. Koumanoudis of the inscription quoted by Thucydides, vi., 54. The text is given by Thucydides as

Μνῆμα τόδ' ἧς ἀρχῆς Πεισίστρατος Ἱππίου υἱὸς
Θῆκεν Ἀπόλλωνος Πυθίου ἐν τεμένει.

The inscription as found by M. Koumanoudis, so far as it is complete, only differs in point of orthography from the text as given in Thucydides:—

ΜΝΕΜΑΤΟΔΕΗΕΣΑΡΧΕΣΠΕΙΣΙΣ . . . ΥΙΟΣΘΕ-
ΚΕΝΑΠΟΛΛΟΝΟΣΠΥΘ . . . ΕΝΤΕΜΕΝ . . .

Thucydides adds that the inscription was engraved *ἀμυδροῖς γράμμασι*, and M. Koumanoudis reports that it is only legible with difficulty. This discovery fixes the site of the Temple of the Pythian Apollo.

In the excavations at Olympia one of the latest discoveries is a Hermes holding the young Dionysus in his arms. The group is said to be in admirable preservation and singularly beautiful, and we are reminded that Pausanias, in his description of Olympia, speaks of a Hermes holding Dionysus as *ἔργον Πραξιτέλους*.

On the 18th ult. was sold at the Hôtel Drouot an important collection of decorative furniture. Four Gobelin tapestries of the style called "des Indes," executed after Desportes, date 1743, 24,500 fr.; Gobelin tapestry, Louis XIV. period, representing an interior in the sixteenth century, 5,000 fr.; fine Brussels tapestries, by Van der Hecke, 12,650 fr.; two candelabra with female figures, period Louis XVI., 3,450 fr.; a pair of wall lights, period Louis XV., 1,100 fr.; cabinet of Louis XVI., wood, carved and gilt, 2,000 fr.; square snuff-box, time of Louis XV., enamelled gold, with coloured flowers and engraved landscapes, 3,020 fr.; a round cup of Oriental sardonyx, 3,500 fr.; a small vase of milky jade, 2,300 fr.

It is well known that all the white porcelain sold at Sèvres bears the mark of the manufactory under the glaze. A fraudulent mark has consequently been introduced by dealers purchasing the white pieces from the manufactory, and afterwards painting them superficially so as to deceive the uninitiated. To obviate this imposition, it is proposed to interdict the sale of any undecorated porcelain at Sèvres, unless the mark has been previously effaced by the wheel.

Some of our Lancashire readers may be interested to know that the east window of the chancel of the Church of Messingham, near Kirton, in Lindsey, contains some stained glass which was formerly in Manchester Cathedral. The following is an extract from an entry made by the late Venerable Archdeacon Stonehouse, in a manuscript volume in the custody of the Vicar of Messingham:—

"The mutilated figure of a horseman came from Manchester, where the writer of these notices procured all that beautiful pale bright-yellow glass which is in different parts of the window. It was taken out of the windows of the Collegiate Church when the late improvements were made there."

Archdeacon Stonehouse's memorandum is not dated. We believe, however, that the glass in the window was put together about the year 1826. Manchester people will probably be able to furnish the date of "the late improvements" when this glass was discarded.

Herr Sigmund Soldan, of Nürnberg, whose praiseworthy artistic enterprise in bringing out reproductions of the drawings of the elder Holbein in the Berlin Museum we mentioned some time ago, has more recently published a complete series of reproductions of Albrecht Dürer's engraved works. These reproductions, which are taken from the best impressions of Dürer's prints in the Royal Cabinet at Munich, are admirable specimens of the photographer's skill. They are of the same size in all cases as the originals, and to students to whom the latter are inaccessible will be likely to prove a great boon. The series is enclosed in a stout portfolio, and accompanied with elucidatory and descriptive letterpress by Dr. Wilhelm Lübke. This work has already reached a second edition in Germany, so that we trust that Herr Soldan's endeavour to bring the works of the great German master within the reach of all his fellow-countrymen is already bearing fruit. Dürer, at the present time, certainly does not suffer from neglect. It is quite surprising to notice the mass of literature which has grown up around him within the last few years, and if we now have added to this literature satisfactory reproductions of his art there seems a good hope that a fair knowledge of one of the most profound and creative artists of the Renaissance will be generally attained.

France, as usual at this time of the year, is busy inaugurating numerous small provincial exhibitions. These, no doubt, have a certain local interest, and are probably useful in cultivating a taste for art in their districts, but they seem scarcely to call for the praises that are lavished upon them in some of the French papers, and have not, at all events, any claim to the notice of foreigners.

The exhibition of the "Cercle artistique et littéraire de Bruxelles" is now open. In the same town also an exhibition has been organised of the humorous and satirical pictures and sketches left by the late clever artist and caricaturist Ghémar.

Works have been commenced recently at the Luxembourg with a view of enlarging that ancient palace by means of an entirely new *salle*, to be built on the ground-floor of the north wing. This *salle* is to be of great size, lighted by eight large bay-windows—four opening on to the garden, and four on to the court—and is intended especially for the reception of works of sculpture. It will communicate with the present sculpture-gallery by means of a door in the partition wall, and thus will simply form an extension of this side of the building. The construction of this new *salle* caused the question to be mooted, says the *Chronique*, as to whether the mean and narrow staircase leading to the upper floor of the Luxembourg could not be replaced, but it was decided that the expense would be too great, as considerable difficulties stand in the way of removing it.

The works of restoration at the Louvre are also progressing. The two wings are now completely finished, and an enormous scaffolding is being erected right across the front, in order that artists may work upon the ornamentation of the principal *façade*. For it is not merely simple stone masonry that is here to be undertaken, but it is proposed to execute anew Lemot's bas-relief representing the bust of Louis XIV., placed on a pedestal by Minerva, with the Muses, cupids, and other mythological figures, in the background. Also, above the great entrance is to be placed another large bas-relief, sculptured by Cartellier, representing Fame in a car drawn by Genii, distributing crowns. These latter works, it is stated, are not likely to be finished until late in the autumn.

The third part of the *Archief voor Nederlandsche Kunstgeschiedenis* contains: 1. The remainder of the transcript of the Delft Guild-books, with three plates of facsimiles of potters' marks; 2. Documents relating to a painting executed by James Huyser for the high-altar of the cathedral of Ruremonde in 1587; 3. Extracts from registers of marriages of *John Duif*, *Philip de Coning*, and *Romanus de Hooghe*; and, 4. An interesting biographical notice of *John Potheuck*, or Potheuque, whose portraits of the four regents of the Pesthuis in the Museum at Leiden are justly admired. This artist belonged to a Protestant family which left Verviers and settled at Leiden at the beginning of the seventeenth century. Born in 1626, he was admitted, in 1652, into the Leiden guild of St. Luke, of which he became headman. He died in 1669. The Walter Potheuck, in whose family Tancred de Rohan was secretly brought up until 1645, was this painter's uncle. Among the principal artists for whose biographies the concluding portion of the transcript of the Delft books gives authentic data are: John van der Spriet, son of William, admitted as master December 30, 1675, who later on came and settled in England; Peter Fris, a native of Amsterdam, who settled at Delft in 1683, and was admitted as master painter into the guild of St. Luke, of which he became headman in 1696; William van Nimwegen, of Haarlem, admitted master August 28, 1684; and the painter Martin de la Court, of Brussels, admitted master September 14, 1693.

The biennial prize of 20,000 francs has been awarded to M. Chapu, whose statues of *La Pensée* and of Berryer are on exhibition in the Salon of this year.

THE STAGE.

Mr. Buckstone's season at the Haymarket was brought to a close with his annual benefit last week. The audience were, perhaps, but little surprised to receive a hint of the fact that recent performances at this once popular theatre have not proved very profitable to the management. Amendment, however, is promised, and new pieces are in preparation for the autumn. Meanwhile, Mr. Buckstone and his supporters set forth upon their customary summer professional tour; and the Haymarket stage is handed over to Mr. Jefferson, who having, as he has recently observed, "schworn off" from his old habit of playing Rip

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Van Winkle only, will devote himself awhile to such parts as Mr. Golightly, in *Lend Me Five Shillings*. It will be remembered that he made an essay in this way at the Compton benefit, at Drury Lane, some months since.

MDLLE. THÉRÉSA made her first appearance at the Gaiety on Monday, in *Le Homard* of M. Gondinet, and sang some of her famous *Chansons de Suzon*. Her engagement is limited to a fortnight, Mdme. Céline Chaumont being engaged for a series of performances to commence on Monday, June 18.

THE new *folie-vaudeville* entitled *La Boite à Bibi*, by MM. Duru and Choler St. Agnan, at the Palais Royal, carries the extravagances of this kind of piece—now so much in favour with Parisian audiences—to a point which had, perhaps, hardly yet been reached. Pantomimic surprises and practical jokes succeed each other in endless number: some are new, others belong to the common inheritance of French playwrights; but all—thanks partly to the author's dexterous management of the story, and partly to the drolleries of Gil Pérez, Brasseur and L'Héritier—were successful in provoking laughter.

MUSIC.

THE RUBINSTEIN FAREWELL CONCERT AT THE CRYSTAL PALACE.

HERR RUBINSTEIN'S great popularity in this country as a pianist is a signal refutation of the charge so often made against the musical public that they put accuracy before all things, and interpretation almost nowhere; for there has probably never been any artist before any public hitherto who has so utterly disregarded that element of art, and devoted himself so completely to that which he regards as the spirit of the music he interprets. This is probably rather in the nature of the artist than from any premeditated design, and the public on their part seem to have been taken by storm, and crowd to his concerts and applaud vociferously at all times. Monday's concert was no exception, and, though not on a very convenient day for many concert-goers, was almost as well attended as the Saturday concerts, on which musicians justly set so much of their affections. Many attractions were offered, but the chiefest, no doubt, were Beethoven's Concerto in G major, and the Symphony in D minor of Herr Rubinstein, which has been played before in England, but was, nevertheless, new to a great portion of the audience, and looked forward to with much interest. We will speak of the concerto first as an old friend.

One of Herr Rubinstein's most conspicuous qualities is intrepidity, and it was a singular instance of this that he undertook to conduct his own symphony and a long duet from *Die Maccabäer* before playing the concerto. For, however great an artist's physique and nerve may be, it is inevitable that the exertion and excitement of conducting should somewhat disturb the equal balance of the faculties necessary for the perfect performance of such works as the great Concerto in G, and it is very probable that what was gained in the minds of many by the reckless way in which the artist faced an unnecessary amount of exertion was lost in the minds of people of higher musical cultivation by an occasional want of steadiness, and, in the last movement especially, of delicacy.

This concerto seems to offer opportunities for the great artist's best qualities, without the temptation to let go that vehement impetuosity of his which, often producing great results, sometimes also produces very much the contrary, when he happens not to be in the vein. It is characterised rather by grace and delicacy than force and grandeur, and is full of very rapid passages in the first and last movements, and has a slow movement in which all the calmest and deepest feelings of expression are called for. These are things in which Herr Rubinstein excels; the soft, earnest opening phrase was quite exquisite, and the extremely brilliant, and at the same time delicate, passages which abound in the first movement were rendered with almost unsurpassable lightness and clearness; the romantic slow movement was given with that purity of sentiment and beauty of tone which is now rivalled by hardly any living pianist. In the merry, but still delicate, last movement, fatigue seemed to tell a little, and roughnesses were not unfrequently apparent, while some points of interpretation were distinctly not in accordance with the indications which the composer has left for the guidance of the performer. The cadences were Herr Rubinstein's own, and tinged with a good deal of his individuality; being based on the chief subjects of the movements, and presenting them in various new lights with considerable ingenuity and imagination. The enthusiasm after the performance was great, and it is not probable that many of the audience will ever hear a finer on the whole; for though great pianists now play it oftener than formerly, it is almost hopeless to look for a rendering which shall satisfy all one's ideals, as it requires so many various characteristics of clearness, delicacy, and feeling, all which an artist may possess, as Herr Rubinstein does, but not have at hand in sufficient perfection just when they are wanted.

The great pianist gave also three other solo pieces. The first was the "Soirées de Vienne," a group of dance melodies by Schubert welded into one consecutive piece by Liszt, with some brilliant Liszt-passages, which were rendered to perfection. The second was a beautiful little Romance of Herr Rubinstein's, and certainly the most satisfying of the three, being rendered in the true spirit of gentle tenderness which comes only with great power. And finally the grand Polonaise in A flat of Chopin, of the performance of which we feel bound to speak with regret. There were as usual several points which could not be surpassed, since no one else can play them after Herr Rubinstein's manner. But on the other hand there was a great deal that was purely extravagant; as, for instance, the absolutely unnecessary interpolation of several bars and many extra notes which were not an improvement to the original, and an unnecessary rapidity which, if it took some people's breath away and deprived them of the capacity of judgment, certainly also deprived the fine work of much of its breadth and dignity.

The symphony with which the concert commenced is the fourth of Herr Rubinstein's compositions in that line, and his ninety-fifth Opus, and, like some of his former instrumental compositions, is unnecessarily long. We were certainly disappointed in our anticipations, and found that, notwithstanding the profusion of ideas, the interest did ultimately flag under the strain of the whole hour and a little over which it took in performance. The best movement is undoubtedly the second—a humorous Scherzo, in which a vigorous rhythmic subject is the basis of very ingenious and imaginative play on an analogous system to the development of the great Scherzo in Beethoven's ninth symphony, full of vehemence and vivacity, with happy transformations of the subject and clever treatment of the rhythms. The first movement is based on a species of text, which is given out first in a slow introduction, and appears constantly in various lights and phases throughout the movement. The third movement, an Adagio, is extremely simple, with several straightforward tunes in it, which many people would term pretty, but which are not apparently very deep. The last movement is vigorous and fiery, but of immense length, and the rhythms of the chief subjects are not sufficiently new and interesting to bear being repeated so constantly. As a whole the symphony has the appearance of being very spontaneous and strong, but, like the composer's playing, occasionally wanting in discretion. This, no doubt, comes from that very exuberance and impetuosity which characterise so much of his musical doings, which are certainly very captivating qualities, and infinitely preferable to the mechanical soulless pusillanimity which often passes for artistic work in these days; and for such qualities, and for the unsurpassable beauty of his rendering of the delicate and refined musical lyrics of Schubert, Mozart, and Schumann, the musical public may well welcome him as a hero and ignore the occasional eccentricities which the equally admiring critic points to with regret.

The duet from *Die Maccabäer* did not produce a great effect, partly, perhaps, from Herr Henschel's being seriously indisposed. Mdme. Lemmens-Sherrington's "Woodland Song," admirably as she sang it, was evidently not intended for the musical part of the audience. The dance tunes with which the concert concluded, from Herr Rubinstein's opera of *Feramors*, were readily recognised as old friends, having been heard before at the Crystal Palace, and remembered for their piquant and fresh tunefulness.

C. HUBERT H. PARRY.

A FESTIVAL Service at Westminster Abbey, last Saturday afternoon, inaugurated the Caxton Celebration which has been announced to take place during the present summer, in commemoration of the 400th anniversary of the introduction of printing into England by William Caxton. The principal features of the service were a performance of Mendelssohn's *Lobgesang*—a particularly appropriate choice, as the work was written for the 400th anniversary of the invention of printing in Germany—and the first production of a new "Magnificat" with orchestral accompaniments, written for the occasion by Dr. J. F. Bridge, the organist of the Abbey. Like all Dr. Bridge's works which we have yet seen, the "Magnificat" is not only thoroughly well written, but musically interesting, while the orchestration is judicious and effective. Of a work so well known as the *Lobgesang* it would be superfluous to speak; but a protest must be emphatically entered against the really absurd manner in which it was treated in performance. Every musician will remember that the climax of the cantata occurs where the magnificent chorus "The night is departing" (one of the finest Mendelssohn ever wrote) is followed immediately, and with most masterly effect, by the choral "Let all men praise the Lord." It will perhaps hardly be credited that between these two pieces, a sermon by the Dean of Westminster was interposed! The whole effect of the music was thus destroyed; and it is perfectly inconceivable to us that Dr. Bridge should have allowed such a vandalism to take place. In other respects the performance was an exceedingly good one. The band and chorus numbered about 180. Dr. Bridge conducted in a very efficient manner; and Dr. Stainer, of St. Paul's Cathedral, presided at the organ.

AT Herr Rubinstein's last recital at St. James's Hall, the programme, though interesting, contained no novelties. The chief items were Mozart's Fantasia in C minor, Beethoven's Sonata in F minor, Op. 57, and Schumann's "Carneval." Herr Rubinstein also played Liszt's transcription of Schubert's "Erlkönig," and smaller pieces by Mendelssohn, Schubert, Chopin, Weber, and himself. The hall, it is almost needless to add, was crowded by a most enthusiastic audience.

A PRIVATE performance was given by the students of the National Training School for Music on Saturday afternoon, at Cromwell House, by the kind permission of Mr. Freake. Without entering into details—which, in the case of a merely private concert, would be unbecoming—it may fairly be said that many of the pupils give promise of unusual excellence; and we shall be surprised if some of them do not in due time make their mark in the musical world. So much harm, however, is frequently done to young artists

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by premature appearances, that it is satisfactory to learn that Dr. Sullivan, the Principal of the School, sets his face entirely against any public appearance at present on the part of the students.

The current number of the *Musical Times*, which is of more than average interest, besides the concluding paper of an excellent series by Mr. Charles Salaman on "English Opera," contains the first part of "A Sketch of the History of Music-Printing, from the Fifteenth to the Nineteenth Century," by Dr. Chrysander, which, if we may judge from the portion now before us, is likely to be of great value.

It is known that *Robert le Diable* was originally written as an "opéra comique"—that is, an opera with spoken dialogue, instead of recitative—and was subsequently remodelled by Scribe and Meyerbeer as a "grand opéra." All trace of the original form of the libretto had long since been lost; but at a recent sale of autographs in Paris this interesting manuscript has been recovered. Though only a copy, there can be no doubt as to its authenticity, for it contains notes by Scribe, and even some entire scenes in his handwriting; Meyerbeer has also added frequent marginal observations. The manuscript has been purchased by the firm of Brandus, the publishers of *Robert le Diable*.

Theodore Lachner, organist at Munich, and the eldest of a family of four brothers, all of whom, especially the second, Franz Lachner, are distinguished as musicians, has just died at Munich, at the age of seventy-nine.

The Italian tenor singer Filippo Patierno, born at Naples in 1835, has died at Milan.

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(*First Notice.*)

THE third volume of *Supernatural Religion* has a much more difficult and delicate question to discuss than either of the earlier volumes. It is one at once literary and historical, concerns works not only of disputed but also of admitted authenticity. In the great Epistles of Paul every critic allows that we touch firm ground. Here we have the very words of a man of clear eye and most veracious soul, a contemporary of Jesus and an associate of his disciples. It is a comparatively easy matter to use narratives like the Gospels to discredit each other, or to use fragments of certainly authentic history to discredit fragments of less certain authenticity. A piece of literary criticism may thus save us from the tedious and troublesome process of historical interpretation. But it is a very different matter when it is as necessary to interpret the authentic as to impugn the suspected document. The literary then becomes complicated with the historical problem, and it is not so easy to make the results of the historical and interpretive agree with those of the literary and analytical process. Yet the solution of the more complex problem can alone verify the solution of the simpler.

The present volume exhibits all the distinctive qualities of its predecessors. The author's style has lost none of its directness and force. He thoroughly knows his own mind, and is free from hesitancy in expressing it. He has a fine confidence in his positions and the strength of his arguments. His knowledge of the modern literature connected with his subject is extensive, and is as evident in the text as in the notes. His use of his authorities is, indeed, as before, at times perplexing, and not always satisfactory. He classifies them as apologists and critics, but the same man may be found now in the one and again in the other class, apparently according as he agrees or disagrees with our author. He shows great exegetical ingenuity and acumen, but he wants the fine judgment and delicate hand of the true literary and historical critic. He can hardly be said to know what uncertainty is—he is too full of dogmatical pre-suppositions to be afflicted with many critical doubts. He writes clearly and reasons forcibly, but his tone is often disagreeably hard and his spirit curiously without sympathetic insight into the minds and times that produced the literature he criticises. Even the Germans he has so extensively studied have not penetrated him with their idealism, made him sympathetically conscious of the ethical and intellectual forces active in the Apostolic Age. His book is too controversial in method and dogmatic in spirit to be either impartial or satisfactory in its literary or historical criticism. He has a very annoying habit of anticipating his own conclusions, and so getting advantage beforehand of points still to be proved. But yet there is everywhere the evidence of honest and unwearied labour, the resolute endeavour to know and represent what the best critics have said upon his subject. His book is not only one of remarkable ability, distinguished throughout by extraordinary mental earnestness and strength, but is a needed and welcome book, were it only as a stimulus to enquiry, a means of compelling both the clerical and lay minds to a fresher and more critical study of the earliest Christian literature and history.

The title and aim of the book seem to me alike unhappy. It professes to be "an enquiry into the reality of Divine revelation," but is an enquiry into the reality of miracles. Yet these are by no means identical or equivalent enquiries. Even were miracles essential to revelation they are not exhaustive of it, or co-extensive with it. The author raises a radically false issue, because an issue too narrow and too formal. If he had introduced his work by a dissertation on the idea of revelation it had been much more to the purpose than his preliminary dissertation on miracles. He would then, perhaps, have discovered that persons were more than acts, thoughts than things. He might, too, possibly have found out that the question was wider and more material than he imagined, concerned other religions than the Christian, and was concerned even within the Hebrew and Christian Scriptures mainly with records where the miracle either did not exist or was more incidental than essential. I refuse to recognise an enquiry into the reality of miracles as in any proper sense an enquiry into the reality of Divine revelation; and I do so without in any way questioning the perfect legitimacy, within its own province, of the former. There ought, then, to be no mistake as to the issue. Our author has revived the old question as to miracles; has not raised a new question as to revelation.

There can be no doubt that our author has in this volume to deal with the strongest point in the apologist's position. But he hardly deals with it in the spirit and manner of an historical critic. If the apologist is too anxious to affirm, he is too anxious to deny. The question is, if anything, historical; the work is "an enquiry," but it is in method and spirit essentially controversial. The author is more anxious to prove what did not happen than to find out what did. He does not start with the firm and authentic, but with the dubious and disputed. He does not, like the great critics of the Tübingen school, begin his work at the point of greatest light and certainty, but at the point of greatest darkness and doubt; and so, instead of carrying the light forward with his readers, he brings them to it with the broken and bewildered spirit that is so little capable of clear, patient, and penetrating study. The oldest is also the most authentic Christian literature. The Gospels and the Acts of the Apostles ought to be approached through the genuine Epistles of Paul, rather than Paul through the Gospels and the Acts. Those Epistles are a perfect mirror of the thought and life of the then Church, and once they are mastered we can, with something like an historical consciousness, go back into the earlier enacted, though later written, histories. The method that instead of ascending from the certainties of Paul descends upon him from conjectures made as to later authors, full of critical discussions and doubts as to their veracity, purposes, and prepossessions, may be an excellent controversial, but is certainly a bad historical, method.

The present volume is divided into three parts. The first part discusses the authenticity, authorship, and historical value of the Acts of the Apostles; the second, the direct—*i.e.*, the Pauline—evidence for miracles; the third, the histories and evidence touching the resurrection and ascension of Jesus. Of the many points raised under these three heads it is possible to notice but a very few.

In the chapters which discuss the authenticity and authorship of the Acts, our author does not seem either so ingenuous or so critical as he ought to be. He says: "We see that there is no certain trace even of its existence, till towards the end of the second century." Now, where date is concerned, external evidence ought not to be used to the utter neglect of internal. It is very easy, in a case like the present, to overrate the value of the former. There are four Histories of Jesus, but only one of the Apostles. The very same causes that contributed to increase the evangelical histories to four, while the apostolical remained at one, contributed to the fuller and more frequent use of the former than the latter. The evangelical, while the creative tradition, was also the older and more concentrated; the apostolical, the later and more diffused. Jesus had lived in Palestine known to but a few, had died years before the birth of the Gentile Churches, and could become familiar to these only through the oral or written narratives of disciples or friends. But the Apostles had made the Churches, memories of them lived in all the great cities, and so, in a way quite impossible in the other case, tradition did the work of history. The need for the Gospels was universal, but for the Acts, partial, and so we ought not to expect an amount of external evidence entirely disproportioned to the nature of the case. Then, too, the Acts ought not to be separated in this matter from the Third Gospel. There is hardly anything in criticism more certain than that they are the work of one author—the opinions to the contrary being too exceptional to have much weight. Our author does not deny that the writer "of our third Synoptic Gospel likewise composed the Acts of the Apostles." They are, indeed, but two parts of one work, the parts divided, perhaps, by a considerable interval,

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but still the work remaining one. This may not "do much towards solving the problem of authorship;" but it has a most important bearing on the problem of date. The external evidence for the first part becomes so far available for the second, and ought to be taken into account in every attempt to determine its age. But external evidence is only one of the factors in the problem of date; internal evidence is another. The silence of our author on this latter point is surprising; he is pleased to say, "externally, there is no proof even of the existence of the Acts until towards the end of the second century;" but he is not pleased to add that internally, "as the great majority of critics believe," there is evidence to prove that it must have been written very much (possibly a century) earlier. And the question of date has important relations to the questions of credibility and authorship. To prove a writing anonymous is not to prove it untrustworthy. We may have more confidence in the work of a named and known person; but a document that can satisfy the critic as to its age, retains its value to the historian of the age, even though its author be unknown.

If the writer of the Acts was not a companion of Paul, his work embodies the itinerary of one. This our author does not deny; but he hardly does full justice to its significance. We believe it is possible to prove by an analytical and exhaustive process that Luke was its author; at least that it could be the work of no other known companion of Paul. Without arguing that the writer of the diary was the writer of the whole book—though the evidence that convinces our author that he wrote the speeches ought also to convince him that he wrote the diary—it may be enough to indicate that we have here embodied in the Acts a strictly historical and contemporary document. And if so old and original a document has been used in one case, why not in others? Is not the use of older sources a characteristic of the third Synoptist? And may not his relation to these explain some of the features in his narrative which our author traces to some deep design? May not the differences in the various accounts of Paul's conversion be better explained by the writer's fidelity to his sources than by his free indulgence of a creative fancy? Contradictions are certainly more explicable on the hypothesis of compilation than on that of conscious and independent literary creation. But our author does not rate the literary power of the writer of Acts very high. He holds that "the author of Acts was certainly acquainted with the Epistles of Paul;" "might, and must have known the Epistle to the Galatians;" and yet he also holds that his narrative "is generally in contradiction" with the Epistles. Paul's "teaching in the one scarcely presents a trace of the strong and clearly-defined doctrines of the other;" and, in particular, "the doctrine of justification is conspicuous by its absence." Yet after reading this it may be as well to consult such texts as Acts xiii., 38–39; xvi., 31; xx., 21, 28; and compare Acts xiv., 16, 17; xvii., 26–28, with Rom. i., 19, 20, and even ii., 12–16. It may be well to remember, too, that, while we have authentic specimens of Paul's written, we are not so certainly possessed of specimens of his spoken, style; and that his letters addressed to Christian Churches may be anything but examples of his tone and method in addressing suspicious and angry Jews, or scornful and incredulous Greeks.

A. M. Fairbairn.

Les Poésies de Catulle Mendès. (Paris: Sandoz et Fischbacher.)

Among the young French poets who call themselves Parnassians no one takes a more prominent place than M. Catulle Mendès. It was he who, in 1866, founded *Le Parnasse Contemporain* as an annual of poetic production, and, some years later, *La République des Lettres* as a fortnightly organ of the aesthetic views of his party. In these undertakings he has enjoyed the success which attends enthusiastic praise and vehement blame; he has been opposed, but he cannot complain that he has been overlooked. While acting as editor, he has found time, not only to write for the stage, but to compose a great quantity of original verse, which he has just collected in a very handsome volume, to which his publishers have prefixed an etched portrait of the author. This edition presents us in a convenient form with the practical results of fifteen years of arduous artistic labour, for, let it be said at once, M. Mendès is an artificer in verse, and if there is any blame possible to him as a workman, it is only that he still lacks a little the art to hide his art.

The first published poems of M. Mendès were some lyrics entitled *Philomela*, which appeared in 1860–1. These pieces show at the outset a delicately-balanced fancy, an inherent sense of melody and the richness of verse, and an affectation of mystic and morbid emotion easily to be pardoned in a very young writer. That these poems were inspired by the writings of his older friends and contemporaries is not surprising. "Ariane" might have been written by Théophile Gautier, and "Le Bénitier" is simply Baudelaire carried to the point of absurdity. The influence of the perfumed and sickly genius of these great but dangerous minds breathes from every stanza of *Philomela*; "A un jeune homme riche," with all its affectations, being decidedly the only piece for which the praise of originality can be claimed. The sonnets which follow are simpler and better, but full of hot-house perfume and emotion of an artificial kind. In 1861 was written, and in 1863 published, a poem which showed advance in every direction except originality. Better verse than the *terza rima* in which *Pantéleïa* is written, more gorgeous imagery, more grandiose language, it would be impossible to desire, and the young poet has escaped from the bondage of the sweet sickness of Gautier. But we find him enslaved to another master. Had *Les Poëmes Barbares* not been published in 1861, the fullness of thought, the originality of imagery in *Pantéleïa* would be something quite extraordinary, but unfortunately Leconte de Lisle had already put out into the cheerless shining waters of his mysterious mythologies. In the next collection of Catulle Mendès, printed in 1866 under the title of *Pagode*, the following of Leconte de Lisle is even more intrepid, and neither so close nor so slavish. There is much that is characteristic of the younger writer only in these unveilings of the splendid mysteries of the Hindoo imagination, as in faultless verse he celebrates before us "the wars, the woes, the wooings" of strange deities, cradled in lotos and nenuphar, behind the fabulous Indian mountains. In "Sérénades" we return from Hindustan to Germany, and follow in the footsteps of Heinrich Heine.

Hitherto all has been imitative. It may be that future critics, looking back upon these early poems when Catulle Mendès has long been a power in poetry, may see the native originality of the man where we fail to see it, just as the greatness of Keats is no longer obscured by his early outward semblances of Fletcher and Spenser. But at present we cannot allow M. Mendès the greatest poetical honour, that of being a new voice. In the poems now to be spoken of, however, we approach far more nearly to a distinct individuality.

The poem of "Hesperus" we hold to be the best in the volume. It is nobly designed, well carried out, and full of magnificent adornment. It lacks nothing but a certain charm of tenderness, a quiet humanity, which, indeed, is scarcely to be looked for from a dazzling and homicidal Parnassian. The motive of the poem may be briefly given. The poet, walking in the lowest quarter of Frankfort-on-the-Main, is arrested by the spectacle of a poor old Jew dwarf, half idiotic, who is being tormented by some girls. He follows him to his dwelling, a miserable hole, which is described thus:—

"Le mur, qui de cinq pas à gauche se projette
Mais cesse à peine d'être au Roemer contigu,
Fait de ce gîte un angle à tel excès aigu,
Et, saillant en rondeur comme une échine lasse,
Soutient si mal un toit dont la tuile se casse
Qu'un savetier logé maintenant dans ce coin
(Car les jours où vécut l'ancien hôte sont loin),
Quand cède à son effort le fil roux qu'il tiraille,
De chaque coude va heurter chaque muraille,
Et qu'assis il s'y peut à peine tenir droit.
L'écartement par où l'on rampe en cet endroit,
Porte et fenêtre, veuf de ferrure et de vitre,
Etait louche. Au dedans une mousse de nitre
Souillait les murs, et plus d'un plâtras bossué
Pendait, mou, car la pierre antique avait sué;
Du sorte qu'on eût dit d'un corridor de cave.
Sur le sol gras, qui suinte et de débris se pave,
Un matelas plié, loque affreuse, bavait
Son étoupe; c'était le siége et le chevet;

. . . . .

Comme c'était au mois d'octobre, vers le soir,
Le jour, gris au dehors, dans le bouge était noir,
Sombre rideau tiré sur cette ignominie;
Et rien ne détonnait dans l'obscure harmonie
Qu'un lambeau rouge, au toit suspendu, vêtement,
Loque, n'importe, enflé de brise à tout moment,
Qui, parfois, avait l'air d'une bête écorchée,
Et sur le mur, étroite, anguleuse, ébréchée,
Une glace, un fragment de glace, au tain gercé,
Tombé d'une fenêtre, en passant ramassé,
Que l'atmosphère humide ombrait d'un pâle voile.
Mais ce miroir avait la forme d'une étoile."

To the dwarf lying exhausted in this hovel, with the star over his head, the poet gives some water to drink, and leaving him, is proceeding down the street, when a voice behind him announces that the old man is following. In a strange maniacal speech he announces that his name is Hesperus; they walk westward towards the sunset, and the dwarf invites the poet to accompany him.

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They proceed together to the Abendthor, and in the gathering darkness he recounts his visions. He is a full-blown mystic, steeped in the dreams of the Swedish prophet, and experiencing that ecstacy of double existence which is the Swedenborgian ideal of angelic life on earth. Miserable, half-idiotic, contemptible as regards his bodily existence, he has the mysterious power of projecting himself into a splendid world of mystic pleasure. Another Louis Lambert, he dreams for ever in a virginal ecstacy of the conjugal rapture of two angelic beings, of whom he is one. In the third canto of the poem a brilliant summary is given of the doctrines of Boehmen and Swedenborg, illustrated by most sonorous and exquisite verse, the beauty of which makes translucent if not transparent the visionary obscurities of the strangest of creeds. The fourth canto comprises the description, nebulous but magnificent, of a hyperborean palace, where lives the daughter of the Tzar, wasting her days in the hopeless love of Hesperus and communing with him only in the moments of mutual ecstasy of imagination. The contrast between this lovely vision and the wretched dwarf-visionary is drawn in powerful outlines. At last the erotic excitement terminates in a kind of catalepsy, and the poor mystic leaps down into the night and disappears. Some three months afterwards the poet learns that a Siberian princess and the old dwarf Hesperus, at Frankfort, died at the same moment, on April 16, 1860. Such is the outline of a poem which strongly affects the imagination, and the merit of which it is impossible to deny.

Not less powerful, but more repulsive, is the drama with which the whole collection commences, "Le Soleil de Minuit." The three persons of this ghastly tragedy are Snorra, a fierce, beautiful woman with the heart of a wolf; Snorro, her aged husband; and Agnar, a young hunter. These three live together on the shores of the Arctic Ocean, and the prologue to the poem is a fine description of the intolerable desolation of the waste lands under the Midnight Sun. The situations are few and melodramatic. Snorra, passionately in love with Agnar, entreats, threatens, and persuades him to murder her husband. With the young man the savage virtue of respect for hospitality contends with love, and fails. He kills the old man, and Snorra, listening inside the hut, hears their cries and her husband's last words. Suddenly, however, Snorro enters the door, exactly as he is wont to do, uninjured, and without excitement. She endures his presence and his endearments with more impatience than ever, and at break of day steals out to charge Agnar with cowardice and a broken purpose. But Agnar, mad with remorse, points to the dead body of Snorro before them, and they surmise that it is the ghost of the murdered man who has been with his wife all night. Snorra thus addresses the corpse:—

"Je parle à ce rusé cadavre qui m'écoute!
J'ai dit vrai, n'est-ce pas, vieux Snorro, n'est-ce pas?
Que le mari posthume a dormi dans mes bras,
Et qu'instruit dans la mort des trahisons vivantes,
Tu vins, homme! vouant aux justes épouvantes
L'épouse instigatrice et l'amant égorgeur,
Dans mon ventre adultère enfanter ton vengeur!"

The barbaric passions of the interlocutors and their grim superstitions are moulded in a masterly way into a setting of description, each scene being preceded by a passage in which the desolation of the landscape, the severity of the climate, or the violence of the elements, blends with the passion of wolves, or of the still more wolfish human beings. That the whole poem is a horrible nightmare more than a study of actual human feeling, does not detract from its power, or its undeniable beauty as a work of art. "Le Soleil de Minuit" resembles nothing so much as one of Henri Regnault's great savage pictures, in which all that is most revolting in a barbaric nature is brought before us adorned in perfect draughtsmanship and a colour cruelly superb.

M. Catulle Mendès has his life before him, and it depends entirely upon himself what place he will take in literature. He has a trained hand, a delicate ear, perfect knowledge of the art of poetry, and a command over the instrument which many a more truly inspired poet may sigh after in vain. But he hardly seems to know how to put his magnificent resources to good use. In his horror of the commonplace he loses sight of humanity; in the pride of his art he forgets that inspiration, after all, is everything. The labours of himself and his fellow-Parnassians strike us too often as the mere chiselling of the outside of a wine-cup that has a hole in it. If it is so, their splendid labour is in vain; but there are many things in this handsome volume which give good cause for a hope of better things.

Edmund W. Gosse.

The Historical Works of Master Ralph de Diceto, Dean of London. Edited by William Stubbs, M.A., Regius Professor of Modern History, Oxford. In Two Volumes. Rolls Series. (London: Longmans, 1876.)

In two elaborate prefaces respectively affixed to the volumes which contain the major and minor works of his author, Prof. Stubbs, with his well-known accuracy and copious learning, has embodied all, and more than all, the information necessary for a scholar's appreciation of their historical value. Upon most readers we fear that the expenditure of erudition and ingenuity lavished on matters of such little moment as the origin of the author's name (Pref. to vol. i., pp. 9-18) will be thrown away, especially as no certain conclusion is arrived at after all; but the fascination which the antiquarian mind finds in enquiries of this nature, however profitless, cannot be measured by an ordinary standard. All available sources seem to have been ransacked for material concerning the biography of the chronicler, the relations in which he stood to his leading contemporaries, the extent to which his sympathy with, or antipathy to, a particular course of policy affects the trustworthiness of his testimony, and the respective proportions of first-hand and hearsay evidence in his narrative. The importance of his contribution to history mainly consists in the fact that he was no obscure compiler of annals in a monastic Scriptorium, but an ecclesiastic of high rank in the see which included the metropolis of the kingdom; that he was personally acquainted with the chief movers in several notable transactions of his time, and himself a figure in the scenes which he describes.

A member, as it would seem, of the family of Belmeis, which then had a vested interest in the See of London; born probably between the years 1120 and 1130, and educated at the University of Paris, Ralph de Diceto was appointed Archdeacon of Middlesex immediately upon the elevation of Richard de Belmeis to the episcopate in 1152, and held that office until 1180, when he was elected Dean of St. Paul's, a rank which he enjoyed until his death, more than twenty years afterwards. His official duties were onerous as involving the management of the extensive capitular estates. The survey of them drawn up under his direction was known as the "Domesday of St. Paul's," and a fragment of it preserved among the Bodleian MSS. has been edited by the late Archdeacon Hale for the Camden Society. During the Dean's reign, also, were drawn up the "Statutes" and "Customs of Residence" for the canons, by which their services and emoluments were regulated and their obligations of hospitality defined. His benefactions to the Church included the erection of a deanery and chapel, the endowment of a hospital, the institution of a fraternity for the relief of the sick and poor and the celebration of obits, and the bequest of MSS., vestments, and relics. His memory was justly venerable, and the anniversary of his death was long observed as that of "the Good Dean."

His two principal works, the *Abbreviationes Chronicorum* and the *Ymagines Historiarum*, were the fruit of his later life, and their annals terminate with his own at the commencement of the thirteenth century. Though both, the first especially, must be regarded as to a considerable extent compiled from works of earlier writers, they are interspersed with, and supplemented by, original memorials. The chief value of these additions consists in the good use which the historian made of his public opportunities, particularly during the dispute between Becket and Henry II. His first employment in ecclesiastical diplomacy was as agent for the canons in procuring the Papal confirmation of Gilbert Foliot as Bishop of London in 1163. His success in this undertaking recommended him to the new bishop, a man of considerable force of character and memorable for the active part which he took against Becket in the ensuing conflict. The tone of caution observed by Ralph de Diceto in narrating the history of this crisis is noted by Prof. Stubbs as testifying to the soundness both of his judgment and feeling. The fact that "his memorials were not drawn up until long after the martyrdom and canonisation had tuned all voices to the praises of St. Thomas of Canterbury" would sufficiently account for his supression of opinion upon the deceased primate's policy, but his sympathies were probably divided on the subject as a contemporary spectator. Attached as he was to Foliot and the king's party, he must have been sensible of the serious risks involved in a struggle between the Church and the Crown, and

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evidently deplored the rashness which would have precipitated its outbreak. At the Council of Northampton, before which Becket was tried in October, 1164, Ralph was present, and is said to have been moved to tears by the eloquence with which William Fitz Stephen urged the Primate rather to suffer martyrdom than to resist the king's power by excommunicating his emissaries. When Becket, after his flight from the council, had exercised his legatine authority in the precise manner thus deprecated, Ralph was consulted by the Minister, Richard de Ilchester, then Archdeacon of Poitiers and afterwards Bishop of Winchester, as to the validity of the sentence of excommunication fulminated from Vezelai, in June 1166. Ralph's cautious reply, advising obedience as the wisest course under the circumstances, is recorded in the *Ymagines* as that of an anonymous friend, but acknowledged to be his own in an abridgment among his minor works. A letter of remonstrance with their metropolitan which the English bishops drew up by the hand of Foliot, was entrusted to the charge of Ralph, who presented it in the same year. From the tone of the written answer returned to the letter it may be gathered that the reception accorded to Foliot's envoy by the proud and wrathful Primate was not a little contemptuous, and the chronicler prudently abstains from recounting any particulars of his mission.

With another ambitious prelate, William Longchamp, Bishop of Ely, who, besides being Papal Legate, filled the offices of Chancellor and Justiciar of the kingdom during the absence of Richard I. in Palestine, Ralph de Diceto was on a more intimate footing, as appears from the dedicatory epistle prefixed to his minor works. With his usual caution, however, he forbore to mix himself up with the administrative errors of his patron, whose ignominious fall and dismissal from England in 1191 he recounts with a becoming repression of rhetoric and with no more moralising than he is able to convey in an apposite quotation from Sidonius Apollinaris on the history of Arvandus (*Ymagines*, vol. ii. pp. 101–2).

A few personal reminiscences and observations enliven here and there the mechanical tenor of his record. From the expression with which he introduces the narrative of William Fitz Osbert's riot in 1196, referring to the class-jealousies in which it originated as having repeatedly come under his own notice ("iniquitatem et contradictionem in Civitate Londonia *vidi saepius* habitam inter divites et pauperes ob distributionem munerum," &c., *Ymagines*, vol. ii., p. 143), one may gather that he so far sympathised with the popular party as to admit that there were grievances which deserved redress, unwarrantable as were the acts by which the rioters sought to obtain it. This is the more noteworthy because one of these acts, the burning of Bow Church, was of a nature to excite the strongest repulsion in his mind. A similar act, the demolition of the Collegiate Church of Archbishop Baldwin at Lambeth in 1199, although sanctioned by Papal authority, calls forth the most severe comment to which the annalist gives expression (*Ymagines*, vol. ii., p. 165). Another trait of individual feeling may probably be discerned in his citation of a passage from Sigebert of Gemblours relative to the inhibition pronounced by Gregory VII., in 1074, against married priests, in which that measure is frankly declared to be an innovation ("novo exemplo"), and opposed to the opinion of the Fathers that the intrinsic virtue of the Sacraments remains unaltered whether they be worthily or unworthily dispensed (*Abbreviationes*, vol. i., p. 208). A similar reference to precedents in favour of the appointment of the sons of priests, and even of bishops, to the benefices which had been held by their fathers (*Ibid.* vol. i., p. 305) points, as Prof. Stubbs has noted, in the same direction of sympathy. The scandals which the enforcement of clerical celibacy was not calculated to diminish are the subject of incidental mention in these Chronicles. One passage of the *Abbreviationes* records, under the year 1137 (vol. i., p. 249), the arrest and temporary imprisonment in the Tower of the "focariae," or mistresses, of certain secular canons, who, since they are not further described, were probably members of the writer's own Chapter.

Chief among the miscellaneous events upon which Diceto throws fresh light, and his historical treatment of which affords a favourable impression of his acumen, Prof. Stubbs ranks the pacification of 1153 between Stephen and Henry of Anjou, the terms of which are set forth in some detail (*Ymagines*, vol. i., pp. 296-7); the disaffection of the nobles which fostered the unnatural revolt of Henry's eldest son in 1173 (*Ib.*, p. 371); the scope of the king's legal reforms in 1179 (*Ib.*, pp. 434–7); and the constitutional procedure of the Council of Clerkenwell in 1185 (*Ib.*, vol. ii., pp. 33–4). Chronological exactness does not appear to have been Diceto's strong point, but his learning and industry are beyond question. In the matter of style the editor estimates his author's work less highly, but does justice to its ease and simplicity, except in the occasional passages where he has aimed at fine writing. A propensity to play upon words is a literary weakness from which the good Dean is not exempt. The best example of his talent in this direction is the pithy description given of the two Papal envoys who took an abortive part on opposite sides in the quarrel between Henry II. and Becket; "Gratian found no grace with the king, nor was Vivian vivid in the memory of the archbishop" (*Ymagines*, vol. i., p. 335). From another specimen of clerical humour it would seem that the office of archdeacon — which in our own generation gave rise to the best-known repartee of a witty bishop of London—was a standing subject of jest in the diocese. A canon of St. Paul's, being disappointed in his hope of preferment to that rank, gave vent to his bitterness in the sarcasm that "no archdeacon could possibly be saved." Upon the occurrence of a vacancy soon afterwards in the archdeaconry of Huntingdon he accepted the offer of it without hesitation, receiving at the same time the grave congratulations of a brother official upon his having been convinced by the Bishop of Lincoln "that salvation was possible for him."

Space forbids more than a reference to the abundant evidences furnished by these volumes of the editor's accurate scholarship. The brief Glossary appended to them contains one interpretation only which seems questionable. According to no recognised etymology can the word "*coterellus*" be supposed to signify "a mercenary soldier, a brigand." The word is one with which Diceto must have been sufficiently familiar, from its use in *Domesday Book* in the sense of inferior cottar-tenant. Its occasional employment in an invidious sense, as in the instances cited by Ducange, may be explained by the natural tendency of servile tenure to induce predatory habits. The passage of the *Ymagines* where it occurs, however — "Comes praedictus cum coterellis quos Rex Franciae ei utpote cognato suo in subsidium miserat victus aufugit" (vol. ii., p. 167)—surely need only mean that the King had sent a band of armed *peasants* to the Count's aid.

An ample Index supplies all that is wanted to render these volumes available for the historical student.

Henry G. Hewlett.

On the Depreciation of Silver. By the late Walter Bagehot. (London: Henry S. King & Co., 1877.)

The fall in silver has given urgent practical importance to some of the most intricate problems in monetary science; and Mr. Bagehot (as, notwithstanding its modest Preface, this volume shows) contributed more than any other economist to their solution. After the Australian and Californian gold-mines had been for a number of years pouring that precious metal into the currencies of England and France, it was contended by some writers that no perceptible change could have taken place in its value, since no sensible rise had taken place in the price of silver, which they assumed must be a perfect measure of the value of gold. M. Levasseur and other economists replied that so long as both gold and silver were money throughout the greater part of the commercial world, a fall in the value of one entailed a fall in that of the other. Just as a great addition to the stock of beef in the market is an addition to the total stock of meat, and causes a fall in the price of mutton, so, they argued, a great addition to the supply of gold coin is an addition to the total supply of money, and silver falls along with gold. It followed that the steadiness of the price of silver afforded no evidence that there was no depreciation of gold. The experience of the last two years might seem at first sight to show that this reasoning was fallacious. A much smaller addition to the supply of silver from new mines was followed at once by a fall in its price in gold. But the conditions were really no longer the same. Silver was ceasing to be money like gold; it was being expelled from the currencies of Germany and other countries; the States of the Latin Union were limiting their silver coinage; in short, silver had suffered, as it were, a loss of status, and was coming to be regarded simply as a

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commodity, not as money; and thus an addition to its quantity, in place of causing a depreciation of both silver and gold, was followed by a change in the relative value of the two metals. A paradoxical consequence of the discovery of the gold mines of California and Australia was a fall in the value, not of gold, but of silver; for, as Mr. Bagehot has remarked, but for the new supplies of gold, Germany would not have adopted a gold standard or demonetised silver, thereby throwing large quantities of the latter metal on the market at a moment when the demand for it had much fallen off.

The question of chief importance, as a guide to practical conduct, raised by the depreciation of silver was whether it ought to be regarded and dealt with as a permanent effect of lasting causes, or as a temporary result of transient conditions. At least six different conditions may be said to have concurred in producing the fall: namely, considerable sales by Germany of silver set free from its currency; the discovery of new silver-mines in America; the limitation by the Latin Union of the coinage of silver; an increased expenditure on the part of the Indian Government in England, causing large sales of bills payable in silver; a cessation of the export of silver to India for the construction of railways and other works; and uncertainty and apprehension, sometimes amounting almost to panic, in the silver market. Not one of these conditions can be regarded with certainty as lasting; the very fluctuations in the price of silver afford conclusive proof that the principal causes at work have been fitful and transient. "The practical conclusion follows," in the words of Mr. Bagehot's preface, "that it would be absurd to make any permanent changes in our Indian currency or taxation, while all the facts upon which such changes would be founded are changing so much and so rapidly." The resumption of cash payments by France and the United States, if silver be retained as a standard by those countries, might absorb more than all the new mines of Nevada seem likely to produce, or Germany to set free. Great economic authorities in France, like Chevalier and Leroy-Beaulieu, are, indeed, for a single gold standard, but we cannot assume at present that their counsels will be followed.

We must refer to Mr. Bagehot's work for a discussion of various remedies that have been proposed for the present situation, and for his reasons for rejecting them all, and trusting to the natural play of commerce to augment the exports of commodities from India and China, and to diminish their imports from Europe, thereby creating a considerable flow of silver to the East, and relieving the silver market of the West both of a superfluous stock of that metal and of a cause of alarm. Whether the demand for silver for the East will suffice to sustain its value at the old par, is more than we can say, but we can say, at least, that the ryots in India ought not to be called on to make good the losses of the Government, as was proposed, when the prices of their own produce have not risen. Regarded even as a temporary and transient phenomenon of the bullion market, the depreciation of silver is a heavy calamity both to the Indian Government and to many private persons, who are paid in silver, but have to make payments in gold. Against these evils we can, however, set off some permanent good resulting from the discussion the depreciation has excited—the information it has been the occasion of diffusing, and the dispelling of some great fallacies. Its best effects of this kind are represented by Mr. Bagehot's book, which, although a reprint of articles on passing events, is worthy of a permanent place as a standard work on the subject to which it relates.

T. E. Cliffe Leslie.

Geschichte Toscana's seit dem Ende des florentinischen Freistaates. Von Alfred von Reumont. II. Band. Haus Lothringen-Habsburg, 1737-1859. (Gotha: Perthes, 1877.)

It is somewhat discouraging to pursue a work whose importance decreases as we go, to see clear-cut features becoming gradually blurred, and all the old landmarks disappear. This is the case with Herr von Reumont's task. In his former volume of the *History of Tuscany* there was still the spirit of old Florence breathing in the political position and aims of the rulers of the House of the Medici. But in the present volume Tuscany under the rule of the House of Hapsburg has lost all vestige of its distinctive political position. Annexed to a foreign monarchy, it no longer has the power of influencing as it had done before the fortunes of Italy. It might have seemed that there was nothing in its history to call for special notice at all.

But Herr von Reumont has been staunch to his Florentine enthusiasm, and has set himself to observe carefully, and gather together the traces of the working of the old Florentine spirit in matters of the internal government of the small State of Tuscany, when all chance of a wider career had been lost. He brings to bear upon his labours calm judgment and discretion. He has avoided a mass of over-minute details, yet has given us some excellent studies of internal politics. Moreover, he has ventured to carry on his history in the same spirit of judicious impartiality up to the date of 1859, when Tuscany ceased to be a separate State, and became a member of the Italian Kingdom. It is a great point to have a revolutionary epoch approached impartially, and its events calmly narrated by an unprejudiced observer from without. Herr von Reumont's long residence in Florence, and knowledge of its chief men, combine to give him special opportunities of accurate knowledge and enlightened sympathy with all that was best in the movements of that time. Even here, however, we feel oppressed by a sense of the smallness of the subject when taken by itself. We wish to consider the revolutionary period throughout Italy generally. Tuscany by itself affords too small a scope for the historian.

The most important part of Herr von Reumont's volume is that devoted to the government of Leopold II. This was a period of internal reform and administration, in which especially the mental activity of the Florentines could now find a field for its display. In matters of finance, of trade, of social organisation, Florence could still claim to be a model to neighbouring States. The administrative reforms of Pompeo Neri (1766-1776) show ideas of commercial development and social organisation which were far in advance of his times. He saw the hopelessness of the expectations which had prevailed under the later Medici; he saw that it was impossible to bring back to Florence its old commercial greatness. The historical conditions were entirely changed, and Florence could no longer be the centre of great manufacturing industries. Neri saw that prosperity could only be brought back to Tuscany by the careful development of agriculture, and he set himself to promote free-trade in corn. The problem of turning the productive energy of the people into the direction of careful husbandry was of great economic importance. Neri's bold measures in this direction laid the foundation of the abiding prosperity of Tuscany.

In many other points of political organisation, the legislation of Leopold I. gives material for social and economic investigation. The history of Tuscany, even to the last, possesses the same points of interest as attach to the rise and growth of the Florentine Republic. In both the limitations of the area within which the experiments were made render their tendencies more easily recognisable; there is a sense of artistic completeness in the results produced. In investigating primarily the internal organisation of the State in Tuscany, rather than trying to make the most of its external relationships, Herr von Reumont has shown a true sympathy with the old Florentine spirit.

It is in the light of the past that the modern history of Tuscany is most appropriately read. The aroma of the past greatness of Florence still clung around it. Not only in matters of internal politics do we find the acuteness and breadth of mind of the descendants of Machiavelli, but in literature and society we find the old traditions of Florentine earnestness and versatility. Herr von Reumont traces with care and thoroughness the literary, artistic, and social progress of Tuscany. Though the higher literature decayed with the fall of free civic life, yet the academic elements of culture still remained. Florence was rich in literary institutions, and maintained the spirit of learning in a way which has made her the intellectual centre of Italy.

Herr von Reumont has accomplished his work in a careful and scholarly way. He has thoroughly understood and sympathised with his subject. His endeavour throughout has been to bring to light everything that could illustrate the process by which the old Florentine spirit became modified, and was at length absorbed as a powerful element into the new Kingdom of Italy. It was a task requiring care, judgment, and discretion, and Herr von Reumont has shown all these qualities. Perhaps the parts of his book which leave most to be desired are his chapters on society. Though materials are abundant, Herr von Reumont has not the gift of graphic description, nor has he the art necessary for uniting into one picture a number of details. But where he has done so much it is ungracious to complain that he has not done everything.

M. Creighton.

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Shakespeare Scenes and Characters. A Series of Illustrations designed by Adams, Hofmann, Makart, Pecht, Schwoerer, and Spiess; engraved on steel by Barkel, Bauer, Goldberg, Raab, and Schmidt; with Explanatory Text selected and arranged by Prof. E. Dowden, LL.D., Author of "Shakspere; a Study of his Mind and Art." (London: Macmillan & Co., 1876.)

The good Shaksperian service that Germany has done by its verbal criticisms is so well known that we turn with interest to a volume in which it attempts interpretation of another kind. Not that we have in it Germany's first attempts in the pictorial illustration of the supreme Teutonic—the supreme human—poet. Retzsch and Kaulbach are no strange names to us. But this volume is in a special sense representative, as it contains the designs of no less than six distinguished German artists; and as these are living artists—

"it may be considered," as Prof. Dowden justly remarks, "in a measure to represent the contemporary art-movement of that country. Munich must be regarded as the centre around which the artists whose work appears in this volume are grouped; but each has his own distinctive traits, and they have been brought under the influence—one in Rome, another in Paris, a third in the Dresden galleries—of various art-methods, ideas, and traditions."

Certainly, in England, our comprehension of Shakspere is not very seriously indebted to the painter's art. Occasional caricatures appear on the walls of the Royal Academy which we find connected in the catalogue with scenes from the plays. And there are in the National Gallery one or two pictures that deserve to be spoken of in a more respectful manner. But, on the whole, we have not much in this line to thank our painters for. What shall be said of the volume before us? Do we find in Hofmann, or any one of his fellows, any adequate intelligence and power? In many ways these designs merit very high praise. They evidence abundantly careful, conscientious, scholarly, accurate, refined workmanship. They are the fruits of no superficial or devotionless study. Few Shaksperian students may not derive help from them in conceiving the mere externals of the lives they exhibit; and, what is more, few will rise from the inspection of them without a deepened, if an unsatisfied, interest in those lives. A thoughtful picture, however far it may be from correspondence with our own ideal, may yet be stimulating and serviceable; and these may be described as thoughtful, as well as learned, pictures. Whether in other important respects they can be pronounced successful may be doubted. They seem to us deficient, or inclined to be deficient, in humour, in sprightliness, in passion, and at times in grace; and we turn from them to the originals as we see them, with a wonder at the difference.

"And that's your Venus!—whence we turn
To yonder girl that fords the burn."

Take Adams's Falstaff in his illustration of the famous scene at the Boar's Head, where the fat Knight recounts his adventures at Gadshill. The other figures are satisfactory enough—Poins and Peto grinning delightedly at the lies that flow so readily, and Bardolph gazing at their author with the admiration that afterwards made him say: "Would I were with him, wheresome'er he is, either in heaven or in hell." But can that be Falstaff? Could that face, which might serve with slight modification for Chaucer's Franklin, belong to the immortal wit? The "gross fat man" might have looked so respectable once perhaps—in that golden age when he was "virtuous enough, swore little, diced not above seven times a week." But it would be insulting, not "chaff," to call such a personage "that old whitebearded Satan." (His beard is, in fact, denied him.) Quite different, but not more successful, we think, is Makart's portrait in his illustration of the *Merry Wives*. It is, indeed, something repulsive, and such as to make the whole affair incredible. (Mrs. Ford's left foot in this design seems to stand in a very odd relation to her body.) As to sprightliness, take Adams's Beatrice. It is a somewhat solid figure, with lack-sparkle eyes so far as can be seen, "sober, steadfast, and demure," "la penserosa," not "l'allegra." And so Schwörer's Puck, that "shrewd and knavish sprite"—that "merry wanderer of the night," who "jests to Oberon and makes him smile," appears as a sad-faced youth, who might be placing a flower on Titania's death-chilled brow instead of playing some wild trick as she sleeps. As to intensity and passion, we must often cry "not content." Take, for instance, the two illustrations of *King John*, both by Adams. His Constance does not wildly abandon herself to her sorrow. She seems looking round to see what others are doing—perhaps to see whether the kings are coming to bow to her throne—instead of lying

"at random, carelessly diffused,
With languished head unpropt,
As one past hope abandoned,
And by himself given over."

As for the scene between Hubert and Arthur, it is for all the world like an interview between a small patient and a somewhat grim dentist. Hubert, a most resolute-looking Teuton, has placed his left hand on the boy's head, to hold it back and to incline it; in his right he holds an instrument of a curious shape—really, we suppose, an eye-gouge, but which at the first glance may well pass for something much more familiar. For gracefulness, what a plentiful lack of it in Pecht's illustration of 2 *Henry IV.* iv. 5., when the dying king gives his son "the very latest counsel that ever he will breathe." Hal, negligently yet awkwardly leaning on the table where rests the crown, with his left hand upon his hip, by no means allures us. We wish the hinges of his knees, also those of his back, were more "pregnant." We doubt whether he is listening to those last paternal advices. His heart must be with his eyes—far away, not perhaps at the Boar's Head, but across the seas perchance; in France. But surely it ought to be in the chamber with that poor "shaken," care-worn, conscience-pricked figure, which is rapidly going "into the earth." So in Spiess' tomb-scene from *Romeo and Juliet*, there is something grotesque in the form of Tybalt—or is it Paris?—with his head propped up against the marble whereon Juliet has been laid; nor do we think Romeo will attract many admirers. He was, it seems, a very "plain" young man, with thick matted hair.

As to the letterpress that accompanies the illustrations, its selection and arrangement could scarcely have been entrusted to fitter hands than Prof. Dowden's, so wide is his acquaintance with Shaksperian literature both abroad and at home, and so tolerant and at the same time discriminating is his judgment. In this respect certainly the volume is eminently representative not of England only, or of Germany only, but of both these countries, and America and France to boot. Such a critical *florilegium* was well worth making, and we thank Prof. Dowden for making it.

J. W. Hales.

NEW NOVELS.

She Trod the Thorny Path. By Osborne Boyd. (London: Tinsley Brothers, 1877.)
Ariadné. By Ouida. (London: Chatto & Windus, 1877.)
Daisy and the Earl. By Constance Howell. (London: Samuel Tinsley, 1877.)
Bitter to Sweet End. London: Samuel Tinsley, 1877.)

We are not quite clear whether it is our fault or the fault of Mr. Osborne Boyd that we are but little affected by the woes of the young woman who *Trod the Thorny Path*. It cannot be said that these woes are dealt with a grudging hand. It is certainly not pleasant to have your young affections trifled with; to be turned out of doors by a stern parent because you won't marry as he wishes; to be forced to teach in a Continental school; to be deserted by your husband for no particular reason; to find out that the said husband has another wife; to be insulted by a too ardent and not over moral admirer; and to become a proficient in the art of moonlight flitting in order to save yourself from this and other dangers. A tithe of these unpleasantnesses would have sufficed in hands more skilful than Mr. Boyd's. But his characters, one and all, are really so very silly, their conduct is so exceedingly unlike the conduct of human beings in the possession of their senses, and the language in which their eccentricities are related is so slip-shod, that the founts of pity are rudely stopped.

It is always with a sense of rather lively anticipation that we take up a new novel by the distinguished author of *Chandos*. We know that we shall be told a great many things that we never knew before, and a great many others with a quite charming variation from the received version in which, at the hands of Lemprière, Baedeker, and an exceeding multitude of other great men, they formerly became known to us. Furthermore, we know that we shall have it all told in a most beautiful style, full of lush grasses, soft limbs, roses, marble, and other charming properties. In the midst of all this will sojourn men and women who enjoy the blessed peculiarity of being not in the least like the men and women of this wicked but commonplace world—men and women

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of beauty, intellect, wealth, wickedness—everything in short that is desirable, and all in degree quite unattainable by those who are unlucky enough to have had not Ouida but another than she for creator. After this avowal it is sad to have to confess that *Ariadné* did not, on the whole, give us the pleasure we expected. It is quite unreasonable, for the dainties presented to us are no less appetising than of old. We hear about "the great soft wonder that must have come into Nausicaa's eyes when Odysseus awoke," and wonder—we do not know whether it is great and soft—comes into our own as we reflect that at that moment the hero was packed away in dry leaves under those remarkably thick bushes, so that Nausicaa must have been a very clearsighted girl indeed. We hear about the Glyptotheckea in Munich, and we listen very attentively, feeling sure that we are by no means likely soon to hear of that place again; and we have the *gens Quintilii* and Nero's beloved Actea, and no end of *os's* and *ai's*, and circumflexes and accents without number. So anxious, indeed, is the author to avoid that satiety which is well known to be the *summum malum* that she rarely accents the same word in the same way twice. But our men and women? It must be confessed that our men and women are not quite up to the mark. There is a cobbler who tells the story, and who is not bad—indeed, his account of his own life is decidedly good, and deserves reperusal; but when we say good-bye to the cobbler we come to rather doleful creatures. The heroine is Folle-Farine with a classical education and an enormous genius for sculpture. The good hero is also possessed of enormous genius in the same direction. The wicked hero is the old, old impossible Lovelace, with fabulous wealth, fabulous fascination, fabulous learning, fabulous poetical powers, fabulous anything and everything. As in Hamlet, but for a very different reason, "there is not in him half-an-hour's life," nor half a minute's; he is simply and uninterestingly impossible. The story will, of course, be obvious from the mere title and list of characters, so we shall not insult our readers by supposing them unable to guess it. But the namesake and *protégé* of St. Crispin, where he can be taken by himself, is decidedly pleasing.

Miss Constance Howell has, we think, possibilities, and possibilities even without pounds are good gifts; but she must give up that unpardonable sin, the present tense, and she must acquire a little more knowledge of men and things than *Daisy and the Earl* shows her to possess. An earl who, in conversing with a strange lady, indulges in the phrase "we earls" is rather a strange beast; and a handsome and well-bred man who looks out of place in a grey morning-suit is a still stranger. However, if the Earl is not quite what he should be, Daisy is very natural and rather charming. The ingenuous way in which her childishness makes her betray her feelings, and the instant reaction of womanly pride which makes her decline to take the advantage she might of her own solecism, are good imaginations and well drawn. Also she is very nice when she says to her grandmother, "Grannie, I want to be married. I must be married. You must engage me to somebody quickly, please." We shall hope to meet Miss Howell again.

Bitter to Sweet End is another book which is decidedly tolerable; the worst of it is the perfectly unnecessary and unreasonable character of the bitterness. The most indulgent novel-reader has long ceased to feel any pity for people who allow themselves to be fleeced, tormented, and wrongfully suspected by and because of miscellaneous villains to whom on demand, and without the least enquiry, they pay blackmail for the hushing-up of some cock-and-bull story. Also the author is unduly given to disquisitions, and as she is herself aware of the failing, there is no excuse for her indulgence in it. But she can tell a story, and she has good bits occasionally. Her weakest point is her hero, who is wearisome exceedingly. If a corrupt following of Mr. Black gives us many such specimens of the military Teuton as the gentleman of that persuasion who does duty here, we shall have a hard time between our respect for the author of the *Strange Adventures*, and our desire to reproach him for the anguish of which he will have been the innocent cause.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Foreign Policy: England and the Eastern Question. By the Right Hon. Lord Robert Montagu, M.P. (Chapman and Hall.) Many philo-Turks are too thorough-going in their likings and antipathies to look at the present war in any other light than as a move of Russia towards her own aggrandisement and the advancement of her own ends; and amid this number some are either indifferent about, or ignorant of, the religious influences at work in the Turkish section of the comprehensive Eastern Question. Such partisans will welcome the present volume as they have welcomed more popular contributions to the cause they advocate, and, after calling attention to the revived instances of Russian tyranny and misrule so prominently brought forward in its pages, will continue to examine the progress of the campaign in Asia or in Europe, more confirmed than ever in their partisanship, though full of apprehension at the precariousness of the real situation. So, also, is it on the other side. The anti-Turk desires to sweep his "bogie" from Europe without regard to any lurking mischiefs which forcible dislodgement of the incubus would reveal, or to complications which must inevitably ensue. He, too, has had his story to tell of Oriental diplomacy, "its facts and fallacies," and will be prepared to welcome any amount of new productions in its wake, provided they equally condemn the object of his declared aversion. But, in truth, the literature of this engrossing theme has, in the case of its more striking illustrations, been misnamed. We have had the subject treated from certain stand-points by men whose training and associations, while giving force to their testimony, vitiate, or perhaps quite invalidate, their judgment, inasmuch as they show them to be no disinterested spectators of the pending struggle; but this circumstance has neither been stated in the title-page of their books nor has it been made apparent at all to many readers. All publications of the day on Turkey are more or less controversial, and, to be fairly and honestly described, should be classed politically under the head of Ministerial and Opposition, or professionally, of Army and Navy and Civilian. In a religious aspect the sub-division is minuter and more intricate. Here it is not a mere question of Christianity and Muhammadanism. There is, besides, a strongly defined and not uninfluential Jewish view; and Christian thinkers and writers are separated into many parties, of which, omitting Greek and Armenian, we enumerate three which immediately concern ourselves—*i.e.*, Evangelical, or Missionary; High Church, or Anglican; Roman Catholic. An earnest exponent of the sentiment entertained by the last-named political school has been found in the noble author of *Foreign Policy: England and the Eastern Question.* Unfortunately, however, though not unnaturally, personal or party bias carries the writer without the pale of literary criticism. His volume teems, or rather bristles, with Blue-Book controversy. We can scarcely select a passage without being led into a maze of party polemics or politics. At page 96 we read:—"The Mahommedan tribes of Affghan and Turkistan are against Russia, and in favour of their Califf—the Sultan. The Shihites of Persia do not altogether abjure him as Califf, although they are dissenters from the Sunnite religion of Islam." Again, at page 290:—"Lord Salisbury next proceeds to enumerate the guarantees which are necessary. The first is, that the Powers should appoint Christian Governors over Christian provinces. Should France and Spain, Austria and Italy not, on the same ground, appoint a Catholic Lord-Lieutenant for Ireland, a Catholic Governor-General for Canada, and Catholic Governors for Jersey, Gibraltar, and Malta? What is sauce for the goose, is sauce for the gander." Now it needs no profound study of the people of Afghanistán, to disbelieve in their attachment to any cause more pressing than self-interest: and the congratulations of the Amír Sher 'Ali to General Kauffman on his victories in Turkistán may be cited as a case in point. If the Shí'ahs of Persia, moreover, accept the Sultan as their Khalif, why do they grudge him, and covet for themselves, possession of Baghdad and Karbala? As to the next quotation, will any unprejudiced man say that the position of Turkey, in relation to the European Powers, is similar to that of England? This is not a matter of opinion, or of what ought or ought not to be, but of fact. In plain words, notwithstanding the many new books issued on the subject, the Eastern Question, in its present phase and so far as Turkey is especially concerned, yet wants the interpretation of a competent, dispassionate critic.

The Elements of Field Artillery, designed for the Use of Infantry and Cavalry Officers. By Henry Knollys, Captain R.A. (Blackwood.) An excellent manual, in which professional teaching is pleasantly and appropriately relieved by anecdote and table-talk. The gallant author need not have "warned off" well-informed artillerists, for none would be fitter than they to pronounce on the merits of his work as a means of imparting to others that knowledge which they themselves had acquired; and we are sure that none would give it a more favourable reception. The chapter on the "comparative advantages and defects of breech-loading and muzzle-loading field guns," touching, as it avowedly does, on much-vexed questions, is perhaps a little weak in its compulsory brevity. Captain Knollys has, however, availed himself of the occasion to show more cause for the claim to "increased protection" in the breech-loader than the mere circumstance that the men serving it are concealed by smoke in their front—a generally-admitted argument on its behalf.

"To a certain extent," he says, "the detachment of a breech-loader are protected by their gun and carriage from the effects of projectiles which would be fatal were the men told off to their places as muzzle-loaders; and practical experience has demonstrated beyond doubt that, *caeteris paribus*, breech-loading batteries lose fewer men in action than muzzle-loading batteries. The advantages are still more apparent when guns are fired from gun-pits or from behind earthworks. Breech-loaders can then be served with the greatest ease, and are almost completely under cover; whereas muzzle-loaders must be run back from the parapet, and the gunners are terribly exposed."

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The volume is neat and handy, and the illustrative plates and figures are well executed and of great utility to the student.

NOTES AND NEWS.

The Council of the Harleian Society have just issued the Report for the year 1876–77, and may be congratulated on the possession of a credit balance of over 1,100*l.* The *Visitation of Warwickshire in* 1619 will be distributed to the members in October next, and the first part of the *Visitation of London* 1633–35 will shortly be placed in the printer's hands. It is to be hoped that no further delay will take place in the publication of this important historical and genealogical manuscript. Three of the members of the Council have been set aside for the supervision of the arrangements for publishing Church Registers. If it be alleged that great care must be taken in the selection of the registers, it must be confessed that the revelation of such treasures as those hidden in the registers of St. Margaret's, Westminster, and St. Martin's-in-the-Fields, would be a priceless boon for pedigree-makers.

The "Epochs of Modern History" and a host of other new school-books have almost banished from the schoolroom the publications of Mrs. Markham and the Rev. T. K. Arnold. The Rev. Robert Bateman Paul, who died at Stamford on the 6th inst., translated from the German (1847–52), under Mr. Arnold's supervision, many popular handbooks of geography and history by Putz and other writers, and in 1847 issued a History of Germany on the plan of Mrs. Markham. Mr. Paul graduated at Exeter College in 1820, and held many small Church preferments in England and New Zealand. He was born at St. Columb Major on the north coast of Cornwall in 1798, and in 1872 published a novel descriptive of Cornish life in the early part of this century, under the guise of an "*Autobiography of a Cornish Rector* by the late James Hamley Tregenna."

We understand that Mr. Thomas Brassey, M.P., is engaged in preparing for publication a narrative of his recent yachting voyage round the world.

A consecutive and well-considered narrative of the last century of Italian history has long been required. Cesare Cantù has now in the press a work which will well deserve the Italian epithet of an *opera di lena*. It will bear the title of *Cronistoria dell' Independenza Italiana*, and will appear in three large volumes devoted respectively to the French, the Austrian, and the National phase of the question. Some of the last sheets, with a sight of which we have been favoured, contain a most interesting account of the *vie intime* of some of the chief actors in the last phase—Ugo Foscolo, Silvio Pellico, Borsieri, Confalonieri, and Maroncelli, and of the Carbonari of 1821. Altogether, this promises to be a work of the highest conceivable interest, and one of the most important of Commendatore Cantù's many contributions to the literature of our age.

The *Contemporary Review* for July will contain an article on "Raja Brooke and Borneo," by Mr. Gladstone.

We are informed that the long-lost *Poetry for Children*, by Charles and Mary Lamb, published in two tiny volumes at Godwin's Juvenile Library in 1809, has at last been found in South Australia, in the possession of the Hon. Mr. Sandover, of Adelaide; and, through his courtesy and generosity, has been safely re-translated to the country of its birth and publication. The total disappearance for so many years of a book of which a whole edition was rapidly sold off at the time is one of the most extraordinary circumstances in the literary annals of the present century. In the forthcoming (July) number of the *Gentleman's Magazine* a paper will appear containing a full account and description of the volumes, with copious extracts from them. The poems are eighty-four in number, and of these only twenty-nine were hitherto known.

The Council of University College, London, have elected Mr. G. D. Thane Professor of Anatomy for two years.

The July number of *Mind* will contain, from the pen of Mr. Darwin, a "Biographical Sketch of an Infant," the record of a series of careful observations on the early mental development of one of his sons; also an article on "Philosophy in France," by M. Th. Ribot.

Messrs. T. and T. Clark have in the press a work on the *Growth of the Spirit of Christianity from the First Century to the Dawn of the Lutheran Era*, by the Rev. George Matheson, M.A., author of *Aids to the Study of German Theology*.

The New Shakspere Society has this week sent out to its members its second issue of books for this year, comprising (1) parallel-texts of the Quarto and Folio of *Henry V.*, edited by Dr. Brinsley Nicholson, with an Introduction by P. A. Daniel, Esq.; (2) Part ii. of the society's *Transactions* for 1875–6, containing, besides Miss Lee's paper on 2 and 3 *Henry VI.* and their originals, &c., the late Prof. Wilson's time-analyses of *Macbeth* and *Othello*, the late Mr. Halpin's time-analysis of the *Merchant of Venice*, the source, in the Englished Appian, of Brutus's and Antony's speeches over Caesar's dead body, &c. Shakspere's use of Appian was pointed out by Mr. Watkiss Lloyd in his excellent critical essay on the play in 1856, and Prof. Guizot had search made for these speeches in the English version of Appian in 1578, which no doubt Shakspere used.

M. Emile de Laveleye, the Belgian author and economist so well known in England, will represent the University of Liége at the Centenary of the University of Upsala, in Sweden, this autumn. M. E. de Laveleye is not the writer of the recent article in the *Moniteur des Intérêts Matériels*, on the depression of trade, which has excited some attention in both England and France. It was written by M. George de Laveleye, a cousin of his more celebrated namesake.

A Belgian novel by the Comte Goblet d'Alviella, entitled *Partie Perdue*, will be found interesting by others besides novel-readers, for the light it throws on the present religious situation in Belgium, and the nature of the conflict between the Clerical and the Liberal Party.

A facsimile reproduction of the largest and rarest of William Blake's prophetical books, the *Jerusalem*, consisting of 100 engraved large quarto plates of text and design, is being issued by Mr. John Pearson, of York Street, Covent Garden, who recently purchased the original at a sale for 100*l.*

In the concluding sentence of the notice of Mr. Symonds's *Revival of Learning*, in our issue for June 9, for "Prof. Stahl" read "Prof. Stahr;" and for "before the eighteenth century" read "up to the close of the eighteenth century."

The Catalogue of Printed Books in the Library of the Faculty of Advocates, commenced so many years ago by the late Mr. Samuel Halkett, is now approaching completion. The library of the Faculty of Advocates ranks next to the British Museum and the Bodleian among the libraries of the United Kingdom. It was estimated in 1872 to contain about 250,000 printed volumes, beside manuscripts of great interest and importance, especially in the departments of Scottish history and poetry. It has the right, on demand, of receiving a copy of every book published in the British Empire. The library is accessible to all engaged in literary work. The Faculty resolved, in 1853, to prepare and print a complete catalogue of the books in the library. Four volumes have already been printed and issued to the subscribers, and the fifth volume, bringing the work down to the end of letter *R*, will be ready for delivery immediately. It is anticipated that another volume and a small supplementary volume will complete the Catalogue to December 31, 1871. Some idea of the expense of making and printing such a catalogue may be formed from the fact that individual Members of Faculty have already contributed, in donations and subscriptions, a sum of 3,600*l.*; and to complete the work, which the Faculty have resolved to do, a further expenditure of about 1,400*l.* will be required. When the work is finished, which it is expected to be in 1879, the Advocates' Library will be the only great library in the world possessing a complete printed catalogue. It is the only approximately complete list of works published in the United Kingdom since the reign of Queen Anne. When completed, it will extend to upwards of 5,000 quarto pages in double columns. The surplus copies not intended for Members of the Faculty are to be offered for subscription.

The first out-door reading party of the Sunday Shakspere Society this season will assemble at the Swiss Cottage, Box Hill (near Dorking), on June 17, at three o'clock, to read the play of *Timon of Athens*.

Though works printed for private circulation only are considered exempt from public criticism, we think it right to call attention to a most useful Comparative Table of the Semitic alphabets, executed *propria manu* by Dr. Euting, of Strasburg. Dr. Euting begins with the Hieratic prototypes of the Phoenician letters, and their corresponding forms in the old Hieroglyphic style, thus accepting Rougé's great discovery of the origin of the Phoenician alphabet as indisputable. Then follow the Phoenician letters as found in the Inscription of King Mesa, 890 B.C.; on the Sarcophagus of Eshmunezar, in the fourth century B.C.; and later developments of the same as occurring on monuments found in various places, such as Sardinia, Cyprus, Malta, Marseilles, Carthage, Athens, &c. All these come under the general heading of Phoenician. Then follows the Aramaic branch, including specimens from Assyrian weights belonging to the sixth to the eighth centuries B.C., from Aramaic seals, from the Stone of Carpentras, from papyri, &c., and leading us on from Palmyra and Nabathaea to the Sassanian Pehlevi and the ancient Syriac. As at the end of the Phoenician branch we find a separate column for Modern Punic, so at the end of the Aramaic branch we have a separate column for Arabic, both Kufic and Neskhi. Then follows the third branch, under the general heading of Hebrew, beginning with the letters as found on old seals and gems, ascribed, but very doubtfully, to the eighth to the fifth centuries B.C., and with the letters on ancient coins, referred by Madden to the second century A.D. Next follows the Samaritan alphabet, about 500 A.D., the first square letters being of about the third century A.D. After many more extremely interesting varieties, we find at the end another separate column for the Berber or Libyan alphabet. Finally, under the heading of South-Semitic, Dr. Euting has grouped together the Himyaritic, Old Ethiopic, Gheez, and Harra alphabets, without, however, committing himself to any opinion as to their origin. He might have added the alphabets as found in the Asoka inscriptions of Dhauli and Girnar, which are of Aramaic origin; and, with the same right as Himyaritic, even the other alphabet of the time of Asoka, the source of the Devanâgari and the other Indian alphabets, might, for the sake of comparison, have been inserted. All the letters are traced with the most minute care and scholarlike accuracy. Anyone who has worked his way through the history of the ancient alphabets knows how difficult it is to get exact counterparts of the original letters, even if they are traced by the most experienced engraver. Dr. Euting enjoys the rare advantage of having studied many of the most important alphabets from original documents, and being able to execute his own facsimiles and engravings.

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PROF. MAX MÜLLER is carrying through the press the eighth edition of his *Lectures on the Science of Language*; also a new edition of the *Hymns of the Rig-Veda* on parallel pages.

DR. MAX DUNCKER has published the fourth volume of his *History of Antiquity* in a new edition, the fourth. It treats of the Aryans of Eastern Iran, the Bactrians, Medes, and Persians in great detail. We are glad to hear that an English translation of Max Duncker's classical work is in preparation.

ON Tuesday week Messrs. Sotheby, Wilkinson, and Hodge sold a collection of manuscripts and autograph letters. Among the chief lots offered were: two volumes of autographs of rulers of France and their families between 1319 and 1811, which fetched 19*l.*; autographs of leaders on both sides in the American War of Independence, collected by Baron von Riedesel, who commanded the Brunswick contingent of the British army, 14*l.*; two volumes of all the notabilities of the first quarter of the present century, collected by Mr. Bridge, the well-known goldsmith, 23*l.*; MS. materials for the Life of Roger Boyle, Earl of Orrery, by Crofton Croker, 5*l.* 10*s.*; Shenstone's Works, in three volumes, with the autograph signatures and notes of Lord Byron when at Cambridge in 1807, 22*l.* 10*s.*; a letter of Robert Earl of Essex to the Duc de Bouillon, 1596, 3*l.* 12*s.*; of Mary Queen of Scots to Patrick Lord Gray, 1561, 8*l.* 7*s.* 6*d.*; of Walsingham to Sir H. Sidney, Lord Deputy of Ireland, 1578, 2*l.* 2*s.*; two volumes of correspondence of Sir Peter King, afterwards Lord Chancellor Ockham, between 1697 and 1734, 10*l.* 10*s.*; a Wardrobe Book of Henry VIII., 1542, 8*l.* 10*s.*; Missale seu Pontificale Romanum, MS. on vellum of the fifteenth century, 30*l.*; the Four Gospels in Greek, MS. or vellum of the twelfth or thirteenth century, 35*l.*; a York Liturgy of about the year 1400, 31*l.* 10*s.*; Dawson Turner's Transcripts, in four volumes, of historical documents chiefly relating to Scotland, from 1544 to 1706, 20*l.* 10*s.*

THE *Russische Revue* gives an interesting account of the marriage customs of the Russian peasantry as illustrated by their popular songs, of which several translations are given; the poems selected in the present article referring to the period of the wedding festival preceding the actual marriage, during which the bride mournfully takes leave of her relatives, or calls around her for the last time the friends of her girlish days, who prepare her snooded tresses for the change which matrimony will effect in them. Stress is justly laid by the writer upon the fact that the bride's lamentations about the loss of freedom which impends over her, and her objections to the "strange folk" among whom she is going, may be explained by the conditions of family life in Russian peasant households, without its being always necessary to refer to a prehistoric period in which brides were "captured" by force and arms. Dr. Harkavy commences an article on the Khozars, giving a summary of what was written about them by Ibn Dusteh early in the tenth century, discussing their conversion to Judaism, and giving a list, with comments, of the names of their princes and other persons of note. After this follows a long article on Turkish Georgia, founded for the most part on a work by Major Kazbek, who travelled for three months in that region in 1874, and published an account of it the following year at Tiflis. The concluding article contains an account of the proceedings, and a classified list of the publications, of the Russian Imperial Historical Society.

THE *Revista Contemporanea* of May 15 has a warm defence of England and English institutions against Ultra-Legitimist and Ultra-Socialistic detractors. The article, which is entitled "La Democracia en Inglaterra," is by Rafael M. de Labra. The next number, May 30, contains a curious criticism, from a Spanish and Ultramontane point of view, of Cardinal Manning's recent essays n *The Nineteenth Century*. The writer is N. Diaz de Benjumea, and the article is called "La Reforma Religiosa y sus Resultados en Inglaterra," and begins by deducing from the "Tooth" case that the Church of England is the most despotic of all Churches. In contrast with her rigidity the writer declares that "the ministers" of the Catholic Church "have licence to invent infinite inferior dogmas or articles of belief, to which they may apply all the power of invention of its ritualistic and symbolical genius." He considers that the return of the English on the Cardinal's terms would be disastrous to the Church; and looks on his "sorprendentes aserciones" and "concessiones" as a bid for English support to his candidature for the Papacy: he declares them to be "anti-traditional" and "anti-Roman," and thus concludes his article:—"If the Church possess the truth, it ought not to make concessions. If it be infallible, it ought not to contradict itself. Does the Primate of Westminster speak on his own account? Then, where is the unity more compact now than ever? Does he take his inspiration from the Vatican? Then, what is the meaning of the Syllabus and of the Council?"

IN Theobald Grieben's "Bibliothek für Wissenschaft u. Litteratur," of which more than one mention has been made in these pages, a work of about thirty sheets by Prof. Ad. Merkel will shortly appear, entitled *Die politischen Parteien und ihr Verhältnis zu den Entwicklungsgesetzen des Rechtes und der Gesellschaft*. The book on the Salic law, edited from the posthumous writings of Dr. Clement by Prof. Zoepfl of Heidelberg, at the close of 1867, possesses special interest for the philologist: the author endeavours to explain the strange Germanic words that occur in the Latin text of this the most ancient of the Frankish laws—words some of which are still enigmatical in their meaning—from the Old-Frisian dialect, with which he is thoroughly acquainted. The thirteenth part of Prof. Krones' *Geschichte Oesterreich's*, belonging to the same "Bibliothek," is just out, and brings us to the beginning of the sixteenth century.

A LIFE of Torquato Tasso, founded on his recently-published letters, by Signor Cecchi, has just been published by Le Monnier, of Florence. The Marchese Campori has made an interesting addition to the military history of the seventeenth century, by a Life of Raimondo Montecuccoli (Florence: Barbera), who began his military career in 1629 in the Thirty Years' War, and died soon after his great adversary, Turenne, in 1675.

M. VIEUSSEUX, of Florence, announces an historical monograph on Bianca Cappello and the Court of Francis I. de' Medici, by Signor Saltini. It is founded upon documents recently discovered, and is to be published by subscription at eight francs.

NOTES OF TRAVEL.

THE *Church Missionary Intelligencer* for June gives news of the safe arrival on January 29 of the first division of the Nyanza Mission party—that under the Rev. C. T. Wilson and Mr. O'Neill—at Kagehyi. This is the point at which Mr. Stanley first reached the southern end of the Victoria Nyanza. Mr. Wilson, it may be remembered, left Bagamoyo on July 29, 1876, so that his march to the lake has occupied exactly six months, including a halt of sixteen days at Mpwapwa. This expedition, which crossed the country somewhat to the north of the route opened up by Mr. Stanley, does not appear to have been in any way molested by the natives.

HERR ERWIN KNIPPING writes from Tokio (Yedo) that he has completed a large map of Japan, which will be published in ten or eleven months. He also sends home a well-executed sketch-survey of the district of the Nikko Mountains, which surround the famous Nikko Temple, and of the route between this and Yedo. He is now surveying the route from Kobi and Osaka by Kioto to Tokio, a distance of over 300 miles. When this is completed Herr Knipping intends to work up the meteorological observations which he has made continuously in Japan since 1872.

IN a recent number of the ACADEMY we referred to the preliminary geographical surveys which are being carried on in the western territories of the United States, under the able direction of the geologist F. V. Hayden. Some of the eastern States, in which property is rapidly increasing in value, are now beginning to feel the want of an accurate topographical survey, and authentic delineations of boundaries. A triangulation of Massachusetts was, indeed, carried out nearly forty years ago, and similar work is in progress in New Jersey; while Pennsylvania has a topographical survey under way. New York, the richest State of all, was most backward in this respect, but its Legislature is at last endeavouring to institute a State survey, to begin with an accurate triangulation. The Board of Commissioners appointed to direct this enterprise has just issued its first Report, which deals chiefly with the prominent pecuniary losses which are directly traceable to the imperfections of the existing rude surveys, and with the economical advantages which will result from the execution of the proposed work.

"The maps of New York," say the commissioners, "we find to be worse than those of any other civilised country of equal wealth. Even Japan had a rough triangulation of her territory a hundred years ago, and has now more accurate work of similar character in progress under American officers. Every European Government has executed a careful survey of its territory based upon triangulation, not because they are richer than we, for Switzerland and Sweden are poorer, but because they are wiser than we, and have observed the waste that follows bad surveys."

THE *Geographical Magazine* for June brings a most useful large-scale map of the seat of war in Asia by Mr. Ravenstein, embracing nearly the whole of the provinces of Erzerum and Van; with this map, and the admirable *Special Karte der östlichen Türkei*, newly issued at Gotha by Dr. Petermann, which embraces the country from the Lower Danube to beyond Constantinople, the student of the movements of the Russian and Turkish armies will be able to follow every march in detail. Dr. Petermann's map is by far the most minute representation of Eastern Turkey that we have seen, and distinguishes every notable point from towns and fortresses down to mosques, water and wind mills, and all roads from *chaussées* to footpaths.

MR. HOWARD SAUNDERS writes:—

"In your issue of the 26th ult. you notice an account of a recent visit to the island of Juan Fernandez, by Sr. Bossi, in the *Siglo* of Montevideo, and cite the author's remark on 'the singular fact that, although its coast abounds in fish, the island is never approached by any sea-bird.' This, is, however, very far from being a fact, as the island is frequented by a penguin, *Spheniscus Humboldti*; at least three species of petrels—viz., *Daption capensis*, *Oestrelata externa*, *Puffinus creatopus*—and probably others (*Vide* O. Salvin, in *Ibis*, 1875, pp. 372 *et seq.*); and to these I am able to add a gull, *Larus dominicanus*, Licht."

THE derivation and meaning of the word Tanganyika appear never to have been hitherto finally settled. Mr. H. M. Stanley asserts that it means "Plain-like Lake," but this interpretation has been directly challenged by the President of the Royal Geographical Society in his annual address. He observes that Nyika is used as a proper name in Africa, and as a portion of one, as Rumanyika; also it is applied on the native routes west of Bahr-ngo, by the Rev. T. Wakefield, as Mtanganyiko, which undoubtedly means a swampy region. It signifies the floating water-plants which produce edible roots—the *Singhara* of India, *Trapa natans*; and from the fact that this plant exists plentifully in Africa, and that quantities of floating vegetation were seen by the late Dr. Livingstone opposite Ujiji, Sir R. Alcock is

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of opinion that it may be taken as the more probable interpretation of the two—namely, from *Tanganya*, to gather, and *Nyika*, (?) nuts; that is, the word Tanganyika really means "a collection of water-vegetation," or "the *habitat* of the water-nut."

The Société Khédiviale de Géographie has just published, in pamphlet form, an obituary notice of their late general secretary, the Marquis de Compiègne, which has been drawn up by M. Guillemine.

The progress of the Survey of Palestine is satisfactory. Lieut. Kitchener has now completed 550 square miles, and hopes to finish the north of Palestine by the end of July. He has found two synagogues not previously known, and near one camp, that of Meiron, has discovered four dolmens. He has also completed the line of levels from the Mediterranean to the Sea of Galilee. For this purpose the British Association made a grant of 100*l.* three years ago. The Report will be presented at the next meeting of the association. Lieut. Conder is still at work on the memoirs. The next number of the *Quarterly Statement* of the society will contain various papers from him compiled from his notes. Among them will be an illustrated notice of the masonry at the north-west corner of the Haram, which Lieut. Conder had an opportunity of seeing when a certain aqueduct, known to Jerusalem topographers, was open.

MAGAZINES AND REVIEWS.

Macmillan this month contains a variety of good articles. Mr. Heathcote Statham, for example, speaks his mind freely about the Grosvenor Gallery in general, and Mr. Burne Jones's *Days of Creation* as contrasted with Mr. Watts's *Love and Death* in particular. Mr. Freeman reprints the paper on "Colonia Camulodunum" which was received with such enthusiasm last autumn at Colchester, and in which he set before his hearers at once the unique Roman wall which dates back in part to Tacitus, the East Saxon sieges of 913 A.D., and the last siege of the ancient city, which ended when Lucas and Lisle died on the Green between the Norman Castle and the Roman wall, by the military justice of Fairfax. In "Thorough Restoration" Mr. Loftie strikes a chord which, had it been more steadfastly harped upon, might have saved many of our ancient memorials from the improvement of restoration. To come to statistics, some 20,000,000*l.* has been laid out in effacing in all parts of the kingdom the stones and shrines of old memorials, and exchanging "old lamps for new;" and the cases of the restoration of St. Albans and the proposed completion of the changes at Canterbury Cathedral are adduced with force as examples of a destructive craze, which depends for its gratification only on adequate subscriptions. Among other good articles the most stirring is that on Rajah Brooke—the last of the Vikings—a hero whose singleness of purpose met in his lifetime with strange fluctuations of sympathy and distrust from the Empire for which he sought to acquire Labuan, Borneo and Sarawak; but whose work remains and speaks, though he is dead, of the transformation of a race of bloodthirsty pirates into peaceful, loyal, law-abiding citizens. *Temple-Bar* contains from the Dutch a curious account of "Voltaire in the Netherlands," both in his early days (1713), when he was madly in love with Mdlle. Pimpette, and afterwards in 1722, 1737, 1743, &c. In his last visit he had a serious quarrel with the Dutch booksellers; but it is not established that it was Voltaire who, on leaving Holland, uttered the words "Adieu, canaux, canards, canaille." In the series of "Our Old Actors" figures George Frederick Cooke, a genius equal to Kean, but a hopeless slave to the same intemperance. Some capital anecdotes are told of him, among the best being that of an Irish actor, Johnstone, who, playing Sir Callaghan to Cooke's Sir Archy Macsarcasm, led him on to the stage, in his cups, with the apology, "Ladies and gentlemen, Mr. Cooke *says* he can't spake." He died in America in 1812, having met with wonderful success, in spite of his disgraceful escapades and vapouring nationality; for the character we gather of him savours strongly of the bully and poltroon. The little tale of "Margaret" is slender and rather sensational, but there is a pleasant sketch of Pera, and a memoir of Georges d'Amboise, Cardinal-Archbishop of Orleans, the faithful and disinterested Minister and favourite of Charles XII. of France, which redounds to the credit of his honesty and fidelity, and to that of the king's unshaken confidence in him, though he was often outwitted in political negotiations. He died at the age of fifty.

In the *Gentleman's Magazine* Mr. J. Comyns Carr takes a desponding view of this year's "Royal Academy," and considers the fault to lie with the weakness and exclusiveness of the Academicians. He pleads not only for a reform in point of space, but also of constitution; and is for giving the great body of exhibiting artists some share in the choice of the jury by whom they are tried, just as in the Paris Salon. Millais's *Yeoman of the Guard*, Marcus Stone's *Sacrifice*, and Marks' *Bit of Blue* are among the very few pictures to which he is disposed to accord liberal praise. In "Some Facts and Fictions of Zoology" Prof. Andrew Wilson deals with the popular belief, as well as the ascertained history, of the Hair-worm, and handles the myths of "crocodiles' tears" (which have some clue in their singularly plaintive cries), and the barnacle geese, supposed to be produced by *little crustaceans* named barnacles. He also goes, with accuracy of experiment, into the story of "toads from the solid rock," and establishes the limit of the toad's life under circumstances of a favourable kind, compared with the condition popularly believed in—as being *within two years*! In his "Grand Turk at Home" Mr. G. A. Sala discusses in a variety of aspects the "Good Old Turk," his dress, meal, and habits, and the amusements, occupations, talk, and drawbacks of his wives or harem. Mr. James Mew gives a pleasant sketch of "Early Italian Travels," and Mr. J. B. Marsh dilates upon a document at the State Paper Office which is nothing less than "an inventory of goods and servants at Hampton Court" in June 1659. Though brief, this inventory is suggestive both in its articles and omissions, and would assist an antiquary in refurnishing the rooms of Hampton Court in the style of the period.

Belgravia seems to aim at success in fiction and poetry. Besides its two novels by Mrs. Lynn Linton and James Payn, the finish of Charles Reade's stirring yarn of "The Jilt" will be found in this number. And then, in the shape of verse, there is a choice between the pretty musical song of the "Swing," and the mock-serious lament "Drip! drip! drip!" while some of "The Quips and Cranks at our Club Window"—*e.g.* "Work," "Prices," and "Going to Bed"—are above par, as poetry goes. Besides these there is a sketch by H. Barton Baker, of "The Italian Opera in London," which begins with Handel and our first *prima donna*, Mrs. Tofts, and carries us down to the *début* of Titiens. Mr. Proctor maintains very plausibly the astrological and alchemical theory of the Pyramids and their mystery, and Mr. T. E. Child reviews the career of the scapegrace Bohemian, scholar, poet, and gaolbird François Villon, with the help of the edition of his works by Pierre Jannet and his biography by M. Auguste Longnon. Incidentally we get here a surmise from the "Ballade de l'Appel de Villon," that on his trial for the robbery for which his six comrades were hanged, Villon underwent the ordeal of the *question by water*, a refinement of torture in the Middle Ages.

Independently of the stories, which are always the *pars magna* of the *Argosy*—three in number at present—there is in its pages this month a musical bit of verse, "No More Sea;" a succinct sketch of the famous French playwright, Eugène Scribe; and another instalment of C. W. Wood's "Through Holland." We could wish ourselves of the party that, starting by canal in the steamer for Purmerende, proceeded to the quaint, curious, worn-out, old-world city of Hoorn, another dead city of the Zuyder Zee, exchanging at Purmerende the boat for a diligence. Hoorn, once the capital of North Holland, is the most curious city of this dead sea with its old-world arsenal, tribunal, Cowgate and Townhall, and the Hoofd Tooren, or old pier-tower, all of which have been sketched for our benefit by Mr. Wood's travelling companion.

In *Tinsley's Magazine* we notice an amusing story entitled "A Toss-up," in which the rascally knavery of a "respectable, lowly, and 'umble" counterpart of Uriah Heap comes to be detected in the end, and which requites all parties according to their deserts. A new novel, "Paul Dalbiac," is begun by Mrs. Alexander Fraser; and we have a lively essay descriptive of out-of-doors life in the country or by the sea in various weathers and seasons, written by W. W. Fenn, and headed "Under the Umbrella"—in other words, the sketcher's white-canvas shelter. The *Monthly Packet* is so full at present of continued papers, and parts of stories, letters, and cameos, that we can only express general satisfaction of perusal. There is, however, one piece of poetry, "Words, Words, Words," which stands by itself and unconnected, and in rhythm, spirit, and eloquent expression, claims for itself the credit of being true and genuine fire. In the *Charing Cross Magazine* Mr. Hatton's "Queen of Bohemia" promises to be a stirring novel; but it is oddly yoked with a biography of St. Patrick, with extracts from his teaching, obviously compiled by a staunch Protestant. In "The Mask and the Lyre" Roscius Secundus airs two or three slender theatrical *on-dits*; and R. A. Lea winds up with a passable copy of verses on G. A. Watts's picture of *Love and Death* in the Grosvenor Gallery. The *St. James's Magazine and United Empire Review* comes out well printed in bold type from the offices of the same publishing company as the *Charing Cross*, and, in our opinion, merits higher commendation. Its second novel, "Only a Music-Master," is interesting, if a little improbable, and certainly not ill-written. It aims at satisfying curiosity in a variety of fields, and has readable articles on "Wagner in London," "England's Colonial Empire," and "Ritualism considered as an Antagonism to Rome." Roger Quiddam, the writer's, views will be gleaned from his concluding sentence: "Better the mild disease of Ritualism than the full virulence of Roman Domination." "Love *versus* Learning" is a rather arch bit of poetry, by C. C. W. Naden. The *Covent Garden Magazine* would be better for half as many articles. "Open Spaces" and "Cottage Gardens" are admirable subjects barely opened, whereas none deserve better to be fully treated.

THE UNIVERSITY OF STRASSBURG.

The University of Strassburg has passed through its first lustrum. Opened on May 1, 1872, it celebrated its fifth anniversary on May 2 of this year, instead of May 1, in order to enable the Emperor and the Crown Prince of Germany to be present at the commemoration. The Emperor, who seems always to have time for everything, was present while speeches were made and songs sung in honour of the founder of the new university, and he granted the request of the Senate that in future the University of Strassburg should be known by the name of "Kaiser Wilhelm Universität." From the Report of the Festivities, published by authority, we learn that the number of students has been steadily progressing. It was 212 in 1872; it is now 707. The number of Pro-

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fessors and teachers was 47 in 1872; it is now 92. In 1872 the university began with 22 institutions, such as laboratories, museums, seminaries, societies; it now possesses 38. The library in 1873 consisted of 220,000 volumes, which have risen to nearly 400,000; while the number of books lent out annually has risen from 4,920 in 1872, to 48,500 in 1876. Besides the speeches and songs, there were prizes distributed to students who had been successful in the competition for these academic awards. Each faculty proposes every year a number of questions to be answered by the students. There were theological, juridical, medical, and philosophical questions. Their character may be judged of by the philosophical faculty proposing the following subject:—"Suidae lexicon quam auctoritatem habeat in emendandis et fabulis Aristophanis et scholiis in easdem conscriptis, ita explorandum est, ut Equitum fabulae praecipue ratio habeatur." The prize was awarded to an essay bearing the motto "Sed admoneo, utcunque pecus Suidas est, aureum tamen esse et e meliore metallo vellus ferre, &c." The author was an undergraduate, G. Buenger, and the following is the opinion expressed by the faculty:—

"Is qui dissertationem scripsit, cum intra trium Aristophanis fabularum fines ideo caute quaestionem constituisset, quia ad has solas plenum fideque dignum apparatum criticum congestum habemus, diligenter et acute demonstravit, Suidae lectiones non paucas magni momenti esse ad verba poetae emendanda, proxime autem a Suida abesse inter codices Aristophaneos librum Mediolanensem in bibliotheca Ambrosiana adservatum; itemque et scholia in Aristophanem conscripta et emendanda et augenda non pauca ex Suidae lexico hauriri posse. Vituperandus autem est is qui hanc dissertationem scripsit, quia nimio laudandarum Suidae lectionum studio nonnunquam abripi se passus est, et quia non paucas depravatas lectiones ipsi Suidae tribuit quae socordiae et negligentiae eorum potius librariorum debentur qui codices Suidanos exaraverunt. Ceterum cum egregii poetae crisin multifariam provexerit, dissertationis auctorem dignum esse censet cui propositum certaminis praemium deferatur ordo philosophorum Argentoratensis."

Another prize which was awarded on the same occasion was the "Max Müller Prize," founded by the University of Strassburg for the encouragement of philological scholarship, Prof. Max Müller having declined to accept the salary offered by the Government for his lectures during the first Semester of the University of Strassburg in 1872. The subject proposed was:—"A Representation of the Antiquarian Results which can be obtained from the Rig-Veda-Samhitâ with regard to the Settlements, Manner of Life, and State of Civilisation among the Vedic Aryans." The prize was awarded to Dr. H. Zimmer, and a new one was offered for 1879:—"A Critical Examination of the various Readings of the Samhitâs, as far as they are printed, with a View of restoring the original Text of the Vedic Hymns." The answers may be in Latin, German, English, French, or Italian; but no one is allowed to compete who has not studied during at least four Semesters in the University of Strassburg.

AFRICAN EXPLORATION.

DEEMING it to be a duty, incumbent upon them for various reasons, to take their appropriate part in the present great movement to lay open the whole interior of Africa to civilisation and commerce, the Council of the Royal Geographical Society some time back appointed a special committee to consider the best means of promoting this object. The committee have since been maturing their plan of operations and preparing a sketch-map to accompany a circular, appealing to the society and to the public for support to enable them to prosecute such continuous and systematic explorations in Africa as they are satisfied will best advance the geographical knowledge of those regions. The committee do not propose to confine their operations to the furtherance of expeditions under their entire control, and they will be willing to assign a grant in aid to secure good geographical results from any expedition, whether missionary or commercial; but at the same time they are precluded by the charter of the society from entering themselves upon any undertaking not strictly geographical. They will endeavour to collect and diffuse the latest geographical information; to procure its early discussion before the society; to point out the more immediate desiderata in African geography; to prevent waste of effort in desultory or unimportant explorations; and to turn to good account the large resources of the society in books and instruments, and especially in the willing services of its Fellows who are authorities on African matters. In the first place the committee suggest the following routes in Eastern Africa for exploration or careful examination:—(1) From the gold fields in South Africa, past the south end of Lake Tanganyika, to Unyanyembe; (2) along the east face of the coast range between the Zambesi and the Equator; (3) from the east coast to the north end of Lake Nyassa; (4) between the north end of Lake Nyassa and the south end of Lake Tanganyika; (5) from the coast opposite Zanzibar to the south end of Lake Victoria, and thence to the north end of Lake Tanganyika; (6) from Mombasa, by Kilimandjaro, to the south-east shore of Lake Victoria; and (7) from Formosa Bay along the valley of the River Dana, by Mount Kenia, to the north-east shore of Lake Victoria. In addition to these specific lines of exploration, and in connexion with a trunk-road across the continent, the committee think that efforts should be made to explore the great extent of unknown country to the north of the Lualaba, so as to connect Equatorial Africa with Darfur, with Lake Tchad, and with the valley of the Ogowé. The programme of the committee, which will be made public in a few days, will be accompanied by an excellent map of Africa, showing the work done by explorers in modern times, and specially indicating the portions chiefly explored by British travellers, and the routes now proposed for exploration. We understand that the scheme, of which the Prince of Wales is Patron, has already received very encouraging promises of support.

SELECTED BOOKS.

General Literature.

ASMUS, P. Die indogermanische Religion in den Hauptpunkten ihrer Entwickelung. 2. Bd. 1. Hälfte. Halle: Pfeffer. 6 M.

BELL, Doyne, C. The Chapel in the Tower. Murray. 14s.

BOWRING, L. B. Autobiographical Recollections of Sir John Bowring, with Memoir. Henry S. King & Co. 14s.

DESMOIRESTERRES, G. Grimod de la Reynière et son groupe. Paris: Didier. 4 fr.

FLEURY, Jean. Rabelais et ses œuvres. Paris: Didier. 14 fr.

STERN, Daniel. Mes souvenirs, 1806–1833. Paris: Calmann Lévy.

Theology.

HERMAE Pastor. Recensuerunt O. de Gebhardt et A. Harnack. Leipzig: Hinrichs. 7 M.

History.

BEAUTEMPS-BEAUPRÉ, C. J. Coutumes et institutions de l'Anjou et du Maine antérieures au XVIe siècle. T. 1. Paris: Durand.

GOBINEAU, le comte de. La Renaissance, etc.: scènes historiques. Paris: Plon. 6 fr.

GRUNAU'S, S., preussische Chronik. Hrsg. v. M. Perlbach. 3. Lfg. Leipzig: Duncker & Humblot. 3 M. 60 Pf.

TESSIER, J. Le Chevalier de Jant: relations de la France avec le Portugal au temps de Mazarin. Paris: Sandoz. 7 fr. 50 c.

VIEL-CASTEL, L. de. Histoire de la Restauration. T. 19. Paris: Calmann Lévy.

ZEZSCHWITZ, G. v. Das römische Kaisertum deutscher Nation. Leipzig: Hinrichs. 5 M. 60 Pf.

Physical Science.

STURM, J. Icones coleopterorum Germaniae. Abbildungen deutscher Kaefer. Berlin: Friedländer. 32 M.

Philology.

COBET, C. G. Observationes criticae et palaeographicae ad Dionysii Halicarnassensis Antiquitates Romanas. Leiden: Brill. 6s.

PHYSIOLOGUS, die aethiopische Uebersetzung des. Hrsg. v. F. Hommel. Leipzig: Hinrichs. 16 M.

CORRESPONDENCE.

SPELLING REFORM.—GOVERNMENT SUPPORT.

I.

Kensington: June 9, 1877.

Mr. Spedding's two letters touch mainly on three points—the disturbing effect of *r* in accented syllables, the treatment of unaccented syllables, the recognition of a reformed spelling by Government concurrently with the old. The fact that his observations all refer to the opinions I have expressed, though it calls upon me to explain my usages, is but an insignificant part of the general question. It would be, however, quite impossible for me within the time at my command before the next issue of the ACADEMY to take them into proper consideration. I hope to be able to treat the first two points in a subsequent letter. To-day I would refer very briefly to the third.

We have no literary Academy in England to lay down rules of spelling, but we have three bodies which enforce rules, accompanied with very sensible penalties for disobeying them. First, for adults, the Printing Office, which charges extra for "following copy" and for correcting back to the original spelling its own perversion of the author's text, each office having its own peculiar orthographical scheme. Secondly, for youths, the Board of Civil Service Examiners, which "plucks" more youths for spelling than for anything else, but has published no standard, and accepts no standard beyond the individual opinion of the individual examiner at any time. Thirdly, the body of School Inspectors, which will grant capitation fees only for reading and writing in the present orthography, or rather reading in the orthography of the particular book used in the school, and writing in the orthography which the particular inspector may think best.

The first will follow the lead of the other two. If Government, as it is bound to do, publishes a system of orthography in a vocabulary form, which alone it will accept in the second and third cases, the first would be only too glad to follow suit. But such a vocabulary could be, and should be, double: it should not only contain the literal form of the words which the examiners and inspectors should accept, but also the sounds of those words expressed in some rational system of orthography which could be used independently, and not as a mere crutch, like Edwin Leigh's otherwise capital system, of which Sir Charles Reed lately spoke so highly from personal observation in American schools. At present the pronunciation put to the words in even good schools is very bad indeed, and certainly this is rather an important matter to be attended to. This second part of the vocabulary would then contain an authorised reformed spelling, and Government might insist first that all children and youths examined by their School Inspector and the Civil Service Board should be able to read and write with perfect correctness of pronunciation in the reformed spelling. They should also insist on their being able to read correctly in the higher Standards in the present spelling. The question remains, How far should they insist on their writing in the present spelling?

For schools I am quite clear that it would be an almost entire crushing of all attempts at reformed spelling, to insist on the use of the old spelling in writing, and that any scheme which involves the necessity of learning the present spelling of every word misses very much more than half its aim. The master of a very good Board School, where the children read and spelled remarkably well, confessed that teaching to spell was very difficult, and involved a great loss of time. But as long as ability to spell precisely according to the standard vocabulary in the old spelling is insisted on by the Civil Service, it will also be insisted on by merchants, and will be a *sine qua non* of parents, who will consider that they are unjustly treated by schools that do not prepare their children for taking employment afterwards. I perfectly admit

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the excessive difficulty which thus arises. I have always considered it as the one great difficulty in the way of a spelling reform. It will be overcome, if at all, by very slow degrees; but until it is overcome a national reformed orthography is an impossibility. The Bishop of Exeter wrote lately that the only practical expedient that he could devise was for an association of literary men to agree upon a spelling, and bind themselves to use it on all occasions. We want more than such a plan could effect. We must have a system of representing sound acknowledged concurrently in schools, and accepted by Government as one for which capitation fees will be granted, because otherwise no schoolmaster would use it. At first, I have no doubt, the use of our present orthography will be insisted on in the higher Standards. That is quite inevitable. But let the reformed spelling be as strictly insisted on in the lower Standards, and the beginning of the end will be effected. This reformed spelling must, however, be one sanctioned by Government, because it must be that which Government officials allow in all schools. If so much as this cannot be obtained from the Education Department within ten years, farewell to spelling reform! Some "crutch system," such as Edwin Leigh's, is then the only feasible plan. This is very good indeed so far as mere learning to read and learning to spell in the old way are concerned. It might even form a good introduction to a reformed orthography. But it is quite impossible to write as an independent system, quite impossible to use as a method of testing pronunciation, and is in no respect a spelling reform, but merely a contrivance for teaching to read and write in our present orthography.

I hope that I have now stated my views as to the introduction of a reformed system of spelling into subsidised schools with sufficient clearness. While judges wear wigs, and insist on barristers perching a tailed cauliflower over a full head of hair, with a face of coloured hair below it, and are not sensible of the excessively grotesque effect of the practice, we cannot expect our Civil Service to doff its artificial orthography and come to the natural head of hair of phonetics. The Civil Service may be so tightly bound in red tape that it will be the last to stir. But let us have the youthful band of hope, and the rest will follow. At present one of the greatest difficulties which stands in the way is the absolute ignorance of the intentionally phonetic structure of our orthography which is everywhere to be found. As long as people call *ea* a diphthong, and *i* a vowel, there is not much hope for them. Let all persons learn a phonetic alphabet when young, and they will soon insist on using one when old.

Alexander J. Ellis.

APPOINTMENTS FOR NEXT WEEK.

Monday, June 18.—3 P.M. Asiatic.

Tuesday, June 19.—7.45 P.M.: Statistical: "Populations of Russia and Turkey," by H. G. Ravenstein.
8.30 P.M. Zoological: "Reports on the Collection of Birds made during the Voyage of H.M.S. *Challenger*," No. I., by P. L. Sclater, No. II., by the Marquis of Tweeddale; "On some new Species of Araneidea," by the Rev. O. P. Cambridge; "Note on the Polish Swan," by J. H. Gurney; "On the Lepidopterous Fauna of the Andaman and Nicobar Islands," by F. Moore.

Wednesday, June 20.—7 P.M. Meteorological: "Report of the Lightning Rod Committee;" "Improvement in the Mechanism of self-recording Meteorological Instruments," by the Rev. C. J. Taylor; "Results derived from Sunshine Records at the Royal Observatory, Greenwich," and "Diurnal Variation of the Barometer at the same," by W. Ellis; "Rainfall of Jamaica, 1870–76," by G. N. Cox.
8 P.M. Geological.

Thursday, June 21.—5 P.M. Zoological (Davis Lecture): "Manlike Apes," by Prof. A. H. Garrod.
7 P.M. Numismatic: Anniversary.
8 P.M. Linnean: "On the Genus *Actinometra*," by P. H. Carpenter; "Peculiarities and Distribution of Rubiaceæ in Tropical Africa," by W. P. Hiern; "Genera and Species of Australian Phytophagous Beetles," by J. S. Baly; "Birds of New Guinea, II.," by R. Bowdler Sharpe.
8 P.M. Chemical.
8.30 P.M. Royal. Antiquaries.

Friday, June 22.—8 P.M. Quekett.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

A New Theory of Knowing and Known. By John Cunningham, D.D. (Edinburgh: A. and C. Black.) The writer of this volume, having been deeply impressed with the contradiction which exists between all mental philosophy and common sense with respect to the nature of knowledge, sets himself to prove that common sense is right, and that what the mind immediately knows is not a sensation, impression, idea, or mental modification, but a material object. The arguments by which the author tries to establish his conclusion are decidedly original. Every mental state or act is the consciousness of something material and external. There is no such thing as a mental object of consciousness. To say that I am conscious of a feeling of pleasure is simply a pleonasm. All feeling or sensation, so far from being a primitive datum out of which, or upon which, the mind constructs perception, is but a mode of perception itself. It is incorrect to say "I have an olfactory sensation;" the correct affirmation would be "I feel some odorous body," or "I feel fragrance." With respect to the organic sensations which do not imply an external object, Dr. Cunningham holds that what we feel, or are conscious of, is the bodily seat of the sensation. He does not speak of subjective sensations, as those of the retina. Of these it is obvious that he would have to say that they are either false perceptions, and so non-existent, or that, in their case, we perceive the bodily organ acted on. The author seems to think that feeling or consciousness is diffused throughout the body, and that the mind has some dim knowledge of all the bodily nerves, muscles, &c. It is plain that by this contrivance of thought Dr. Cunningham manages to get rid of a number of perplexing problems. In truth, by simply assuming that reality is, from the first, somehow immediately grasped by consciousness, he renders any philosophic investigation of the real, as well as of the conditions of knowledge, unnecessary. The author evidently congratulates himself on thus making an end of philosophy. So completely carried away, indeed, does he seem to be by this prospect that he wholly overlooks the numerous contradictions of fact which his line of reasoning involves. A theory which makes a feeling of pleasure homogeneous with perception; which affirms that we are from the first conscious of our nerves; that denies the existence of any such thing as unintellectualised sensation or feeling, is, one fears, sufficiently opposed alike to individual experience and to the best-determined data of modern psychology to fail of any effect except, perhaps, that of a certain kind of intellectual amusement.

Modern Physical Fatalism and the Doctrine of Evolution, including an Examination of Mr. H. Spencer's "First Principles." By Thomas Rawson Birks. (Macmillan.) Professor Birks seems to have a good supply of militant ardour. After demolishing the current form of Utilitarian Ethics, he here proposes to overwhelm Mr. Herbert Spencer's no less popular doctrine of Evolution. The volume consists of a series of lectures which appear, with a good deal of digression, to follow the argument of Mr. Spencer's *First Principles*. The writer attacks Mr. Spencer from two different stand-points, neither of which, perhaps, is the most advantageous conceivable—namely, that of a philosophy which distinctly avows its partial dependence on Biblical teaching, literally construed, and that of a mathematics which has not reflected on its own ultimate principles, and is accordingly very apt to flounder in a quagmire of pseudo-philosophy. Mr. Birks, as might be supposed, manages now and again to expose a weakness in his adversary's position. More especially his criticism of Mr. Spencer's numerous necessities of thought, and of their compatibility with the doctrine of the Unknowable, though not wholly new, is a vigorous exhibition of common-sense reasoning. On the other hand, many of his strictures betray an inability to seize the real philosophical purport of terms and propositions, and an excessive readiness to appeal to the first unexamined impression of the non-philosophical mind, rather than undertake a penetrating critical examination of the principles referred to. In fact, Mr. Birks distinctly takes his stand on common sense as opposed to philosophic thought. A curious illustration of the writer's confusion as to philosophic ideas is seen in his supposition that advancing physics has already carried us from the region of phenomena to that of noumena—that is to say, to the forces which underlie all material manifestations. The progress of astronomy, we are told, was "halting and slow so long as the view was confined to the phenomena." Newton made the real scientific advance when he gave up contemplation of phenomena in favour of the noumena. Mr. Birks has also a chapter on Natural Selection, in which he piles up in rather too indiscriminating a manner the arguments commonly brought against this principle. Throughout the volume the writer seeks to clench each step in his argument by an appeal to Biblical authority. It is repeatedly urged as an objection to "the new philosophy" that it shows "the cry of the patriarch" to be "an utterance of pure and unmingled folly."

Der Pessimismus. Von Johannes Huber. (Munich: Ackermann.) This little work, of something more than 100 pages, is an excellent review of the history of pessimism, in ancient and modern times, and in its popular and philosophic forms. The author has evidently taken great pains to trace out vestiges of pessimism in the principal literatures. It might have been better, perhaps, if he had classified the different forms of pessimistic belief, illustrating apart the cruder forms in popular literature and the reasoned systems. It is quite possible that they all alike repose, in part at least, on one kind of impulse; yet an exclamation of the Cassandra of Aeschylus respecting the shadowy and evanescent nature of life is a very different thing in appearance from the reasoned condemnation of life of a Buddhist or of Hartmann. Herr Huber gives us a short but clear statement of the pessimistic philosophy of Schopenhauer, Hartmann, and later followers, as Bahnsen. The estimate of German pessimism is still lower than that of Dr. Pfleiderer in his popular account of the movement, *Der moderne Pessimismus*. The latter is disposed to concede a good deal to the pessimists, and to treat their extravagances with something of good-natured humour. Herr Huber seems to have a deep dislike to the new philosophy, which he connects very closely with materialism and Darwinism. At the same time many of his arguments against Schopenhauer and Hartmann are pertinent and forcible. Like Pfleiderer, our author would find an antidote for pessimism in the recognition and pursuit of an ethical and religious ideal of life.

Principles of Mental Physiology. By William B. Carpenter, M.D., &c., &c. Fourth Edition. (Henry S. King and Co.) Dr. Carpenter's work has very soon reached a fourth edition, and this fact, together with the notice taken of it in certain high regions, seems to show that it has attained a considerable measure of popularity. Whether all the praise prefixed to the new edition is deserved may be well doubted. It is one thing to write an interesting exposition of a singularly curious field of science by help of an immense deal of biographical illustration, another thing to contribute to the definiteness and stability of a science. The leading idea in Dr. Carpenter's psychology is that of the antithesis between volition, which is the immediate action of the Ego, and all the rest of mental activity, which is correlated with nervous processes and is "automatic"—*i.e.* causally determined. In the long preface to the new edition the writer contends against the "automatists,"

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such as Professors Huxley and Clifford, for the existence of a self-determining power in the Ego which is wholly unrelated to bodily energy. What he here adds, however, does little to render more conceivable the relation of this occult Ego to a compound mechanism of bodily and mental processes, and his arguments consist of little more than a somewhat rhetorical protest against the disastrous moral results which are supposed to follow the determinist's theory of action. That the "sympathetic thrills" said to be felt by every Christian disciple at certain bold words of Frederick Robertson (Preface, p. xl.) have anything to do with an abstruse metaphysical question like that of free-will is not very apparent. But, then, all this is quite in keeping with the author's general style of thought, which is eminently limited and concrete, rarely, if ever, profound or subtly discriminative.

The Physical Basis of Immortality. By Antoinette Brown Blackwell. (New York: G. P. Putnam's Sons; London: Trübner.) This little work is the outcome of a combination of worthy impulses—an eager quest of all known facts, whether agreeable or otherwise, and a strong tenacious assurance of the reality of that which to the author herself is the one noble aspect of personal existence. Her frankness in confessing the influence of "a passionate desire to justify a preconceived conviction" is as commendable as it is rare. The survey of the latest acquired territory of physical science, and the arguments based on the results of the survey, are executed with a good deal of care and critical insight, and the train of reflection adopted is a favourable instance of the regularity, and even nicety, of the action of the intellectual machinery even when the initial and dominating impulse is a passionate desire for one definite issue. The writer, accepting the newest theories respecting the nature of force and of matter, argues that over and above the ever-changing modifications of energy which make up the phenomenal material world there are persistent units of force which are themselves eternally unchangeable. To these units two other ultimate elements must be added in order to explain the totality of known existence—namely, extension and "vital" or "sentient forces." "Matter is constituted by force and extension; minds are constituted by force, extension, and sentient or conscious force of varying qualities." The author's objections to a construction of matter out of force apart from extension are striking enough, yet it may be doubted whether from the stand-point of the common-sense view of matter here adopted, this result could be obtained more easily from force *plus* extension. Of course, if "a sentient unit of being" consists of a physical and psychical element which can never be dissociated, immortality in a sense is made out; but a critical reader will ask for much more proof of this proposition than the author gives him, and will moreover require fuller instruction concerning the relation of the physical factor in this "sentient unit" to that assemblage of distinct forces which death does certainly dissociate.

Elements of Psychology. By Henry N. Day. (New York: G. P. Putnam's Sons; London: Sampson Low.) This is another attempt by an American to supply an elementary text-book in psychology on the basis of Sir W. Hamilton's system. If any system is well adapted to fill the mind of a young learner in philosophy with a medley of fine-sounding terms and phrases having the least amount of precise connotation, we fancy it is Sir W. Hamilton's. However this be, the adaptations which issue from the American press tend, so far as our experience goes, to choke the impulses of critical enquiry by a heap of unexamined and ill-defined notions. Mr. Day's volume, though professing to use the latest discoveries of the science, adds little, if anything, to Hamilton's loosely-constructed scheme. One is a little surprised at finding a writer now classifying sensations into (*a*) bodily pleasure and pain; (*b*) those of the general vital sense; (*c*) of the organic sense; and (*d*) of the special sense. It is very likely that psychology is still far from possessing that degree of definiteness and coherence which would fit it to become a subject for an elementary text-book. Yet we think much more might be done if expounders would not at once set out, as the writer does, from a number of vague and eminently confusing "preliminary" definitions concerning the general attributes of mind, but would content themselves with distinguishing, classifying, and formulating the laws of the most simple and unambiguous mental phenomena.

SCIENCE NOTES.

BOTANY.

IN the first part of his *Beiträge zur Entwickelungsgeschichte der Flechten* Dr. Stahl gives us the details of his experiments on the sexual reproduction of the *Collemaceae*. It would need more space than we can command to state with any degree of completeness the various points proved or tried with more or less success, so that we must content ourselves with a brief notice of some of the points of more general interest. In view of the recent experiments of Cornu on the functions of the spermatia, Dr. Stahl's conclusions will be looked for with interest. Cornu, as it will be remembered, succeeded in causing spermatia to germinate in water and in nutritive solutions, and at once concluded that this fact of their germination precluded their being sexual organs. We have recently on two separate occasions (ACADEMY, March 17, and May 19, 1877) pointed out the absurdity of this conclusion, and we find that Dr. Stahl, so far from thinking the germination of spermatia opposed to their acting as sexual organs, mentions this as a fact which might have been expected, and reminds us of the well-known outgrowth of pollen-tubes in sugar solutions. (Compare, also, germination of conjugating microzoospores of *Ulothrix zonata*.) These researches were by no means confined to the life-history of a single species, but ranged over the representative plants in the whole order of *Collemaceae*, and in no case has his examination of the intricate questions constantly arising drawn him to conclusions beyond those justified by the facts. From the following principles Dr. Stahl's researches never lead to departure, but, on the other hand, are a strong confirmation of them. The male cells (spermatia) formed within closed receptacles, and unendowed with the power of motion, reach the female organs by the conduction of water. The female organs may be divided into three parts according to their function—(1) a unicellular organ of conception, (2) a conductive canal composed of several cells, and (3) an ascogonium (also composed of several cells), which, when fertilised, produces the spores. An important part of this work is the comparison of the development of the spore-fructification of the Lichens with that of other *Ascomycetes* and of the *Florideae*. The details of the observations impress one with their trustworthiness. The illustrations are all that can be desired. The author promises several other parts, to which we look forward for new points of view in this interesting question. As remarks on the unsuitability of the *Collemaceae* for such researches have been made by certain lichenologists in this country, we would venture to remind them that the success of the investigations is sufficient proof of their fitness. Tactics of this kind are only those employed by upholders of a falling cause.

"ZUR Entwickelungsgeschichte der Ascomyceten." Vorläufige Mittheilung von Dr. Hermann Bauke. (*Botanische Zeitung*, May.) In this preliminary part of Dr. Bauke's investigations the life-history of *Pleospora herbarum* is followed step by step. Readers of his *Beiträge zur Kenntniss der Pycniden* will remember the important *rôle* played by this fungus in many cultivations, and will welcome further contributions to our knowledge of its development. As conclusions drawn from the results of very numerous cultivations, the following will be of interest. The stylospores, Dr. Bauke thinks, are to be regarded as true spores; the conidia, on the other hand, only as propagative forms, with no functional difference from a perennial mycelium. The fact that the Alternaria (*Sporidesmium*) is found to produce only Alternaria, and that the Sarcinula, besides yielding the Sarcinula, regularly produces Perithecia (the first instance of Perithecia being obtained directly from conidia, as far as is known), necessitates an alteration of the table showing the sequence of the different reproductive forms (Bauke, *Beiträge zur Kenntniss der Pycniden*, p. 51). There seems to be no doubt that in *Pleospora herbarum* the Perithecia and Pycnidia follow each other in much the same way as the alternate sexual and neutral generations of the *Saprolegnieae*, but the genetic relationship in which the two forms stand to each other in the former case is apparently different from that obtaining in the latter. The Perithecia are the product of fertilisation—this much we may conclude, for all analogy is in its favour, though it is fair to say that positive proof is absent. The distinctly asexually produced Pycnidia develop themselves up to the beginning of the formation of the stylospores really in the same way as the Perithecia. On these grounds the author speculates on the origin of Pycnidia in connexion with the Theory of Descent, and farther in this direction our space will not permit us to follow him. We would remark that in this interesting question of the Reproduction of the Ascomycetes the activity has lately been on the side of what has been called "the Strassburg School" (*Journal of Botany*)—by which we conclude is meant the school of De Bary. There is no doubt that when the life-history of single species has become better known than it is at present, the settlement of the question will be a much more simple matter, and we welcome such investigations as those of Drs. Stahl and Bauke as the beginning of the end of this discussion.

SIR JOSEPH HOOKER has now in the press a new edition of the *Student's Flora of the British Islands*.

IN the *Archives des Sciences* (Geneva) will be found a most useful summary of the chief works on Vegetable Physiology published in 1876, from the pen of M. Micheli.

A CORRESPONDENCE between Prof. A. de Candolle and M. A. Cogniaux on botanical nomenclature is published in the *Bulletin* of the Belgian Botanical Society (tom. xv., p. 477). A very full abstract of it is given by Dr. Trimen in the *Journal of Botany* for this month.

PHILOLOGY.

THE translation into German of Prof. Fabretti's Palaeographical Studies, which has just been published by B. G. Teubner at Leipzig, fills an important gap in the philological literature of Germany. This work, in spite of its modest title, may be put by the side of Franz's *Elementa epigraphices Graecae* and Kirchhoff's *History of the Greek Alphabet*, containing as it does a complete history of all the ancient national alphabets of Italy, from the most ancient period down to the times of the Emperors, as deducible from the inscriptions. We would especially call attention to the fifth chapter, which contains a very full account, starting with the forms occurring in Greek inscriptions, of the transformations which every single letter has gradually undergone in the Italian alphabets. It is here that the admirable intimacy of the learned author with the enormous mass of Italian inscriptions, which enables him to illustrate his argument with a host of well-selected examples, becomes particularly conspicuous. Among the numerous other subjects discussed in his work we may mention the introduction of writing among the Etruscans, whose alphabet he treats with especial care; the writing materials used in Italy; the abbreviations, combinations of signs, and

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modes of interpunction occurring in the inscriptions; the history of the figures, those of the Etruscans especially, etc. The attempted derivation of the Phoenician letters from the Egyptian at the commencement of his work had better be omitted, or perhaps modified, in a future edition of it, Deecke's article in the present number of the *Zeitschrift der deutschen morgenländischen Gesellschaft* having made it probable that the Phoenician alphabet was really derived from the Assyrian. Of course no blame can fall for this upon Prof. Fabretti, who confines himself, in that part of his work, to acquainting his readers with the results of De Rougé's researches. The German translation is wanting here and there in clearness or aptness of expression.

Prof. Th. Benfey has just published, under the title *Vedica und Verwandtes*, a series of papers treating mainly of a number of very nice and subtle questions of verbal criticism and explanation of difficult terms in the Vedas, and exhibiting fully the author's profound learning and critical acumen. Most of these papers are reprints from the *Göttinger gelehrte Anzeigen*. Karl T. Trübner, of Strassburg, is the publisher of this volume, which is sold in this country by Messrs. Trübner and Co.

Under the title *Dharmashastrasangraha* Pandit Jibananda Vidyasagara has published, at Calcutta, an important collection of twenty-eight Sanskrit Dharmashâstras, or ancient Hindu codes of revealed law, filling together no less than 1,289 closely-printed pages of Devanagari type, in octavo size. According to their titles they would belong to nineteen individual legislators, to some of whom, however, a double or threefold recension of the same work is ascribed. In reality these different recensions have, most of them, as little to do with one another as the whole mass of these law-codes has to do with the holy sages or deities whose names they proclaim. And, with regard to some of those works which are published here for the first time, there exists a strong suspicion that they belong to the last of the four classes into which Bühler, in his Preface to the *Digest of Hindu Law* edited by him and West, divides the metrical Dharmashâstras—viz, that of forgeries of the Hindu sectaries. This is quite clear in the case of the Laghu Vishnu, of the Vriddha Hârîta and of the Vriddha Gautama, which have evidently been composed by adherents of the Vaishnava creed, and may be of quite recent origin. Bühler mentions a Brihad recension of Hârîta and a Laghu Vishnu as productions of this kind; they may be identical with the two works first mentioned, though this is by no means certain, as the number of recensions of an Indian law-book is apt to be almost endless. The second Uranas of the present collection, being a metrical work, is certainly different from that mentioned by Bühler as a prose extract from an ancient Dharmasûtra passing under this name. The most extensive among the works published for the first time here is the Brihat Parâçara. From a somewhat cursory inspection of its contents we should consider it as very doubtful whether this code is a secondary enlargement of (as Bühler contends), or has, indeed, anything to do with, the shorter work commonly ascribed to Parâçara and commented by Vâdhava, of which the present collection contains a reprint from the old Calcutta edition in Bengali type. Among the other reprints from the old Calcutta edition the Vishnu and Vasishtha Smritis are the most important, Gautama's and Yâjnavalkya's law-books having been published meanwhile, with the help of excellent MSS. and commentaries, and in a far more correct form, by Stenzler. As to the high value and antiquity of these two works, which are written in mixed prose and verse and have many verses in common with the code of Manu, scholars are generally agreed, and since, in consequence of an unfortunate accident, copies of the old Calcutta collection of Smritis have become very scarce, the present reprint is highly welcome, although the text it exhibits seems to be wanting in correctness here and there.

In the new number of the *Archiv für slavische Philologie*, Prof. Jagić continues his erudite *Studien über das altslovenisch-glagolitische Zographos-Evangelium*, and Prof. Wesselovsky his valuable essay on *Die Sage vom babylonischen Reich*. Dr. Clemens Hankiewicz writes on the tonic accent in the Little-Russian verb, and Dr. Joseph Jireček on the substitution of *h* for *g* in Bohemian, and on the remains of the local suffixes *as* and *ach* in German forms of Slav names of places. A poem describing the defeat of Bogdan Chmelnitsky and his Cossacks at Beresteczko near Brody, in 1651, written by a contemporary on the blank leaves of a work entitled *De Militia Equestri*, is given in two forms, printed in the one as prose in Roman characters, and in the other as verse, in Cyrillic. An interesting account, illustrated by engravings, is also given of what has lately been written on the subject of the authenticity of the two stones, bearing Runic inscriptions, found in 1856 at Mikorzyn, near Kempen. There are also nine critical notices of new books.

MEETINGS OF SOCIETIES.

Musical Association.—(*Monday, June* 4.)

Prof. Monk in the Chair. Mr. C. K. Salaman read a paper on "English as a Language for Music." The prejudice which has long existed against English as a language for music probably dates from the introduction of Italian opera; it was soon found that it did not answer to employ English translations of the Italian texts. Each language has its own music; and it is the transference of the music of one language to the words of another which is frequently objectionable. The existing prejudice is also contributed to by foreign singers, who attempt to sing in English, but are not able to pronounce it properly; even English singers are frequently defective in this respect. The imperfection of the phonetic elements of the language was admitted, and the way was pointed out in which the roughnesses ought to be evaded. The early Italian composers studied the musical quality of the language they employed with a care of which we have no conception. English has a special advantage in the extent and expressiveness of its vocabulary; Handel's songs are enough to show that any defects must be sought for elsewhere than in the language. Messrs. Ellis, Osborne, Cummings, and the chairman, took part in the discussion which ensued.

Society of Biblical Archaeology.—(*Tuesday, June* 5.)

Dr. S. Birch, President, in the Chair. The following papers were read:—"On a Collection of Babylonian Dated Contract Tablets," by W. St. C. Boscawen. In this paper the author presented to the society the results of his examination of a collection of about three thousand Babylonian dated contracts, now added to the Assyrian Department of the British Museum.—"The Defence of a Magistrate Falsely Accused; from a Tablet in the British Museum," translated by H. F. Talbot. This tablet, marked K 31, is preserved in the British Museum, and has been published in the fourth volume of *Inscriptions of Western Asia*, plate 53. It is very different both in style and subject from anything that has been hitherto translated. It is a letter to the king from a magistrate named Nebo-balatzu-ikbi, protesting his entire innocence of the charges brought against him. He seems in great trouble: the letter passes from one subject to another almost without warning; the diction is rapid and passionate, and there can be little doubt that we have here the original letter, and not a copy made from it afterwards. The chief charges against him appear to have been two. First, disloyalty to the king (perhaps treason); and, secondly, complicity in the abduction of a young lady of noble birth, which crime he utterly denies all knowledge of, and professes his readiness, if the king is not satisfied, to submit to any judicial investigation that the king may desire.—"On some further desired Aids to the Study of Assyrian." By the Rev. William Houghton. The author having taken a glance at existing aids to the study of Assyrian, called the attention of the members to what he considered were still *desiderata*. These were, he thought: 1. A list of Assyrian verbs, there being at present no existing catalogue. Mr. Houghton had drawn out a list of about 150 verbs, with their meanings, Semitic equivalents, &c., which he would place at the disposal of the society. If this list—subject to Mr. Sayce's revision, which, with his usual kindness, he had promised—were printed, incomplete though it was at present, and placed in the hands of Assyrian students, it would receive from time to time fresh additions of verbs and their meanings, so that in time a pretty full list would be ready for reference. 2. The production, by the skilful hands of Mr. Ready, of facsimiles of some of the original cylinders and tablets in the British Museum. 3. A work like Smith's *Assurbanipal*, with copious explanatory notes, similar to those in Mr. Sayce's Reading Lessons at the end of his *Assyrian Grammar*. 4. A dictionary of all known Accadian words. This want had been partly supplied by M. Lenormant's *Etudes*, recently published. 5. A condensed vocabulary of the Assyrian language, as a nucleus for a complete lexicon of that language by English Assyriologists. The author stated that he had heard that the preparations of casts from the tablets had already received the attention of Mr. W. R. Cooper, the secretary of the society. The paper concluded with a specimen page of the proposed list of Assyrian verbs.

Zoological Society.—(*Tuesday, June* 5.)

Prof. W. H. Flower, F.R.S., Vice-President, in the Chair. A communication was read from Dr. A. B. Meyer, enclosing a paper by the late Dr. Bowerbank, describing five new species of sponges, discovered by Dr. Meyer at the Philippine Islands and New Guinea during his recent travels in the Eastern Archipelago.—Communications were read from Mr. E. L. Layard, containing some remarks on the exact localities of certain species of birds of the islands of the South Pacific, and a paper by Mr. R. B. Sharpe on the Cuculidae of the Ethiopian Region. A communication was read from Mr. Arthur G. Butler, containing an account of a collection of Lepidoptera made at Cape York and on the South-East Coast of New Guinea by the Rev. J. S. MacFarlane.—Dr. A. Günther read a Report on a collection of Fishes made during the late Arctic Expedition by Mr. Hart, Naturalist on board H.M.S. *Discovery*. Among them was a new species of charr, from a lake near the winter-quarters of the *Discovery*, which it was proposed to call *Salmo Nares*.—A communication was read from Mr. D. G. Elliot, containing a review of the genera and species of Ibidinae or sub-family of Ibises.—A communication was read from Mr. Martin Jacoby, containing the descriptions of some new species of Phytophagous Coleoptera from various parts of the world.—Messrs. P. L. Sclater and O. Salvin read descriptions of six apparently new species of birds from collections lately received from Ecuador and Peru. Among these was a remarkable new duck of the genus *Fuligula* from the vicinity of Lima, Peru, proposed to be called *Fuligula Nationi* after Prof. Nation, its discoverer.—Mr. A. H. Garrod read the third part of his series of papers on "The Anatomy of Passerine Birds," and treated specially of some modifications of the tracheophonine larynx which he had lately ascertained to occur in the genera *Pteroptochus* and *Grallaria*.—Mr. George French Angas communicated notes on a collection of land and fresh-water shells from S.W. Madagascar; among these Mr. Angas pointed out three new spieces of *Helix*, one of *Bulimus* and one of *Physa*, which he proposed to call *Helix Watersi*, *H. Balstoni*, *H. ekongoensis*, *Bulimus Balstoni*, and *Physa madagascariensis*.—A second communication from Mr. Angas contained the description of a remarkable shell from Japan, which he named *Thatchera mirabilis*, also the description of a new species of *Leiodomus* from Kurrachi, Scinde, proposed to be called *L. kurrachensis*.

Entomological Society.—(*Wednesday, June* 6.)

J. W. Dunning, Esq., Vice-President, in the Chair. Mr. J. W. Douglas exhibited sixteen species of *Pryllidae* taken by him during the latter half of 1876. Four of the species were new to Britain, and Mr. Douglas took the opportunity of calling the attention of entomologists to the wide field for investigation offered by these insects, the natural history of many of the species being quite unknown.—Mr. F. Grut exhibited a white cotton-like nest from Jamaica sup-

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posed to be the work of some insect.—Mr. H. Goss exhibited a dark variety of *Cleora glabraria*.—Mr. C. O. Waterhouse exhibited a magnificent new dragonfly from Borneo, which he proposes to call *Gynacantha plagiata*. The specimen, which was a female, measured about six and a-half inches across the wings.—The Secretary read a circular from Dr. Buchanan White, of Perth, asking entomologists to assist him with species of *Hemiptera*, as he was engaged in working out that order of insects.—Dr. Sharp communicated a note on some species of Rhyncophorous beetles from New Zealand which he had sent to Dr. Leconte when that entomologist was working at these insects. The note contained Dr. Leconte's views of the specimens, and some remarks were made thereupon by Mr. Pascoe.—Mr. J. W. Slater communicated a paper on "The Food of Gaily-Coloured Caterpillars," in which he attempted to show that brightly-coloured larvae fed upon plants which were either actually poisonous or were capable of giving rise to the formation of poisons.

CHEMICAL SOCIETY.—(*Thursday, June* 7.)

DR. GLADSTONE in the Chair. The following papers were read:—1. "On the Gases enclosed in Lignite, Coal, and Mineral Resin from Bovey Heathfield," by J. W. Thomas. Four samples were examined, two of which contained much hydrated oxide of iron in the cleavages. The gases consisted chiefly of carbonic acid, carbonic oxide, nitrogen, and sulphuretted hydrogen. In one case sulphur sublimed off in yellow crystals; organo-sulphur compounds, mercaptan, sulphide of allyl, &c., were also present in the gases. The lignites resemble cannel coal more than any other of the true coals as regards the occluded gases, but are far less stable, decomposing, *in vacuo*, below 200° C., while the true coals resist a temperature of 300° C. It seems probable that the iron pyrites of true coal have derived their sulphur from that existing in organic combination in the plants from which coal is produced.—2. "On Apparatus for Gas Analysis," by Dr. Frankland. The author proposes to substitute for the indiarubber cork, which has several disadvantages, at the bottom of the water cylinder, a cast-iron base through which the two glass tubes pass, and are firmly clamped by a wooden clamp; the latter is screwed to the cast-iron base. The most important improvement is, however, the removal of the steel clamps which connect the laboratory and measuring tubes. These are replaced by a glass cup at the top of the measuring tube, into which fits the drawn-out end of the laboratory tube covered with thin sheet indiarubber. This flexible joint, when wetted and covered with mercury, is quite airtight.—3. "On Narcotine, Cotarnine, and Hydrocotarnine," Part V., by Dr. Wright. The preparation of bromhydrocotarnine hydrobromide, bromocotarnine hydrobromide, and tribromhydrocotarnine hydrobromide is described; the second of these bodies when heated to 200° splits into a new base, tarconine, and a large amount of an indigo-blue substance; the latter body is very insoluble, but dissolves in strong sulphuric acid, forming a magnificent intense purplish solution. Bromocotarnin crystallises in fine scarlet crystals. Noropianic acid and other substances were also prepared and their properties examined.—4. "On Otto of Limes," by C. H. Piesse and Dr. Wright. A terpene-like body, boiling at 176° C., was obtained which yielded but little cymene. The residue in the retort after standing 2—3 months formed a quantity of crystals. These crystals were investigated and their composition determined.—5. "On primary normal Heptyl Alcohol and some of its Derivatives," by C. F. Cross. Pure oenanthol was prepared with a specific gravity of 0·823 at 16° C. Pure heptyl alcohol is colourless, has an agreeable odour, specific gravity at 0° 0·833, boils at 175°. Heptyl chloride, bromide, iodide, acetate, and oenanthylate were prepared and examined; their boiling points closely agree with those calculated by Schorlemmer.—6. "On the Transformation of Aurin into Rosanilin," by Messrs. Dale and Schorlemmer. The authors find the spectra of the hydrochlorides of their new base and rosanilin quite identical. They have also prepared from their base Hofmann's violet, aniline blue, and aniline green.

PHYSICAL SOCIETY.—(*Saturday, June* 9.)

PROF. G. C. FOSTER, President, in the Chair. Mr. S. P. Thompson read a paper on "Interference Fringes within the Nicol Prism." After referring to the original paper by the inventor in 1828, in which this phenomenon was referred to, he gave a general description of it prior to explaining the cause. If the field of a Nicol be explored by the eye, it will be seen to be bordered on one side by a margin of violet-blue light, and on the other, when the light passes obliquely through the prism, by an orange band, within which lie a series of coloured fringes; these latter are very clearly seen with monochromatic light, when a second set, within the blue band, also appears. The author showed that these two sets are due to interference taking place within the film of balsam at the critical angle of total reflexion for ordinary and extraordinary rays respectively: they are therefore analogous to the interference bands in a thin film placed beneath a prism of a more highly refracting substance, and occurring just within the limit of total internal reflexion, as first observed by Sir W. Herschel.—At the conclusion of the scientific business of the society, a special general meeting was held.

FINE ART.

TWO BOOKS ON ST. ALBANS ABBEY.

MR. MURRAY has lost no time in adding to his Cathedral Handbooks a *Guide to the Abbey Church of St. Albans*, compiled with the care which distinguishes that popular series, and illustrated with engravings of more than average merit. It will be a most useful manual for the numerous pilgrims who are likely to visit the new cathedral, and cannot fail to inspire them with an interest in one of our noblest Norman structures. St. Albans Abbey—for such, we expect, it will always be called—possesses several unique features. In length it is only exceeded by Winchester Cathedral—the longest mediaeval church in the world—and its tower is stated to be the heaviest in the kingdom. But the most striking characteristic of the structure is its sternness, which is due not merely to its vast proportions, but also in great measure to the material used—the flat, broad Roman tile gathered from Verulamium. It stands well—not, perhaps, in quite so commanding a position as Durham or Lincoln—and the distant view of it from the south and south-east is very grand. When covered with its original casing of white cement it must have resembled a snowy mountain towering above the woods by which it was surrounded. The architectural history of the abbey is comparatively simple. The Norman church which was built by Abbot Paul, and dedicated by his successor in 1115, differed but little from the present structure, except that the west front was flanked by square towers. The ground-plan was much the same. Each transept, however, opened eastward into two apsidal chapels, and the presbytery was separated from its aisles by a solid wall, and ended in an apse. For about a century no alteration was made. Then the plain work at the western end of the nave was reconstructed in the graceful Early English style, and soon afterwards nearly the whole of the presbytery and its aisles were rebuilt. The Lady Chapel was added during the Abbacy of Hugh of Eversden (1308–1326), but, in spite of the richness of its details, is inferior in artistic sentiment to the work westward of it. Subsequent changes were unimportant and not for the better, but we need not trace the course of decadence which has now been brought to a happy termination. In Mr. Murray's Handbook will be found a very interesting and intelligible account of all that Sir Gilbert Scott has done and still is doing. It is only just to add that the restoration of the shrines of St. Alban and St. Amphibalus, and the reconstruction of the Lady Chapel, owe much of their success to the skill and care of Mr. John Chapple, Sir Gilbert's clerk of the works. The monumental history of the Abbey is less interesting than might be expected. The chantry tomb of Humphry, Duke of Gloucester, is the most conspicuous monument, and we might suggest that a grand feature might be added to the rather bare interior by the erection of a suitable memorial to the three great Lancastrian nobles—Beaufort, Percy, and Clifford—who fell in the first battle of St. Albans. Having commented from time to time upon Mr. Comyns Carr's *History of the Abbey Church of St. Albans* (Seeley) as the instalments of it appeared in successive numbers of the *Portfolio*; we need say little more than that we are glad to see that the author has now published the work in a separate form and thus given permanence to the results of his industry. Mr. Carr does not profess to be a profound antiquary, but he has consulted the best authorities—historical and architectural—upon the subject of his pen, and has carefully digested what he has gathered from these sources. His volume will not be out of place either in the library or the drawing-room, and needs chiefly a good index to make it as useful to the student of history as it is attractive to the lover of art. The erection of St. Albans into an episcopal see renders the publication especially opportune, but its subject is so interesting and has been so well treated both by the writer and his artist colleagues that the book would have secured a favourable reception at any time. The etchings of St. Cuthbert's screen, the Abbey from St. Peter's Street, and St. Alban's shrine, are particularly clear and delicate, and the numerous woodcuts with which Mr. Kent Thomas has illustrated the letterpress are almost uniformly good. We will not rank the recovery of St. Alban's shrine with the treasure-trove of Ephesus and Mycenae, but the magnitude of the latter ought not to prevent us from recognising the importance of the former "find," and a perusal of Mr. Carr's volume will help the reader to appreciate what Sir Gilbert Scott has already done at St Albans, as well as secure his wishes for the speedy completion of the work.

CHARLES J. ROBINSON.

THE ROYAL ACADEMY EXHIBITION.

(*Fourth and Concluding Notice.*)

IT remains for us to speak of the sculpture, water-colours, architecture, &c.

Sculpture.—It is undoubtedly true that the most memorable sculptural work of the year is the production of an oil-painter; and even that the artist in question has succeeded, not only in outstripping his sculptural competitors, but in supplying the work which will chiefly, in whatever branch of art, distinguish to after-times the Academy Exhibition of 1877. As we all know, Mr. Leighton is the artist here in question, and his bronze group of an *Athlete Wrestling with a Python* is the work. This is a performance pre-eminent in life and energy; finely natural in style—neither ignoring ordinary nature, nor relying upon it unduly, to the exclusion of what is elevated in type, and conformable to the high traditions of sculpture; and altogether worthy to assume its place amid the elect examples of modern statuary. The contest between the man and the serpent is truly a death-struggle, in which a moment's intermission of effort on either side would be fatal. An instant before and the result might have been dubious; but now we are allowed to feel that a hair's-breadth of superiority has been won by the human combatant, and that, as he will assuredly not relax a muscle nor neglect the shadow of a chance, his victory is certain. With a fine instinct for the true essence of his subject, it is to the face of the athlete that the artist has given the highest sense of victory: his thews and sinews are conquering, hardly just conquering: in assurance and foresight he conquers altogether, and triumphs while he agonises still. The knit, sweating brow is there; the clenched lips and nostrils; the eyes potently darkened; the crisp yet dank hair. His right arm strains outward to its utmost length, tearing the serpent away from him—its serrated neck, wrenched aside from its crushing curvature, running straight and parallel to the arm. The right

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leg is backward, the thigh swerving out: the foot grips the soil, with a fearfully-swollen cross-vein. The ancle of this foot is crossed by the python's tail, which droops comparatively lax along the ground, but viciously wreathing upwards with the anterior scales: two enormous folds of the serpentine body come fiercely across the left thigh below the navel, and the left leg is thrown vigorously out—every movement of the man's body being consentaneous, and in the last throe of effort. The left hand grasps the vast upper loop of the serpent, whose open mouth, ferocious in the clenched right hand, but soon to be only impotent in malignity, and the crawling fork of its tongue, threaten their last. Equally expressive with all the rest of his frame is the tightness of the man's back and hind-quarters, compressed and all but crushed by the portentous reptile.

This admirable work is placed, apart from the mass of sculptures, in the lecture-room: a terra-cotta group by M. Dalou, *Une Boulonnaise allaitant son Enfant*, bears it company. Fresh and graceful in its loveliness throughout, this group is especially delightful where, in the opening of the largely folding cloak, the mother's hands and the infant's head and back come tenderly together. Lord Ronald Gower contributes two works which must be admitted to raise him out of the level of amateurship into that of artistic sculpture. *"La Garde meurt et ne se rend pas"* is vigorous and striking — picturesque without being exactly anti-sculptural. The Guardsman lies on the trampled corn, grasping his bayoneted musket with his left hand, and propping himself on his right, with a spirited turn of the head and body. Much simpler and less difficult than this, yet the higher effort of the two on the whole, is *Marie Antoinette leaving the Prison of the Conciergerie on the Day of her Execution.* Her hands are bound behind her; the head tosses to the left, with an intense expression of disdain—the disdain at once of an outraged woman and of an unbending aristocrat; the unison of line between the head and the whole body down to the feet is thoroughly attained. It is not our business here to enquire why a sort of sentimental cult is still kept up in many quarters for this highly-condemnable queen and very faulty woman, eighty-four years after she paid the penalty of her anti-national offences. Lord Ronald Gower burns his art-incense before whom he chooses, and here he burns it well. Mr. Woolner has two busts placed side by side—*William Fuller Maitland, Esq.*, and *Edmund Law Lushington*, the former posthumous. They present a striking contrast: the face of Mr. Fuller Maitland having been anything but adaptable to the purposes of sculpture, while that of Mr. Lushington is ready chiselled by Nature, with keen vigorous lines and decisive expression, for the artist's hand. A full-length statue of *Edwin Field*, to be placed in the new Law Courts, is contributed by the same sculptor; the pose is one of deeply-absorbed thought, and the face will recall to many memories, with much faithfulness, that of a gentleman highly esteemed in artistic as well as legal circles. The marble medallion of *Dr. John Tyndall* is remarkable for its fine and reserved modelling, at once delicate and manly, but perhaps the countenance might have been made rather less prosaic without sacrificing truthfulness. Mr. Armstead's *Monument to the late Frederick Walker, A.R.A., Marble, to be erected in Cookham Church*, is a genuine piece of portraiture: it is not Mr. Armstead's fault that the strong lines of the profile will give the spectator an impression considerably different, on the whole, from that which the undersized painter produced in life—the discrepancy having in fact been between his face and figure, rather than between the fleshly and the marble face. The same sculptor exhibits three *Parts of a Monumental Fountain to be erected in the Quadrangle of King's College, Cambridge.* Of these, two are bronze figures—*Religion* and *Philosophy*—both, as usual with the artist, finely characterised and stately in style. The third figure is shown as yet only in plaster, *King Henry VI., Founder of the College.* We like it still better than the ideal personages: the meek unregal king is made to look in some degree peculiar, though not odd: he holds the charter of the College, and grasps his sceptre, somewhat weakly and nervously, with the other hand. Besides Mr. Leighton, another excellent painter and draughtsman appears this year as a sculptor—Mr. Wolf; whose small group of *Suspicion*, a lioness and her three cubs, is delightfully replete with nature and observation, and advanced in skill of modelling. The gist of the subject is given with extreme terseness in the one fact that all the four animals have their gaze directed towards a single point—the object which excites their instinct of precaution not being, however, included in the composition. Mr. Tinworth sends a curious and noticeable group, *The Football Scrimmage*—certainly a great exercise of ingenuity in the tight-pressed combination of so many figures, and their variety of well-chosen effort and action. Great as its merit is in this respect, the work nevertheless wants something more of real stress and strain—the men seem to be grouping themselves into postures of contention, rather than veritably contending.

Water-Colours.—We observe with unusual interest a set of Indian subjects, done by Mr. J. Griffiths, of Bombay, an artist of whom we have not any previous recollection; we feel no hesitation in anticipating a distinguished career for him, if (as we suppose) he is a young man. In the crowded *Street-scene, Bombay*, more especially, the blazing mid-day sunlight is expressed with great directness and intensity: at the feet of the figures the shadows lie small and strong, but, in the general space of the street the luminosity is so fervid as half to put the shadows out again by the power of the reflected lights. The artist, seeing around him in Bombay as he does vivid colours of drapery &c. as well as vivid light, is not more afraid of one than of the other: of both he gives us a lavish abundance, and plenty of character and well-marked detail of incident to boot. A group in the left-hand corner is the same as that of which a separate study appears on these walls under the name of *A Drink by the Way*: here we find a precision of representation and a substantiality of making-out of which Gérôme need not be ashamed. Two other specimens are entitled *Drawers of Water* and *A Rohilla Sentinel.* The former is rather hard; but the very bold foreshortening of the man who is strapping a water-skin on to a Brahmin bull attests the painter's skill in drawing most unmistakeably. The sentinel, standing within the shade of an ancient temple-gate, is a grand figure, specially fine in the treatment of drapery and of broad half-tint; the feet seem comparatively rather weak. Mr. Griffiths will certainly do excellent Anglo-Indian service in the way of fine art if he perseveres as he has begun. *The Spectre Ship*, by Mr. W. F. Stocks, illustrating the famous passage from the *Ancient Mariner*, has an imaginative aspect, assimilating perhaps more with Edgar Poe than with Coleridge. *Spring and Autumn*, by Mr. Knewstub, is excellent in style and colour, and charming in its childlike candour of expression: a little girl with a dark-green dress, red apples, and hair like well-browned corn. Another specimen by this gentleman is more obviously elevated in form and method, and shares the same fine qualities of execution; it bears the motto—

"Robin singing
How swift sweet summer goes and winter comes
Set my lady thinking."

When we are speaking of good colour, we are naturally led to make mention of Mrs. Stillman's contribution, *Roses and Lilies.* This is very pleasurably conceived, as well as painted with true colourist gusto; it may not be absolutely one of Mrs. Stillman's best works, but looks as if a little well-directed effort here and there might yet make it such. A lady in red is carrying lilies; another in blue, seated, proffers a rose to a peacock; a second peacock pecks at other roses on the ground. We doubt whether these birds are quite large enough; but, after all, a peacock is not bound to be of the maximum size of his species. The background of trees is one of the most successful constituents of the work. *The Entombment* is treated by Mr. H. J. Stock on a small scale, but with an amount of severity which allies it to elevated art; we trace here something pointing towards Titian and something towards Michelangelo. Mr. Holiday paints *Diana*, the fair maiden huntress, in a glade of a forest, holding her spear and a greyhound in leash; he succeeds in imparting to her visage a virginal coolness, without repellent frigidity. There is much able foliage-painting here, of the Spanish chestnut and other trees, and the entire work is fine and pure in type, with enough of ideal affinity to steer clear of conventionalism on the one hand, and of mere model-nature on the other.

We can now bid a final adieu to the Royal Academy Exhibition—only pausing in our exit to specify—

Water-Colours.—Miss B. Patmore (663), Holiday (666, 732), H. Dalziel (670), Harry Hine (679), Thomas Pritchard (703), William Hall (722), Penstone (729), Muckley (731), Edith Martineau (741), Catharine Sparkes (747), Finnie (758), C. Powell (767), Allchin (771), Frank Miles (796), T. Hampson Jones (808), R. W. Fraser (879), Ferrari (889), Carelli (900), Miss E. Walker (903), S. R. Dickinson (912).

Crayons, Architecture, &c. — Wallis (762), Waterhouse (1093), P. H. Newman (1120), Champneys (1154), Sedding (1165), Seddon (1166), Dodgshun and Unsworth (1176), F. W. Moody (1183), Rajon (1256), H. H. Roberts (1260), C. P. Slocombe (1264), E. W. Andrews (1265), P. P. Marshall (1267), Miss M. E. Burt (1319).

Sculpture. — Simonds (1428), Birch (1469), Boehm (1471, 1512), MacLean (1485), Bell (1499), Lawson (1527). W. M. Rossetti.

ATTAVANTE, MINIATURIST OF FLORENCE, AND HIS PRINCIPAL WORKS.

(*Fourth and concluding Article.*)

To return to our "Capella."

Book II. has no title ornaments beyond the initial S (fol. 12). This, standing between two lateral borders, covered with blue and gold circlets, presents the half-length figure of a philosopher with a magnificent beard and flowing hair: his dress in ruby or blood-red and gold; his turban blue with red fez. The framework of the initial adheres to a border of golden arabesques on a diapered blue ground, which border passes into the middle of the larger marginal decorations.

Book III., the first of those relating to the Arts, begins on the left page (fol. 24 *b*) with a full-length figure of Grammatica occupying the whole page.

This miniature has a little story of its own. It once was stolen from the book, and for years all traces of it lost. By the good fortune and zeal, however, of the present indefatigable librarian, Sig. Valentinelli, it has been recovered, and with other fragments which had been similarly pilfered, restored to its original place. The traces of the theft are still, though slightly, perceptible. This Lady Grammatica is represented in the guise of a young Florentine damsel, seated on a doctorial bench placed in a kind of corridor backed by a stone wall, over which are seen the blue sky and some trees planted Italian fashion in great ornamental pots. A rich gold embroidered cloth hangs over the back of the seat. She has yellow-brown hair, with a delicate veil behind her head; wears a necklace of gold, a blue tunic, and a robe of crimson falling over her knees and enveloping her feet. Two boys, in ordinary fifteenth-century

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costume, stand before her as if repeating a lesson. In her left hand is a small round tray, on which lie a pair of compasses, a pair of scissors, a rule, and a roll of parchment. In her right she holds an open volume bearing a microscopic inscription, which when magnified is found to be a definition of her art.

On the opposite page (fol. 25) is a fine, characteristic, and what may be now called a thoroughly Attavantine, border, of most delicate Cinquecento, in gold, on grounds of crimson, green, and blue. Circlets, having rims of burnished gold, are placed in the corners and centres of the borders, and contain half-length portraits of illustrious Florentines. In this golden-brown scroll-work the ochre ground is about the colour of yellow oak, being probably Roman ochre mixed more or less with raw umber. It is, however, very finely modelled with this, and darker umber, before being finally hatched with gold: the chiaroscuro being perfect, and the gold touches exceedingly sparing, delicate, and true. A blue label at top bears, in golden Roman characters, the title: INCIPIT LIBER TERTIVS EIVSD. MARTIANI CAPELLAE DE ARTE GRAMMATICA.

The book has two large initials, one beginning the introductory verse or Prologue, the other the book itself. The former (R, fol. 25), in the midst of scrolls of golden foliage on ultramarine, presents a half-length portrait of a thoughtful personage crowned with bays, and holding a blue-covered book. He wears a crimson gown, having a green collar embroidered with gold. This portrait may be intended for Martianus Capella himself. The next page (fol. 26) has another of the superbly rich borders for which the volume is famous. I have sometimes thought, in common, I dare say, with many others, that good old Dr. Dibdin in his descriptions of illuminated books permitted himself to fall into very needless raptures about their charms; but my own experience from time to time of unexpected beauties, even in books of very general excellence, has given me, I must confess, an occasional touch of the same madness. A more elaborate, rich, exquisitely-finished ornament than this page I certainly never saw. It is simply, and in one word, magnificent. I am quite at a loss to know how or where to begin a description of it, for no words can convey a true idea of its exceptional delicacy and splendour. Colour and drawing combine to produce a perfect masterpiece. Half-lengths of poets from Homer to Ariosto occupy the medallions, which are no longer circlets as in ordinary work, but heart-shaped or cusped, forming continuous portions of the border scrolls. The upper border has a delicately pale-blue scroll on gold; the upper portions of the side-borders to the centre, a gold scroll on crimson; the lower, ivory-like pale-grey on ultramarine. The lowest border, which is broader than the rest, has pale-blue on gold. An inner narrow band of golden filagree on amber with bright blue heads of forget-me-not surrounds the page. Figures of naked genii appear here and there amid the foliage, or support the medallions. The initial (A) contains a reverend half-length figure, grandly bearded, and wearing a red-and-green turban. He is attired in a yellow robe with a red collar, on which lies a golden chain. An arabesque of amber on blue forms the frame of the miniature, which has, as usual, a light-blue background. Some idea, perhaps, may be formed of this lovely page from the foregoing words, but I have necessarily omitted much, as tending only to complication in so rich a mass of ornament.

Book IV. Here (fol. 45) the Prologue is surrounded by a border of a more ordinary type, and which, therefore, I pass by. The initial (H), surrounded by a light border like the first in the book, contains a half-length of a beardless youth with flowing hair. He has on a green tunic, having a red collar broidered with gold. He holds a red book. His red turban is broidered with gold.

Folio 46 has the figure of Dialectica. She is seated, like her sister Grammatica, on a dark-coloured seat beneath a wall. She has long lustrous hair; is of serious countenance; carries in her right hand five little rings terminated by five little figures to symbolise the five modes of argumentation. Her left hand, spread upon her breast, holds the neck of a serpent, the coils of which pass over her crimson robe. This serpent is symbolical of the subtlety and sinuosity of her art. Over her knees is spread a copious mantle of violet, the lights of which are hatched with gold.

The succeeding page (fol. 47), which commences the book, has another rich Attavantine border: at top a golden foliage scroll on green; the upper side-borders to the centres, golden scrolls on crimson; the lower, golden scrolls on ultramarine. Two monsters, male and female and half human, half leonine, support the erased escutcheon in centre of the lowest border. Two medallion portraits are placed in centres of side borders, and tiny circlets, carrying symbols and shields of floral ornament, occur symmetrically in the scroll-work. Among the symbols is the crow carrying a ring in his beak which identifies the original owner of the book. An inner band of golden filagree on blue completes the border. In the initial (Q), in a border like the preceding H (fol. 45), is a half-length of a bearded old man, attired in a green-and-blue tunic and green hood, striped with gold. He has long hair, and wears a red turban striped with violet, light-green and gold.

Book V. (fol. 67). Lady Oratorica seated, and holding a drawn sword. Two figures stand beside her chair, one crowned with laurel, the other wearing a hat and a black robe, and holding a label with the inscription:—*Demonstratum, deliberatum, juditiale.* The introductory verse has the initial I (fol. 64), containing a half-length figure of a philosopher, attired in yellow tunic striped with green: beard and hair long; turban white, with stripes of violet and gold; in his right hand an open blue book, gilt edged. The frame of this miniature adheres to the marginal scroll, like that of Book II. Commencing the prose on fol. 67 is a second initial (S), similar in character to the preceding. The border to this page is of the ordinary character—the prevailing colours, ultramarine and crimson.

Book VI. (fol. 89). Here Geometria sits in profile, attired in a purple robe embroidered with gold—over it a flowing yellow mantle. This is one of the many instances of systematic arrangement of colour, indicative of the profound knowledge of its harmonies possessed by the Florentine school of illumination. In her two hands she bears the measuring-rod, on which is inscribed RADIVS GEOMETRICVS. The opposite page (fol. 90) has one of the richest borders in the whole book. Crimson of the deepest and richest hue, beside fine ultramarines and glorious emerald; precious stones and pearls, amid golden sweeps of foliage, drawn with the most decisive yet delicate touch. If Politian or Ficinus possibly suggested to Attavante the design for the general title, surely Pulci or the quickly-imaginative Lucia Tornabuoni, or perhaps even gifted Madama herself, mother of Lorenzo, must have given the already nimble-witted painter some hints for the splendours of this extraordinary page. It is at once vigorous and refined. Genii with rainbow-tinted wings, amid arabesques of gold on crimson, fill the upper border. In the centre of it two lions support an azure shield within a bright green medallion. The upper side-borders have scrolls of gold on blue. A medallion portrait occupies each centre. The scrolls, instead of the ordinary single volute, continuous from centre to corner, are made to spring from a rich jewel composed of a grand ruby or emerald surrounded by four beautiful pearls. The lower side-borders have golden scrolls on crimson, like the upper cross-border. That along the bottom has gold on blue. The inner band, which completes the border, carries a single volute of blue on gold.

So brilliant and solid do these gems appear that they almost deceive the eye. They fairly stand out from the wreaths of lovely golden leafage with a brilliancy and freshness that is conspicuous even among decorations abounding in vivid yet harmonious colouring. The text thus gloriously surrounded is the Prologue to the sixth book.

The initial (V) to this verse is somewhat similar to the "A" of fol. 26. That of the prose text, also "A," is like that of fol. 31—not exactly, but the treatment of one is suggestive of that of the other.

Book VII. (fol. 113), Prologue. I really thought when I saw folios 26 and 90 that in each instance Attavante had so far exhausted his invention that nothing could possibly remain but commonplace. This title shows that I never was farther from the truth. He rises with his difficulties, and always seems to have energies in reserve; for the more magnificent his display, truly the more magnificent appear to be his resources. His variety, inventiveness, imagination, refinement, and diligence, are absolutely inexhaustible. Those who have accused Attavante of monotonous repetition and splendid sameness cannot have known his best works, or were incapable of appreciating the immense variety and changefulness which a careful examination of his works brings out. A too rapid glance, or, what is worse, an unappreciative eye, would fail to recognise beauty under any circumstances. The criticism of such an eye is the thing that to the susceptible nature of the true artist is heart-breaking. The border is in a new style of arabesque, consisting of a twofold wave passing symmetrically up the border, crossing and recrossing an upright ornament of successive sets of sweetly coloured flower-cups and anthemions. But such incessant variety I can bring under no control of words. The colours are blue, crimson, green, and gold. One border has a volute of crimson on deep blue. Another pale bright blue on gold of inexpressible delicacy. The genii and other figures are drawn with the lightest and most accomplished touch. Jewels and circlets containing the usual Corvinus symbols occur in this border. The initial (B) of the Prologue (fol. 113 b) is of the usual character, and very sweetly coloured. That of the prose text (fol. 116) is framed in an elegant arabesque of both gold and silver on a red ground. The interior contains the usual half-length of a bearded and turbaned philosopher holding a crimson-covered book.

The opposite page (fol. 115 b) contains the figure of Arithmetica seated, and holding in her left hand a roll on which is inscribed RITHMVS ARITHMETRICALIS. The special feature of the border commencing this book is, perhaps, that, in addition to the grand arabesques of bright blue on gold and crimson on deep ultramarine, there are two beautiful garlands of orange-wreaths in cool green, with flowers and fruit minutely finished. Over each of these is a cherub-head, surrounded by three pairs of scarlet wings. In the centre or lowest point of each garland also are three little quatrefoils, crimson, blue, and yellow. Two effaced escutcheons are placed in this border.

Book VIII. There is no figure at the beginning of this book, but Astronomia occurs a few pages forward. The title-page is unusual in having its inner border wider than the outer, as if it had been cut out and re-inserted by the opposite edge. The scroll, too, is of a novel kind, for instead of colour it is simply in chiaroscuro (as if in imitation of ivory or marble) on a golden ground. The effect is chaste and lovely in the extreme. The text enclosed here is the usual Prologue in verse. The initial presents no novelty. The figure of Astronomia (fol. 134) is placed as in the open air, her head encircled by a double aureola of cloud. In her right hand she holds an armillary sphere, inscribed POLA INFERIOR. Her dress is a robe of green, over which is thrown a crimson mantle.

The following page (fol. 135), beginning the prose of the eighth book, has arabesques of ivory-

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grey: the upper on lower on blue grounds, the sides on gold. The medallions at top and bottom are cusped, as being formed by the scrolls in passing each other. Those in the centre are ordinary circles. They contain portraits of fair women in elegant and richly-coloured costumes of the time. A narrow curtain of green or crimson hangs behind each, as in the Brussels Breviary. The side border has here once more the two-fold wave of scrolls, the top and bottom of the usual kind. The whole page is one of the quietest and most refined in the volume. The initial (H) is like that of Book IV.

Book IX. Lady (or, I should say, Goddess) Musica is represented (fol. 149 b) playing on the five-stringed lyre, in crimson robe and green mantle, her long beautiful hair flowing over her shoulders, and a golden crown upon her head. The border of the opposite page (fol. 150) has the top scroll gold on blue; left side, gold on crimson; right side, in quarters, alternate blue and crimson. The scrolls show a fresh variation on preceding forms. Beside the two-fold wave of arabesques, an inner double wave of a simple stem of bright gold encloses the flowers of the outer scroll, and links the whole together, filling the ground with a very rich and intricate ornamentation. The narrow inner border is of gold studded with alternate jewels and pale heads of forget-me-not. Each jewel consists of a ruby enclosed by four seed-pearls. The figures in the medallions are supposed to be portraits of illustrious lyric poets. The central one in the lowest border is, however, exceptionally filled with a very rich floral design, on which is laid an escutcheon, now obliterated, supported by naked genii. The initial (I) of this book is of the usual character, as is also that of the prose text (fol. 154).

With the Ninth Book ends the portion of the MS. belonging to Capella. The next is the treatise of Consultus on Rhetoric. The first text-border (fol. 169) is of a somewhat larger style than the preceding. The upper part has scroll ornaments of gold on crimson—the lower, pale blue on gold. A graceful child in the lowest border bears Atlas-wise the circlet upon his shoulders. The portraits in the medallions are probably intended for celebrated orators. The initial is similar to that of the second book of Capella.

Next (fol. 205) comes the tract by Alanus, "De Planctu Naturae," commencing with another magnificent border. The upper part, a tender pale-blue scroll, springing from the centre, where lies a medallion borne by floating Cupids. The lowest part, very deep, has a pink ornament, including supporting figures of the same colour, on gold. Those bearing the centre shield lift a graceful pink festoon, passing it over their heads and beneath their feet. The side borders are partly counterchanged; the upper left and lower right are gold on blue, the others gold on crimson. The inner narrow band is of bright green covered with a fine Renaissance tracery of gold and white. The initial (I) contains a gaily-dressed youth holding a blue-covered book.

The MS. finishes (fol. 246) with the treatise of Bishop Albaldus on Fractions. The title-page has a very remarkable, if not altogether satisfactory, border, boldly venturing to lay colour on colour as rich in the ground as in the ornament. Yet it is often admired by visitors for its strikingly—to my thinking, too-strikingly—brilliant colour. Its foliage ornaments are really very lovely, but the glare of the vivid crimson and azure grounds seems to kill their extreme delicacy. The arabesques are not as hitherto of one colour—crimson or blue, or grey or gold, as the case might be—but of pale and delicate tints and gold, varied almost leaf by leaf. The decoration without the ground colours is exquisite, and the experiment of filling in the ground only proves the good taste and utility of the heraldic dictum of colour on metal or metal on colour, so generally observed in illumination. Still to some tastes the splendour of this effect may outweigh every other consideration, or rule of art.

This is the last decorated page, and, notwithstanding its being somewhat overwrought, I leave it reluctantly and not without a hearty tribute of admiration of the volume which contains it, and a hope that one day I may again be permitted to linger over the beauty which has afforded me so many hours of unqualified enjoyment.

J. W. Bradley.

REPORT OF THE DEPUTY MASTER OF THE MINT.

The Seventh Annual Report of the Mint has just been issued by Mr. C. W. Fremantle, Deputy Master. This Report is more than usually interesting, because of the remarks on the coinage to be found in it entering into the question of art. Mr. Fremantle candidly acknowledges the perennial poverty of the British silver-coinage, illustrating his subject with an autotype sheet of coins showing a series from Henry VII. to Victoria, followed by a selection from Italian and French effigies. It appears to us that the subject should have been widened in interest, portraiture of the reigning sovereign occupying only one side of the medal, and that which requires the least amount of design. The superiority of some of the Italian coins also—that, for example, of the young Giovanni Sforza, Duke of Milan, at the end of the fifteenth century—is rather a superiority of the type of head than of the art employed. Besides, some of these rilievo heads are so high that they are unprotected by the raised edge, and have almost invariably soon become flattened on the centre. This serious mechanical defect Mr. Fremantle points out as existing in many of the finest Greek and Roman coins, and it must always remain a hindrance to the artist. The portraits of Queen Victoria will, taken altogether, we think, be looked upon in future ages as creditable to the art of the period, while the paucity of invention of a decorative kind for the obverse of both copper and silver coinage will remain something like a disgrace. Of late some innovations have, no doubt, been made with advantage: Britannia sitting on the edge of her shield, and holding out something by a withered arm, is not always to be seen now; but still no great country in any age of the world ever exhibited so little variety in the design of its currency as England has shown for a century.

Mr. Fremantle's remarks on the portraits shown on his autotype sheet are admirable, and wind up with a regret that so little attention is devoted in England to the systematic training of engravers, and that the greatest painters of the day have not, as was the case in Italy during the highest period of the arts, made a study also of engraving. He concludes by saying:—

"It cannot be asserted that any school of [die] engraving, properly so called, has been founded in this country, and it therefore gives me much satisfaction to append an extract from a letter from Mr. E. J. Poynter, the Director of the Art School at South Kensington, which shows he is fully aware of the want which exists, and will direct the attention of rising artists to the claims of this branch of art."

Turning to Appendix No. xv. referred to, we find the Director's letter to the Deputy-Master of the Mint, which is quite worth quoting.

"I shall be very glad to bring the subject of die-engraving for coins and medals under the notice of art-students at South Kensington. I hope we may be able to induce one or two of the most promising to turn their attention to an art which is undoubtedly in want of encouragement in this country, and I shall be delighted if our schools can be the means of promoting a higher class of design and workmanship. Beyond this, I do not know that we are in a position to do much that will be specially useful. Technical education is not precisely within the province of the Department, our aim being rather to provide a thorough and general education as a preparation for all classes of art and art-industry; and the actual process of die-sinking could hardly form part of our course of instruction. A sound knowledge of the figure both in drawing and modelling (the latter, of course) are the first essentials for the art of die-engraving; without these the acquisition of a good style is impossible, and it would be useless for a student to take up the technical side of the art without being as thoroughly grounded in these studies as for the production of sculpture on a larger scale.

"I am in hopes of being able to make such improvements in our modelling class as shall effectually raise it to the highest standard; and the Museum, with its excellent art-library and its collections of medals and electrotypes, gives valuable opportunities to a willing and energetic student for the study of style. . . . . Edward J. Poynter."

A week or two ago we notified the appointment of M. Dalou to the superintendence of the modelling class, and this, no doubt, is one of the improvements alluded to. The regular master in modelling, Mr. Millar, we are glad to say, remains in office, his powers as an artist being of a high order, especially in rilievo sculpture, which is the form of sculpture required by the medallist. An example of this kind by Mr. Millar has just been added to the Museum, and may be seen opposite the entrance to the Refreshment Room; it represents Clytemnestra watching for her husband's return from Troy.

DISCOVERY OF A PREHISTORIC CITY IN TUSCANY.

The Count Bossi de' Marchesi Pucci having informed me that in a part of the Maremma visited by sportsmen only he had seen fragments of rudely-built ancient walls which may be traced for miles in the forest covering the flanks of Monte Leone, the origin, use, or period of which, so far as he knew, no one had been able to explain, I thought that these walls should be carefully examined. So far as I have been able to learn, they are unknown except to the owner of the land and sportsmen who visit the locality in search of the wild boar. It is only by careful enquiry that it can be ascertained whether they have been described by any Italian archaeologist; as yet I have found no trace of any knowledge of them among my friends here. This is not surprising, for they are hidden in dense forest, and there are no roads or paths which traverse the country where they are, except the paths made by or known to sportsmen, goatherds, or charcoal-burners. Now, however, the railway from Siena to Grosseto passes the base of Monte Leone, and there is a solitary station within an easy distance of these walls at Monte Pescale, but then the traveller must seek for them on horseback, assisted by guides acquainted with the forest, before they can be seen.

As in my state of health I felt that I could not undertake the fatigue of riding through the forest on the steep sides of Monte Leone, I communicated the information which I had received to Mr. Pullan, who had arrived in Florence, and who wished to visit ancient sites in the Maremma Toscana as well as in the Roman Campagna. In 1831, I inspected several of the now well-known Etruscan remains of cities, but I then missed, as apparently all others have done, the ancient walls on Monte Leone. Mr. Pullan at once decided to survey them, and by the kindness and courtesy of the Count Bossi and of the Count Corsi Salviati, the owner of the territory, arrangements were made to provide horses, guides, and quarters, and the Count Bossi further offered to take part in the expedition. It is to him that we owe the first notice of these remarkable walls.

The following is Mr. Pullan's account of what he saw:—

"Through the kindness of Count Bossi I have been enabled to visit the walls of our expectations. They appear to have surrounded the upper part of Monte Leone; on the west side for about the length of a mile they are near the summit, on the north they descend and enclose one or two lower hills or rather spurs of the mountain. They can only be approached at

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intervals by paths known to the gamekeepers, being elsewhere concealed by dense brushwood, by heath twenty feet in height, and by forest trees, many of which are large oaks and ilexes."

Mr. Pullan thinks that the lowest portion of the walls is about 500 feet above the level of the plain below.

The nearest Etruscan site is that of Rusellae, distant about six miles to the south; it is visible, as well as the sea, from various parts of the ascent, but Grosseto is hidden by the hill upon which Rusellae stands.

"We started at six o'clock, A.M., gradually ascending the slope of Monte Leone. Some fragments of the wall were pointed out to me on a higher elevation beyond a ravine; these were inaccessible, and we could not near the walls till we reached the west side. The Count and guides took me to every part where the walls could be seen to advantage, so that I have so far seen them thoroughly. At one point I saw about a quarter-of-a-mile of wall comparatively free from brushwood. The walls are of a very rude description, built of boulders measuring on an average three feet in length, such as four men could lift. The external and internal faces may be described as rude rubble, formed with these stones piled on each other without any attempt to fit them together; the interior of the wall is filled with smaller stones, irregularly thrown in. It is no less than twenty feet in thickness, and the parts which I examined were about seven feet high, but appear to have been higher."

Count Bossi relates that he has seen parts which are as high as the first storey of a house, which in Florence means twenty feet. Mr. Pullan, after a ten hours' ride, having dismounted for half-an-hour only, is of opinion "that these walls enclose a circuit of about fifteen miles; they are broken at intervals, but no appearances of gates were seen." That they were built for defence is evident. On one spur of the Monte Leone a great outwork of semicircular form was observed, the chord of which was a mile in length; and outside this wall, at a distance of about thirty feet, another lower wall six feet thick ran parallel to it at a distance of thirty feet—evidently a second line of defence. In the ravine are remains of a work which probably defended the access to the place on this side. "At one time I thought," says Mr. Pullan, "that they might have been the defences of a camp of Gauls, who were defeated near this spot by the Romans, 223 B.C., but their extent and thickness preclude this idea. Had there been any signs of art in the arrangement of the stones, or any marks of tools upon them, I should have thought that I had discovered the site of the long sought-for Vetulonia—but no such good fortune has been mine."

If our supposition be correct, we have found the walls of a prehistoric city as large as Rome now is, which was larger far than the famous Etruscan cities of the neighbourhood, and very populous (for how otherwise could these gigantic walls have been built?), which was surrounded by numerous and powerful foes making such defences necessary, and existed before Rome was a collection of huts on the Palatine or Fiesole dominated the Val d'Arno. In consequence of the density of the forest which has concealed these walls from observation, it may be very difficult to make a more accurate survey, or to ascertain the site of the necropolis or the remains of durable buildings, if any existed amid the wooden houses of the inhabitants. It is obviously desirable to lift the veil, to enquire, so far as it may be possible to do so, into the mystery which at present overhangs these walls. In the meantime researches will be continued, and I hope that next winter a society will be formed to raise funds to survey the country and the ruins with accuracy, and to excavate, should it appear that this may be done with prospects of success.

CHARLES HEATH WILSON.

ART SALES.

THE Novar Turner drawings, sold recently by Messrs. Christie, Manson and Woods, realised prices which would have been high for any time, and are especially high for such small things in the present period of business depression. The collection included twenty-one larger drawings, and fifty-five smaller ones, nearly all vignettes, and these vignettes were very remarkable as displaying in an unusual way Turner's power of dealing with what a great French landscape-painter has rightly called "the knot of the composition." There were sixteen engraved drawings of the England and Wales Series, and there were vignette illustrations to the works of Scott, Byron, and Milton, and some of the original drawings engraved in *The Rivers of France*, and these are among the most poetical. Nothing ever seen—since Greek gems and the *nielli* of the early Italians—has evinced such a faculty of being great while being small; for great they nearly always are in style—in the forcible and sufficient presentation of the selected main theme, in the suppression of all detail that is irrelevant or accidental. Of these drawings hardly any are signed, but the majority are probably work of the later middle period—that is, the period of the *England and Wales*, from 1824 onwards, ten years or so—as distinguished from that of the early middle period—the dozen years during which *Liber Studiorum* was issued. The prices best worth mentioning are as follows:—*Johnny Armstrong's Tower*, 399*l.*; *Norham Castle*, 399*l.*; *Dunfermline*, 404*l.*; *Rouen*, 267*l.*; *Abbeville*, 278*l.*; *Winchelsea*—the view taken from the Rye road—651*l.*; *Ludlow Castle*, 231*l.*; *The Righi*, 661*l.*; *Lucerne*—moonlight—892*l.*; *Nantes*, 819*l.*; *St. Germain-en-Laye*, 367*l.*; *Marly*, 420*l.*—this or the *Coventry* was possibly the most exquisite of the set. The following may be found engraved in the *England and Wales*:—*Criccieth*, 651*l.*; *Kenilworth*, 1,265*l.*; *Lancaster Sands*, 882*l.*; *Carnarvon Castle*, 798*l.*; *Chatham*, 472*l.*; *Christ Church, Oxford*, 425*l.*; *Coventry*, 1,081*l.*; *Valle Crucis Abbey*, 918*l.*; and *Whitehaven*, 777*l.*

THE collection of the etchings of Rembrandt which formed the most important part of the great collection of M. Firmin Didot, sold recently at the Hôtel des Ventes, contained the following among other important prints by the master:—*The Hundred Guilder Print*, second state, 340*l.*; *The Three Crosses*, 282*l.*; *The French Bed*, 120*l.*—the rarest of the very few *sujets libres* engraved by Rembrandt; the *View of Omval*, near Amsterdam, 38*l.*; *The Three Trees*, 80*l.*; *The Coach Landscape*—a piece of excessive rarity—89*l.*; the *Landscape with the Three Cottages*, 40*l.*; *The Cottage and Dutch Haybarn*—in some respects the capital example of Rembrandt's work in landscape—56*l.*; *The Goldweigher's Field*—a splendid impression—44*l.*; *The Canal Landscape*, 148*l.*; the *Paysage à la Barrière blanche*, an exquisite impression of a work now and for some time past attributed to De Köning, 12*l.*; *The Burgomaster Six*, an impression in the rare second state, for which M. Firmin Didot gave what appeared at the time the enormous sum of 250*l.*, now fetched 680*l.*; the rare state of the portrait of *Uytenbogaert*, called "the Goldweigher," 260*l.*; the very rare state of *John Lutma*, the goldsmith, before the addition of the window and the bottle which completed the composition, 156*l.*; *Ephraim Bonus*, 62*l.*; the *Old Haaring*, 116*l.*; *John Asselyn*, 40*l.*; *Van Tolling*—a poor impression of a most rare subject—45*l.*; *Clément de Jonghe*, a fine impression of the first state, 22*l.*; *Rembrandt Drawing*, 40*l.*; *Rembrandt Leaning on a Stone Sill*, 230*l.*; the *Great Jewish Bride*—now admitted to be a family portrait, that of the first wife of Rembrandt—160*l.*

AMONG the Rembrandts sold in Mr. Burleigh James's sale—the last portion of which has now concluded at Sotheby's—were a few noteworthy subjects. An impression of *Our Lord before Pilate* sold for 125*l*; one of *St. Jerome*, 45*l.*; and *The Three Trees*, 52*l.* 10*s.*

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Miss Marianne North's sketches of tropical vegetation are about to be exhibited at the South Kensington Museum. Miss North has long been known to the scientific world as a distinguished amateur artist and an indefatigable traveller. The sketches—which are, in fact, finished studies in oil-colour—are 510 in number, and are at this moment being mounted, framed, and catalogued at the expense of the Government. They chiefly delineate the trees, plants, and fruits of Teneriffe, the West Indies, Ceylon, Java, Japan, Borneo, the Brazils, California, &c., &c., and were entirely executed on the spot. As a whole, they probably represent the most remarkable work of the kind ever executed by a single hand.

MR. EDWARD M. BARRY, R.A., has been elected the new President of the Royal Institute of British Architects. He took the president's chair for the first time at the last meeting of the season, that of Monday, June 11, when he distributed the medals and other rewards just gained by the successful competitors in the various subjects advertised at the beginning of the season.

ENCOURAGED, as we may surmise, by the success of Mr. Blackburn's illustrated *Handbook to the Royal Academy Exhibition*, published by Messrs. Chatto and Windus, another firm, Messrs. Hardwicke and Bogue, have issued an *Illustrated Handbook to the Supplementary Art-Galleries of London, Spring Exhibitions*, 1877, edited by Charles Eyre Pascoe. This includes the Water-Colour Society and Institute, the Society of British Artists, the Grosvenor Gallery, two Continental exhibitions, four other collections, and a little minor matter as well. It is proposed to continue the series in two instalments each year. The sketches of pictures are numerous; they are executed by Mr. Walter Wilson, Mr. Watkins, and Mr. Arthur Robertson, and it is, therefore, a mere chance if here and there the sketch of some picture is done by its own painter. These illustrations are not generally of very superior merit—a point in which, indeed, they resemble not a few of their originals. Mr. Pascoe writes about the works at considerably more length than Mr. Blackburn, indulging in an excess of compliment all round. Yet, whatever its deficiencies of execution, such an undertaking as this is laudable in itself, and deserves to be carried on up to a finally good result.

MR. WILLIAM EDWARD FROST, R.A., a painter whom we have never heard mentioned save in a tone of personal respect and regard by those who knew him individually, died about a fortnight ago. He was born at Wandsworth in 1810. At the age of fifteen or sixteen, having attracted the attention of the painter Etty, he entered the drawing academy of Mr. Sass in Bloomsbury Street; and, about three years afterwards, the Royal Academy School. He began as a portrait-painter, and attained no ordinary measure of success. In 1839 he was the winner of the Academy gold-medal, with his painting of *Prometheus Bound*. In 1843 his cartoon from Spenser, in the Westminster Hall Competition, *Una alarmed by the Fauns and Satyrs*, was an object of great professional and popular admiration, and one of the prizes was awarded to it. Other works of the same class succeeded, and raised Mr. Frost to a position of much distinction; works of the "nymph" ideal, in which every leg, every finger, and every curve of impossible drapery—not to speak of every face and every "bosom"—had to be "graceful," "classical," and what not—and of course also "chaste" and proper for the eyes of the British matron in her dining-room. After some years of enervating correctness, and having illustrated, to the rapture of art-union purchasers, all those qualities of aesthetic beauty which are "most tolerable and not to be endured," the star of this praiseworthy and well-equipped artist declined: Praeraphaelitism, beginning in 1849, struck rapid and paralysing blows at the Frost style of paint-

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ing, as at some others still worthier of extinction. Of late Mr. Frost—who had laboured under a considerable degree of deafness for many years—exhibited comparatively few works, and very generally small ones; some of them certainly choice specimens—or one might even say models—of the particular qualities he aimed at. He was elected an Associate of the Royal Academy in 1846, in the zenith of his fame; then came the reaction, and he remained on the Associate list until only a few years ago, when he was passed on to full membership.

An excellent likeness of Wagner, painted by Mr. Herkomer, is on view for some few days at the German Athenaeum, 51 Mortimer Street: it has been presented by this society to the illustrious original. The picture is a water-colour, lifesized head and shoulders, painted with great breadth, vigour, and what may, at close quarters, be termed dashing and effective roughness. At the proper distance all comes right; and the head, with its true life-likeness and unforced expression, tells out as about the best piece of flesh-painting that Mr. Herkomer has yet produced. There is a companion-portrait of Mdme. Wagner in the same room, also by Mr. Herkomer; likewise several other water-colour pictures and sketches by this highly-skilled painter—some of them previously exhibited, others new to us.

A pamphlet has been published, named *The Pictures of the Year—Notes on the Academy, the Grosvenor, the other Exhibitions, and on some Pictures not publicly shown.* By Roland Gilderoy. (Simpkin, Marshall & Co.) This is "the first of an intended yearly series." Mr. Gilderoy shows a great predilection, and an intelligent one too, for work of an elevated, severe, or ideal class, and proportionately little liking for fashionable painters who cater for the modes and demands of the moment. He says: "The aim of this pamphlet is to point out what is best worth seeing in the various exhibitions now open, instead of cavilling at what is weak, misdirected, and false." He has scarcely, however, restricted himself to this "aim," for there is a goodish deal of hard hitting, sufficiently well deserved, no doubt, in several instances. He may perhaps succeed in fluttering a few Volscians outside Corioli. Among the "pictures not publicly shown" here spoken of, one that ought to prove interesting is by Mr. Madox-Brown, "a work in hand which may be illustrated by the line from Milton's noblest sonnet, 'Avenge, O Lord, thy slaughtered saints,' and which includes the poet, Cromwell, and Andrew Marvell."

M. Alexandre Dumas intends, it is said, to leave to the Luxembourg, and thus eventually to the Louvre, the finished little portrait of himself by Meissonier, now in the Salon. It is a gift to him from the artist.

We hear that M. J. de Mare, the very distinguished engraver whose version of the *Entombment* of Titian, in the Louvre, is selected as *prime* for subscribers to the *Gazette des Beaux-Arts*, and whose style of engraving is the most coloured and picturesque of any at the command of a master of the burin, is now busy upon an elaborate reproduction of the *Ronde de Nuit* of Rembrandt. M. de Mare, though long a resident in Paris, is himself a Dutchman, and we believe we are right in saying that to translate adequately into black and white the great qualities of the masterpiece of Rembrandt has been for many years the ambition of his artistic life. M. de Mare is a very slow worker: he was no less than five years in engraving the plate after Titian with which his name is just now most identified.

The next number of the *Gazette des Beaux-Arts* will contain an almost exact reproduction, by one of the modern mechanical processes, of a clever pen-and-ink drawing after M. Georges Healy's striking portrait of Gambetta now in the Salon.

An exceedingly characteristic etching after Packsa's picture, *Consolation*, in the Salon, has been executed by M. Waltner for publication, among other brilliant things, in *L'Art*.

The exhibition of the New York National Academy opened as usual last month, and according to American critiques it shows, notwithstanding certain national faults which are still glaringly apparent, especially to foreign eyes, a considerable advance over former years. The New York Academy is not limited, like the English one, in the number of its members, but reckons at the present time eighty-three members and forty-two associates. Notwithstanding this large number, however, some of the best things in the present exhibition are by non-Academicians. It is chiefly in landscape that American artists have hitherto excelled, and the present exhibition clearly shows their predominant taste for this branch of art. The landscapes are generally admitted to have a far higher standard of excellence than the subject-pictures, and to evince a more individual style, so that if ever a great school of art arises in America, we may suppose it will grow from this direction. Mr. George Inness, who contributes two fine landscapes, one of them an autumn scene with magnificent effects of colour; Mr. Jervis MacEnfee, who contributes *Winter in the Mountains* and *Autumn Foliage*; and Mr. W. Whittridge, who contributes *Evening in the Woods* and *Morning in the Woods*, are perhaps the most distinguished among the landscapists at the present exhibition. The catalogue of the New York Academy is illustrated this year by 107 photographic reproductions taken from the artist's own sketches for their pictures. This is a capital plan, for it gives even foreigners an opportunity of forming some acquaintance, however slight, with American art, of which we still continue to know very little in this country.

A new museum of sculpture is being arranged at the present time in the Louvre, extending under the gallery which runs from the Pavillon Molien to the Pavillon Daru. It is especially to hold the fine works taken out of the Tuileries, Meudon and Saint-Cloud, consisting chiefly of statues, vases, and groups of sculpture in marble and bronze.

One of the encouragements given by the Government to art in France is, as is well known, the purchase of noteworthy works every year at the Salon to be placed in public buildings, provincial museums, and some of them, after a time, in the Luxembourg. This year the works purchased in the first instance by the State have been: in painting, *Le vieux Jacques et ses Bêtes*, by Barillot; *La Vierge consolatrice*, by Bouguereau; *Jésus ressuscitant la Fille de Jaïre*, by Cormon; *Saint Sébastien et L'Empereur Maximien-Hercule*, by Boulanger; and *La Glaneuse*, by Jules Breton; and in sculpture, *Les Adieux*, by Perraud (bas-relief in marble); *Le Mariage Romain* (group in clay), by Guillaume; *La Velléda* (marble statue), by Marqueste; *Saint Bernard* (for the Panthéon), by Jouffroy; *La Tentation* (high-relief in plaster), by Injalbert; *Jeanne d'Arc, Enfant*, by Albert-Lefeuvre; *L'Amour Maternel*, by Lemaire; *St. Jean faisant sa Croix*, by Laoust, and several other works, both in marble and clay, of lesser note. It is somewhat difficult to understand what the French Government mean to do, in the end, with all these large monumental works. The churches and public Places in Paris have already been almost turned into museums, and if the acquisition of such works goes on increasing it will not be easy, one would imagine, to dispose of them.

Mr. John Watkins, of South Kensington training, has again obtained the annual prize of 50*l.*, awarded by the Goldsmiths' Company for the best design for a work in precious metal, either in *repoussé* or chased. The design by which Mr. Watkins won this distinction was declared by Mr. Poynter to be the most remarkable that had ever been sent in for competition. It is reproduced in facsimile in *L'Art* this week, and certainly seems to have all the richness and beauty of the best Renaissance work. The subject chosen by the artist is the Shield of Aeneas, forged by Vulcan, and embossed by his prophetic knowledge with representations of the future triumphs of Rome (Virgil, Book viii.). In the centre of the design the artist has depicted the naval battle of Actium as being the most terrible, perhaps, in which the Romans ever engaged, and round this he has traced in different compartments the various episodes of Roman history from the legend of Romulus and Remus to the triumph of Augustus, the whole being set between two circles of richest ornamentation.

THE STAGE.

Mr. Jefferson appeared at the Haymarket Theatre on Monday, as Mr. Golightly, in *Lend Me Five Shillings*, and as Hugh de Brass in *A Regular Fix*. The former part has already been represented by Mr. Jefferson at a morning performance. Mr. Jefferson, ambitious of rivalling Mr. Buckstone and the late Mr. Robson, is not likely to receive much encouragement from the public. His style and physical qualifications are altogether unsuited to what is technically known as "low comedy."

A burlesque of the *Lyons Mail*, entitled *The Lion's Tail*, will be produced this evening at the Globe Theatre. It is from the pen of Mr. Robert Reece.

MUSIC.

HANDEL'S "HERCULES."

It is a somewhat striking fact that at the present day the oratorios of Handel, with the exception of the *Messiah* and *Israel in Egypt*, are probably more frequently to be heard in Germany than in this country. We have long had the character of a Handel-loving people; and it must at once be admitted that the two works just named are more often and probably better performed here than in all the rest of Europe. But beyond these two oratorios our concert-givers seldom go. From time to time, it is true, some one, as if by way of experiment, ventures on the production of another work; *Samson* and *Judas Maccabaeus* are occasionally taken in hand by provincial choral societies, and once in a few years there is a chance of hearing them, or even *Solomon* and *Deborah*, at the Sacred Harmonic Society's concerts at Exeter Hall. But of the nineteen oratorios which Handel composed, nearly half have not been heard in London within the memory of any ordinary concert-goer. In Germany, however, at the musical festivals it is a very common thing to include one of Handel's great works; and there are at least three of the finest of the series which have been several times given abroad since they have been heard in London. Readers of German musical papers will be aware that *Athalia*, *Saul*, and *Joshua* have all been performed on the Continent within the last few years. *Saul* was given, we believe, about five-and-twenty years ago by the Sacred Harmonic Society; but we can recall no performances of the other two works just named.

The comparatively small attendance at St. James's Hall yesterday week, on the occasion of the production of *Hercules* by Mr. Henry Leslie, may help to explain the reluctance of our concert-directors to produce novelties even when they bear the name of Handel. One would certainly have anticipated that the fact that Mr. Leslie's choir would take part in the performance would of itself insure a large audience; for with such a vocal force a specially good rendering of the choruses was a foregone conclusion; while the announcement of the names of Mrs. Osgood, Miss Robertson, Mdme. Patey, and Messrs. E. Lloyd, Santley, and Patey, as soloists, showed that the cast of principals would be a strong one. Whether

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our concert-goers were satiated by the large number of recent musical performances, or whether an unfamiliar work failed to attract, the fact remains that the hall was by no means full—a circumstance the more to be regretted as it diminishes the probability of a similar venture in the future.

Hercules, though usually entitled an oratorio, and included as such among the series of nineteen which Handel wrote to English words, is rather a dramatic cantata, and was on its first production announced as a "musical drama," though published under the title by which we know it. It was composed in the year 1744, being preceded by *Joseph* and followed by *Belshazzar*. The libretto, written by Thomas Broughton, is founded upon the story of Hercules and Dejanira, as related by Ovid in his "Metamorphoses," and treated by Sophocles in the *Trachiniae*. The text, though not of distinguished excellence, is decidedly superior to the trash which Dr. Morell, who wrote the words of most of Handel's oratorios, offered the great composer for treatment—the verses being at least passable.

Like *Susanna*, *Alexander Balus*, *Theodora*, and *Jephtha*, *Hercules* contains a comparatively small proportion of choral music, there being only eight choruses out of seventy numbers. But among these are some of the finest examples of Handel's unrivalled mastery in this department of composition. Such are the choruses "O filial piety," and "Let none despair," both splendid specimens of fugue-writing; while for tunefulness the composer never wrote anything more "ear-catching" than "Crown with festal pomp the day," and "Love and Hymen hand in hand." One of the most remarkable choral numbers is "Jealousy, infernal pest" (which, by the way, in Novello's edition is changed—we think, rather squeamishly—into "Jealousy, *pervading* pest"), a chorus which is worthy to rank with the well-known "Envy, eldest born of Hell," in *Saul*, or with the no less fine "O calumny" in *Alexander Balus*.

It is, however, in the solo music that the chief interest of *Hercules* rests. We are so accustomed to think of Handel as a writer of sacred music only that it is often forgotten that he was the first dramatic composer of his age. True, his operas would not now bear revival, for the public taste has greatly changed in a century and a-half; but it is none the less true that in the individualisation of character by means of music Handel's genius shines hardly less brightly than does Mozart's. Take, for instance, in the present work the two soprano parts—those of Dejanira, the wife of Hercules, and of Iöle, the captive princess of Oechalia. The whole music allotted to the latter character, with the exception of the one coquettish air, "Banish love from thy breast," addressed to Hyllus, is pervaded by a tinge of melancholy, clearly to be noticed in her first beautiful song, "Daughter of gods, bright liberty," and deeply passionate in the lament for her dead sire, "My Father! ah, methinks I see." In Dejanira, on the other hand, is depicted the loving but (as she thinks) deceived wife. Handel has written nothing more characteristic than the song "Resign thy club and lion's spoils," in which she taunts her husband with effeminacy, while her great scene of remorse and despair in the third act is only equalled by the death-scene of the hero, which almost immediately precedes it. The parts of Lichas, the faithful attendant, and of Hyllus, the son of Hercules, though interesting musically, are dramatically less striking, the characters as drawn in the libretto being mere sketches, with but little distinctiveness; but the son of Jove himself stands out from the canvas in real flesh and blood. His chief song, "Alcides' name in latest story," portrays the hero to perfection. Handel was probably unacquainted with the *Alcestis* of Euripides; but he has given us musically just such a Hercules as we find in the Greek tragedy. To compare him with another Handelian character-portrait, we might call him a good-natured Polyphemus. The death-scene in the third act, magnificently declaimed by Mr. Santley, in which he is tormented by the poisoned garment of Nessus, is a number to which it would not be easy, for dramatic power and appropriateness of expression, to find a parallel.

As already mentioned, the performance of the work was an extremely good one. The oratorio was given without additional accompaniments; the organ and piano alone being used (as in Handel's own day) to supplement the often very thin score. The arrangement was that used at Berlin when the work was produced there under the direction of Herr Joachim, who lent the parts for this occasion. Mr. Leslie must be congratulated on having brought forward a far too-long neglected masterpiece. EBENEZER PROUT.

HERR HENSCHEL'S morning concert, given at St. James's Hall last Thursday week, was both interesting and curious. Pianoforte recitals are common enough among us; but here was what might be termed a "vocal recital," the only singer being the concert-giver, and the entire programme, excepting some pianoforte pieces played by Miss Anna Mehlig, being performed by Herr Henschel himself. None but a singer of the very first rank could sustain the interest and hold the attention of an audience for twenty-four songs; and that the German baritone succeeded in doing this is no slight proof of his remarkable ability. In a performance of this kind a singer is necessarily at a disadvantage as compared with a pianist, because it is all but impossible for him to bring forward an equally varied programme; a certain amount of monotony is almost inevitable. Herr Henschel did his best to obviate this by giving an historical character to his concert. His songs were divided into four groups: the first contained specimens of Carissimi, Handel, Pergolese, and Haydn; the second was devoted to Beethoven and Schubert; in the third Schumann, C. Löwe, and Chopin were represented; while the fourth illustrated the modern school with selections from Robert Franz, Rubinstein, Brahms, and Herr Henschel himself. We can give the singer no higher praise than to say that he was equally successful in all styles; he is unquestionably one of the most consummate artists now before the public.

MISS EMMA BARNETT, one of our most promising pianists, gave a pianoforte recital at St. George's Hall on Wednesday afternoon, with an excellent programme selected from the works of Handel, Bach, Mendelssohn, Schubert, Beethoven, Weber, Schumann, Chopin, and J. F. Barnett.

As previously announced, the triennial Handel Festival at the Crystal Palace commences this week. The full rehearsal takes place on Friday next, the performance beginning at twelve o'clock.

THE preliminary programme of the Leeds Musical Festival, which will take place from September 19 to 22 next, has been issued. The programme, so far as it is yet settled, is as follows:—On Wednesday morning, the 19th, *Elijah*; on Wednesday evening, a new cantata, *The Fire King*, by Walter Austin, and a miscellaneous selection; on Thursday morning, a miscellaneous concert, including Beethoven's 8th Symphony, Mendelssohn's *First Walpurgis Night*, &c.; on Thursday evening, Handel's *Solomon*; on Friday morning, Dr. Macfarren's new oratorio, *Joseph*; on Friday evening, a miscellaneous concert, one item of which is Raff's symphony in G minor; and on Saturday morning, Bach's *Magnificat*, Mozart's *Requiem*, and Beethoven's *Mount of Olives*. The principal vocalists already engaged for the Festival are Mdlle. Titiens, Mdme. Edith Wynne, Mrs. Osgood, Mdme. Patey, Mdlle. Redeker, Miss Bolingbroke, Mr. Edward Lloyd, Mr. Santley, and Signor Foli. Sir Michael Costa will be the conductor, Dr. Spark the organist, and Mr. Broughton the chorus-master.

MR. GOTTHOLD CARLBERG has been appointed musical editor of that excellent American journal, the *Music Trade Review*.

THE museum of the Paris Conservatoire has lately received some important additions to its collection of musical instruments. Among the chief of these are a "flûte douce" in ivory; a very fine Italian viola by Grancino; a bass "flûte-à-bec"—an exceedingly rare instrument—from the collection of the late M. Coussemaker; and an ivory clarinet with two keys, of the primitive form, invented by Denner, of Leipzig, in 1700.

VERDI has presented the autograph of his string quartett to the Conservatoire at Naples, the library of which possesses three thousand autographs of more or less distinguished musicians.

THE death is announced from Vienna of Dr. Ludwig Ritter von Köchel, the distinguished compiler of the great thematic catalogue of the works of Mozart. Dr. Köchel was seventy-seven years of age.

HENRY CRAMER, well known as a writer of fashionable drawing-room music for the piano, died at Frankfort-on-Main, on the 30th ult., at the age of fifty-nine.

NEW PUBLICATIONS.

Albemarle (Earl of), Fifty Years of My Life, 3rd ed, cr 8vo (Macmillan & Co.) 7/6
Alger (W. R.), The Life of Edwin Forrest, the American Tragedian, 2 vols. roy 8vo .....(Lippincott & Co.) 50/0
Anderson (Dr. M.), Curability of Attacks of Tubercular Peritonitis and Acute Phthisis, cr 8vo (Macmillan & Co.) 2/6
Bales (T.), The Builder's Clerk, 12mo .....(Spon) 1/6
Beckwith (A.), Majolica and Fayence, cr 8vo (Appleton & Co.) 7/6
Beck (W.), Six Lectures on George Fox, cr 8vo (S. Harris & Co.) 2/6
Bergsoe (W.), The Bride of Roervig; a Novel, cr 8vo (S. Tinsley) 7/6
Byrne (O.), Treatise on Navigation and Nautical Astronomy, 4to:.....(Bentley & Son) 42/0
Budge (Jane), Poems, 12mo.....(S. Harris & Co.) 2/6
Carey (R. N.), Nellie's Memories, cr 8vo (Tinsley Brothers) 6/0
Cherry (J. L.), The Life and Remains of John Clare (Chandos Classics), 12mo .....(Warne & Co.) 1/6
Clergyman's Magazine (The), vol. iv., January to June, 1877, 8vo .....(Hodder & Stoughton) 7/6
Davidson (W.) and J. C. Alcock's Complete Manual of Analysis and Paraphrasing, cr 8vo.....(T. J. Allman) 2/0
Davie (Rev. G. J.), Elementary Greek Grammar, cr 8vo (Bentley & Son) 4/0
De Vere (Aubrey), The Fall of Rora, and other Poems, 12mo.....(Henry S. King & Co.) 6/0
Eaton (F.), Through Hardships to Lordship; a Tale, cr 8vo.....(S. Tinsley) 7/6
Enoch (F.), Songs of Land and Sea, 12mo (A. H. Moxon) 2/0
Epochs of Ancient History.—The Spartan and Theban Supremacies, by Charles Sankey, 18mo (Longmans & Co.) 2/6
Fearon (A.), Touch not the Nettle; a Story, cr 8vo (S. Tinsley) 7/6
Foreign Classics for English Readers, edited by Mrs. Oliphant.—Vol. i., Dante, 12mo....(W. Blackwood & Sons) 2/6
Formby (H.), Monotheism the Primitive Religion of the City of Rome, 8vo .....(Williams and Norgate) 12/0
Garrett (E.), The Capel Girls; a Novel, cr 8vo (Tinsley Brothers) 6/0
Half-Hour Library.—Half-Hours Underground, 12mo (Daldy & Co.) 3/6
Hall (S. C.), Words of Warning in Verse and Prose, cr 8vo (Hamilton & Co.) 2/0
Heywood (J. C.), How they strike me, these Authors, cr 8vo (Lippincott & Co.) 7/6
Hobson (E.), Aids to the Study of the Books of Samuel, Book 2, 12mo.....(W. W. Gardner) 1/6
Howell (C.), Daisy and the Earl; a Novel, cr 8vo (S. Tinsley) 7/6
Hunt's Universal Yacht List for 1877 .....(Hunt & Co.) 5/0
Invalid's (An) Day, by Author of "Sunshine in Sickness," cr 8vo .....(Mozley & Co.) 2/0
Jenkins (E.), The Christian Citizen, and the Christian and the Work of Life, cr 8vo.....(W. Mullan & Son) 1/6
Little Folks, vol v., New Series .....(Cassell & Co.) 3/6
Lloyd (J.), Sketches of Church History in Scotland, 12mo (S.P.C.K.) 1/6
Macassey (L. L.), The Water Supply of Small Towns and Villages, 8vo .....(Spon) 4/6
Macdonald (G.), The Marquis of Lossie, 3 vols. cr 8vo (Hurst & Blackett) 31/6
Marjorie Bruce's Lovers, by Mary Patrick, 2 vols. (Smith, Elder & Co.) 21/0
Minchin (G. M.), A Treatise on Statics, &c., cr 8vo (Longmans & Co.) 10/6
Monro (T. R.), Vandeleurs of Red Tor, a Tale, cr 8vo (S. Tinsley) 7/6
Monthly Packet, vol. xxiii., January to June, 1877, 8vo (Mozley & Co.) 7/0
Mozley (L. B.), Trade Marks' Registration, 12mo (Stevens & Sons) 3/6
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LITERATURE.

Bacon and Essex. By Edwin A. Abbott, D.D. (London: Seeley, Jackson & Halliday, 1877.)

IT would certainly be lost labour to attempt to establish that Bacon was a man of a generous temper, with a strict regard for truth. Whatever can be said of his attention to his own interests, of his readiness to use dissimulation for the purpose of gaining his objects, and of his inaccuracy in dealing with facts, has been set forth by Dr. Abbott, in order to sustain the tremendous conclusion that in attacking Essex he not merely refused to recognise the obligations of friendship, but knowingly brought against him a false charge of treasonable intention, as well as of treasonable action, and even distorted and falsified evidence in order to cover the position which he had taken up.

Into the details of Dr. Abbott's argument it would be impossible to enter in so limited a space. All that can be said is that, while he adduces much that is true, he is so inclined, whenever evidence is doubtful, to give the benefit of the doubt to Essex, while refusing it to Bacon, that his account of the relations between the two men would need to be carefully sifted before it could be accepted as correct.

Even minute accuracy in points of detail, however, would be insufficient in itself to justify so sweeping a charge against Bacon. It is not enough, on the one hand, to know that the follies of Essex may probably be accounted for on other motives than those which Bacon ascribed to him; nor, on the other hand, is it enough to know that Bacon's character is not high enough to place him above the suspicion of self-seeking. The real question is whether, even granting all that Dr. Abbott says against Bacon to be true, he may not have had higher motives insensibly blending themselves in his mind with the lower ones, or even overshadowing them so completely in his own eyes that he believed himself to be acting an entirely disinterested part. In order to regard the question from this point of view it is necessary to have a clear perception of the constitutional theories of the men of the sixteenth century, which were so different from our own, and especially of the part which in their opinion monarchy was qualified to play for the good of the commonwealth. Unfortunately, though Dr. Abbott can understand all the weaknesses of Elizabeth's personal character, and can even to some extent understand the strength of her personal character in her earlier and better days, he fails to see that men like Bacon and Cecil may very well have thought that, in spite of all her weaknesses, her constitutional position as final judge and arbiter was the true one, and that they wished for nothing better than a sovereign ready to take counsel of all classes, and paying respectful though dignified deference to the determinate expression of the national will, but never allowing the initiative to slip out of her hands. Only by grasping this idea can one understand Bacon's objection to popularity, which in his mouth implied an unprincipled demagogism, at the very time when he recommended Essex to go on in his "honourable commonwealth courses"—that is to say, in supporting the Government to govern wisely.

If Dr. Abbott misapprehends the impression which Elizabeth was certain to leave on Bacon's higher nature, he also underrates the intensity of admiration with which Bacon regarded a well-spent political life. No doubt there were times when he placed science above politics. But even science was not for him the contemplation of the harmony of eternal laws. It was in order to acquire power over Nature for the benefit of mankind that he was to become the servant and interpreter of Nature. Politics were in like manner the acquisition of power over men, also for the benefit of mankind. "Power to do good," he wrote in his *Essay of Great Place*, "is the true and lawful end of aspiring. . . . Merit and good works is the end of man's motion; and conscience of the same is the accomplishment of man's rest." But his method in politics was the same as his method in science. He must make himself the servant and interpreter of Queen Elizabeth and King James, of Essex and Buckingham. The means were too often forgotten in the end. But he did not know it himself. He believed that whatever he did he was serving, not his own interests or the Queen's interests only, but the interests of the commonwealth as well.

Something like this is said by Dr. Abbott (p. 250, note 2). But he does not make practical application of it. Every step which carries Bacon away from Essex is represented merely as the effect of self-interest, whereas in reality every act which made Essex incapable of serving Bacon made him still more incapable of serving the commonwealth, and his final outburst of treason showed that—whether intentionally or not—he was as hurtful to the commonwealth as it was possible for any man to be.

This view of Essex as hurtful to the commonwealth, however, is precisely that which Dr. Abbott persistently ignores. Let us take, for instance, his treatment of the Irish campaign, and in order to place Essex in the best possible light, let us omit all reference to the secret negotiations with Tyrone, which did not come out till long afterwards.

In the first place Dr. Abbott complains that the soldiers had the cost of their provisions and clothing defalked out of their pay, and supposes that Sir John Harington, who was pleased with the quality of the clothing sent, must have written "under the erroneous impression that the clothing" was "a free gift to the soldiers." Stoppages, however, are not unknown even in the army of Queen Victoria, and Harington expressly informs us that "for every common soldier twenty pence weekly is to be answered to the full value thereof in good apparel of different kinds." More serious is Dr. Abbott's treatment of the Munster expedition, which ruined Essex's army. He is content to argue that it was a blunder, a pernicious and deplorable blunder, but nothing more. He writes of Essex after his return as follows:—

"Some punishment, no doubt, he had deserved. If he had been suspended from his offices, forbidden for a time to attend the Court, and warned that he could never again be trusted with any military command, no one could have declared such penalty too severe. But, culpable as he was, he did not deserve (at all events, for any fault of which the Queen was then aware), an imprisonment of eleven months. All they [*i.e.* the Court] knew was that he had miserably mismanaged the Irish campaign, that he had indulged in fretful and unseemly language towards his Sovereign and the Council, and that he had returned from Ireland against her express orders."

Certainly this was not all. They knew that he had not only returned in defiance of express orders, but that he marched into Munster in defiance of express orders. It is the main point of the charge brought against him in the Star Chamber proceedings in November, 1599 (Sloane MSS., 3828, fol. 47), that he had not only received instructions to go to Ulster only, but had expressed his hearty concurrence with them. To judge from Nottingham's language, it would seem that the only explanation which occurred to the Government was that Essex had been induced to march into Munster in order to gratify the wishes of private landowners to have their estates protected at the expense of the general success of the war. In order to understand the gravity of the charge, let us suppose that when Lord Raglan was at Varna, under express orders to prepare for the expedition to the Crimea, and having himself approved of the directions commanding him to keep his army from all other enterprises, he had suddenly marched off into Bulgaria, and had returned with only a quarter of the force which he took with him. If military discipline be not a mere name, eleven months' imprisonment would have been but a slight penalty for such an offence. "To speak truth," as Wentworth once said:—

"If Peers insist upon such privileges as subsist not with the government of an army, where the remedies as the mischiefs are sudden, and require an instant expedient, they must resolve not to bear arms rather than whole armies be put in hazard by legal, and to them impossible forms to be observed."

It is true that Dr. Abbott does not leave the breach of discipline without some defence:—

"It may be true," he writes (p. 123), "in the bare letter, to say that the journey to Munster was not 'advertised' over to England till it was past, if by 'advertising' is meant obtaining a formal sanction of the Council. But it is false in spirit. We have conclusive evidence which proves that Cecil knew of it not only before it was past, but before it was begun, and apparently did not disapprove of it."

Cecil, in short, wrote to the English ambas-

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sador in Paris that Essex had gone into Leinster, "and from thence intends to pass into Munster, with a purpose to secure those provinces, that thereby the main action of Ulster may be proceeded with with less distraction." It does not, however, at all follow that Cecil was bound to say all he thought to the ambassador. Essex could no more be stopped than a shot when the cannon has once been fired, and Cecil would naturally try to make the best of the inevitable. But, even if we hold that he expressed his full opinion, Dr. Abbott himself shows that Cecil did not know what was really happening. He tells us that he probably regarded the expedition "as Essex originally regarded it, not in the light of a separate campaign, but as a short and not very important appendix to the Leinster expedition." What possible argument can be based on approbation so given?

Dr. Abbott is probably right in holding that the so-called Propositions of Tyrone printed from Winwood by Mr. Spedding were not really offered to Essex. But, after all, this parley with Tyrone, though very offensive to the Queen, did not constitute the head and front of Essex's offence. It was hardly avoidable after the army had once been flung away.

At last, however, all was forgiven, except that Essex was excluded from access to Court, and that his lease of sweet wines was not renewed. Dr. Abbott allows that Essex became a traitor, but denies that he was the hypocritical traitor painted by Bacon. His argument is here well worthy of attention. It is exceedingly probable that Essex was a fool rather than a knave, that he rushed into treason without knowing what he was about, and made a hundred excuses to satisfy himself that he was merely exercising lawful defence against his enemies. But the moment we turn our attention to Bacon all this is not enough. We want to know not merely whether Bacon's account of the matter was false, which it probably was in conception, and certainly was in detail, but whether it was wilfully false. The very difference of his character from that of Essex would be certain to lead him astray. He could not understand a nature so volatile and impulsive. He was sure to seize upon the theory of hypocritical treason as the only reasonable explanation of conduct which, even if he had seen it as Dr. Abbott sees it, would have seemed to him more wicked than it possibly can to anyone who regards it from the standpoint of nineteenth-century politics.

If only we are satisfied with the conclusion that even the mildest view of Essex's proceedings which Bacon can possibly have taken leaves him guilty of an enormous crime, we are in a position to treat with less severity the aberrations from truth contained in the *Declaration* and the *Apology*. Whether they arose from inaccuracy of memory or from sheer misrepresentation by Bacon or by others, they are not such as to affect appreciably the main issue. Whether Essex "shaked his head" or not when a messenger came with treasonable suggestions from Tyrone, he was guilty of receiving such suggestions without giving information to the Government. Whether the conversation carried on in his presence about coming over to England with an armed force took place after or before his journey to the North, the plan was as traitorous as it is possible to conceive.

Elizabeth's throne rested on the respect voluntarily offered to her. She had no standing army to guard it. Whether she were attacked personally or through her Ministers made but little difference. If it was understood that she might be driven to change her policy or her servants by noisy violence, her authority was gone. In defending Elizabeth, Bacon was defending the truest interests of his country. The Tudor constitution was doomed to give way to another nobler still, but it was not well that it should perish before a union of mob violence and aristocratic incompetency.

Considerations such as these make it difficult to accept Dr. Abbott's book as a satisfactory solution of the problem which he has stated. He has evidently, however, laboured with great zeal; and, unless cause can be shown to the contrary, his view of Essex's character will probably be accepted as the true one. With Bacon he is less successful, having directed his attention almost exclusively to one side of his character, a side which, it is only fair to add, Mr. Spedding contrives to throw as much as possible into the shade. Cecil he treats, except in one instance, with great respect. But he thrice charges him with the iniquity of receiving a Spanish pension, not merely, as there is no doubt he did in after years, when England was at peace with Spain, but in 1600, when England was at war with Spain. Such a charge at least deserves a reference to the authority on which it is based.

Samuel R. Gardiner.

Proverbs in Porcelain, and other Verses. By Austin Dobson. (London: Henry S. King & Co., 1877.)

If we were to look no further in judging a book of verse than to the mere pleasure which, as a time-killer, it gives us, we should have to assign a very honourable position to *Proverbs in Porcelain*. There is hardly a page of the volume that will not give pleasant occupation in summer weather out of doors; but the manner of the book, far more than the matter of it, is fitted to rejoice the heart of the reader. We have had plenty of light verse in England, much of it clever enough and amusing enough in all conscience. But it has too often suffered from two great drawbacks. The first weakness of our comic verse has generally been that—as the old schoolboy joke goes—it has been much more comic than verse; slip-shod doggrel being apparently considered amusing of its own nature. The second has been a certain, we will not say vulgarity, but, at any rate, lack of refinement. Nothing could be better suited to cure these defects than study of the great master of humorous poetry—poetry really humorous and humour really poetical—which the second school of the French romantic movement produced. We are delighted, therefore, to see that Théodore de Banville is beginning to be read in England. It is a little late perhaps, for it might have been thought that the works of a poet who was writing when most of us were in our cradles would have made the nine hours' journey from Paris to London before now. But the eccentricity of the laws which govern the transit of reputations is not now perceivable for the first time, and, after all, we may comfort ourselves with the thought that some English poetical reputations of at least equal merit have taken even more than five-and-thirty years to make the journey from London to Paris.

But we are keeping Mr. Dobson waiting, treatment which he by no means deserves. In this book he has given us both the old style and the new, both serious and comic verse, "Proverbs" and "Cameos," ballads in the French sense and ballads in the English, triolets and tales, rondels and rondeaus, a *Villanelle* and a *Pantoum*—and, we may add, all good. The best thing we can do is to give some of his attempts at that most delicious of literary *bonbons*, the triolet. Here are three:—

"These are leaves of my Rose,
  Pink petals I treasure:
There is more than one knows
In these leaves of my Rose;
O the joys! O the woes!
  They are quite beyond measure.
These are leaves of my Rose,
  Pink petals I treasure.

. . . .

Rose kissed me to-day,
  Will she kiss me to-morrow?
Let it be as it may,
Rose kissed me to-day.
But the pleasure gives way
  To a savour of sorrow:
Rose kissed me to-day,
  Will she kiss me to-morrow?

. . . .

I intended an ode,
  And it turned into triolets,
It began *à la mode*,
I intended an ode;
But Rose crossed the road
  With a bunch of fresh violets;
I intended an ode,
  And it turned into triolets."

This last is as pretty a version of θέλω λέγειν Ἀτρείδας as we know, but we must remonstrate on its rhyme. Suppose an audacious person were to extend the licence and introduce *cabriolet* as a thirdsman? Let us now try a rondel:—

"Blow, blow, Etesian gale!
  Lucilla's cap is straight;
Fill fast the flowing sail
  Of happy man and mate.

'What is it, dear?—a plate?
  Do taste this potted quail!'
  Blow, blow, Etesian gale!
Lucilla's cap is straight.

'More sugar? No? You're pale.
  My own, you work too late!
Ah me, if *you* should fail!
  I'll see you to the gate.'
Blow, blow, Etesian gale!
  Lucilla's cap is straight."

We do not know what the general reader will think of these trifles, but to us they seem to have a singular charm of urbanity and grace. For those who like less unfamiliar form and greater "body" there are also many good things here, such as the "Ballad of Beau Brocade," "Dora *versus* Rose," and "A Tale of Polypheme." Nor has Mr. Austin Dobson followed partially the example of the poet who has given us, not merely the *Occidentales* and the wondrous *Odes Funambulesques*, but also that picture of

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the exiled gods of Olympus which is finer, if possible, even than Heine's, and the matchless "Ballade de Banville aux Enfants Perdus." "A Case of Cameos," and "The Prayer of the Swine to Circe," are more than fair attempts in this direction. We ought not to pass over without mention the six "Proverbs in Porcelain," which give name to the book. But in truth, with the exception of a few infinitesimal blemishes, there is nothing in this volume which does not deserve praise, and the best form in which we can give that praise is a hearty recommendation to everybody who likes good verse, good humour, and good manners, to get it and read it forthwith. George Saintsbury.

The Law of Literature. By James Appleton Morgan, M.A., of the New York Bar. In Two Volumes. (New York: James Cockcroft & Co., 1875.)

The subject discussed in these two bulky volumes, apart from the burning question of International Copyright, is one on which the law of America and the law of England are substantially in accord. The first special treatise on copyright that established itself as a text-book for English lawyers was the scholarly work of Mr. Curtis published in America in 1847 (Mr. Morgan erroneously gives the date as 1837). Since that time several treatises of more or less value have appeared in this country; but the American field has lain fallow for a period of nearly thirty years. Mr. Morgan, therefore, has availed himself of an eminently favourable opportunity. He is able, on the one hand, to take advantage of the labours of the intermediate English text-writers; and, on the other, to lay before the British public the results of a long series of American decisions.

The early writers used to confine themselves strictly to the Law of Copyright—that is to say, the legal principles determining the rights of an author to the exclusive publication of his own works. Mr. Morgan has thought proper to follow the model of Mr. Shortt, an English barrister, who has recently written on "the General Law of Literature," a title wide enough to include, not only copyright proper, but also "the law of libel and contempt of court by means of literary matter." It may well be doubted whether this extension of the subject is not productive of more harm than good. In the first place, it must be reckoned no slight disadvantage that the treatises are in this manner swelled to an unwieldy length. The work under review fills two octavo volumes, with an aggregate of 1330 pages, whereas Mr. Curtis was content with only 331 pages. Similarly, just one half of Mr. Shortt's book is occupied with the single topic of libellous literature. A second objection, of even greater weight, may be drawn from the fact that this innovation of our later text-writers is really an intrusion of extraneous matter into a subject that has already been definitely circumscribed. The law of written libel, which is intimately connected with the law of spoken slander, is concerned not with the rights of authors, but with the wrongs of the public at large, and as such it has been abundantly treated of in independent treatises. It need hardly be urged that the obscure and arbitrary doctrine of contempt of court has no necessary connexion with literature. If Mr. Morgan had been content to excise altogether two chapters from his book, to curtail the length of several others, to avoid frequent repetitions, and to reduce the excessive dimensions of his foot-notes, he would have produced a work infinitely more convenient for the classes to whom it is dedicated.

Mr. Morgan announces in his Preface that he has chosen to adopt the English, as opposed to the American, method of legal text-writing; and in accordance with this determination he has intentionally made his book rather a digest of leading cases than an enunciation of principles. But Mr. Morgan, having adopted the English system, carries it to further lengths than his teachers. By the help of a discursive genius and considerable industry, he has brought together an immense quantity of historical information, more or less relevant, bearing upon the subject of literature. In addition, the decisions of the courts are quoted at an inordinate length, altogether unparallelled in English experience. The opinion of a single judge in the great American case of *Lawrence* v. *Dana* is extended in the form of a footnote over no less than forty-two pages. But whatever the literary critic may think of the results of such a practice, the lawyer at least will not be altogether ungrateful for being thus presented with the crude materials out of which our judge-made law is constructed. English law-writers, as a rule, are too much encumbered with their subject-matter, or perhaps too lazy, to refer to more than the marginal notes in which the actual reporters have condensed the judgment. But it is a matter of common notoriety that these marginal notes are often misleading; and in real practice they are never trusted without a careful perusal of the words of the judge. Mr. Morgan, therefore, has not only set an example which might be profitably followed by writers of a certain class, but he has also supplied the profession in this country with the *ipsissima verba* of authorities which are to them practically inaccessible.

In one important respect, apart from his industry, Mr. Morgan is possessed of a special qualification for the task he has undertaken. It is evident that he has a genuine interest in literature, and that he has indulged his natural disposition by making himself acquainted with the opinions of the publishing trade, and with the unwritten etiquette of newspaper editors. He is thus enabled to illustrate the dry details of judicial decisions, by indicating the effect which such decisions may exercise on the book-market; and also to expound with authority the several but not antagonistic interests of the author, the publisher, and the reading public. It is as viewed from this light that his suggestions on the vexed question of International Copyright between England and America have a special value. Like his predecessor, Mr. Curtis, he pronounces himself an uncompromising advocate of some system, by which the rights of an author who writes in English shall be equally enforced by law in every country where English is commonly read. But he refuses to regard the settlement of this long-standing dispute as a matter lying solely between the author and his readers. In common with the majority of his countrymen, he believes that the claims of the local publisher, which are entirely ignored on this side of the Atlantic, should have a paramount weight in the consideration of the matter. He asserts emphatically that no American reader, nor any established American publishing house, grudges to the British author the fair value of his brain-labour; but he dreads the results of an open competition between the publishers of America and England. The general doctrines of free trade are so deeply rooted even in the common minds of this country that many will think it incredible that an intermediate class of manufacturers—such as printers, binders, &c.—should be held justified in intervening between the admitted rights of the original producer and the wants of the consumers at large. But it is interesting to find that an opinion recently expounded by Dr. Appleton in the *Fortnightly Review*, as an alternative solution of the question, has received by anticipation the support of Mr. Morgan's authority.

In discussing a subordinate aspect of the general question, Mr. Morgan's arguments are not equally cogent. He acknowledges that recent decisions in the English courts have extended the benefits of English copyright to American authors, provided that they put themselves to the trifling inconvenience of a day's journey across the frontier into Canada; and he further suggests, with some plausibility, that even the Canadian expedition may be dispensed with, if the American author prefers to take out copyright in France, and then avail himself of the international treaty between that country and England. But when he proceeds to state that the American law exhibits a reciprocal spirit of generosity in favour of English authors, and fortifies his opinion by two American cases, it is to be feared that he is rousing false hopes among our literary men. He boldly asserts the paradox that an English author in the United States, though copyright by statute is denied to him, yet enjoys at common law greater privileges than those attending the copyright of the American citizen. But the two cases to which he refers by no means bear out this proposition in all its fullness. Both these cases were decided primarily on questions of stage right; and the plays alleged to have been pirated had neither of them been originally printed and published in this country. All that was really laid down as law was that the assignee of an English dramatic author, before printing and publication of the play, has a common-law right to prohibit both the publication and the representation of the play by other persons. His rights, indeed, are precisely analogous to those of the owner of unpublished MS.—that is to say, they prevail only to restrain the prior publication by a stranger. It is implied all through the two American cases that copyright proper is out of the question. In other words, as soon as the English author or the American assignee chooses to publish on his own account, the common-law right to an in-

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junction is *ipso facto* annulled, and no copyright can afterwards intervene to protect the alien author from indiscriminate piracy. It is evident, moreover, that the American citizen must enjoy equal rights at common law in the case of his own unpublished play, in addition to his subsequent privilege of copyright.

Mr. Morgan's paradox, by which the American law is represented as discriminating unfavourably against its own citizens, turns out to be wide of the truth. But it suggests the mention of a similar anomaly which seems to have a real existence in the law of this country, but has been passed over by all our text-writers. It is a curious fact that neither the American nor English statutes of copyright give in direct terms any protection to newspapers. There is an American case as far back as 1821, which holds that such ephemeral productions are not within the purview of the Copyright Act, which is entitled "An Act for the Encouragement of Learning." On the other hand, Vice-Chancellor Malins expressed an opinion in 1869 that a newspaper, though it cannot be copyrighted by its proprietor, is nevertheless entitled to a protection which in effect would be equally valuable. But this latter dictum has been greatly doubted in the profession; and, as a matter of fact, newspapers are never registered at Stationers' Hall. On the other hand, the statute of 1844, amending the regulations for international copyright between England and other countries, expressly gives copyright in this country to non-political articles in foreign newspapers, provided that certain formalities are complied with, and ordains that even political articles shall not be quoted without acknowledgment. It would seem, therefore, more than probable that our English law positively discriminates against English newspapers.

In conclusion, it remains to animadvert with some asperity on the unscholarly fashion in which this book has been produced. The type, indeed, is agreeably large and distinct; but misprints abound on almost every page, especially that distracting fault of omitting the proper marks of quotation. Mr. Morgan styles himself M.A.: his examiners, however, could not have seen the following inimitable "construe:"—

"Quinetiam lex
Poenaque lata, malo quae nollet carmine quenquam
Describi. Vertere modum formidine fustis."

"Moreover it is an extensive law and punishment which will not permit a person to be described in doggrel verse: To change the style for fear of a club!"

Jas. S. Cotton.

Supernatural Religion. An Inquiry into the Reality of Divine Revelation. Vol. III. (London: Longmans & Co., 1877.) (*Second Notice.*)

The Resurrection of Jesus Christ. An Essay in Three Chapters. By Reginald W. Macan, M.A., Senior Student of Christ Church, Oxford, and late Hibbert Travelling Scholar. (London: Williams & Norgate, 1877.)

In his chapter on the design and composition of the Acts, our author argues against its historicity from its doctrinal or political purpose. He says it is evident "that, limited although the writer's materials are, the form into which they have been moulded has undoubtedly been determined either by a dominant theory or a deliberate design, neither of which is consistent with the composition of sober history." But Schneckenburger, whose classical work on this matter laid the basis for the later Tübingen criticism, did not find an apologetic design fatal to the essential historicity of the book. Were an ancient historian like Tacitus, or a modern like Grote, measured by the same standard, their works might suffer considerably in historical character. And selection of materials need not involve change in the materials selected. Our author draws the lines of the familiar parallel between Peter and Paul, but fails to indicate that it breaks off at the most important points. If Peter and Paul are compared the comparison remains unfinished, though the material for it lay most happily to the author's hand in their respective visits to Rome, imprisonments and martyrdoms. He takes account, too, of too few speeches. Two of the most important attributed to Paul remain unanalysed. It was natural that men similarly educated, with a circle of kindred beliefs, placed in similar circumstances, should speak in a similar manner. But had the speech in ch. xvii., 22–31, or the speech in ch. xx., 18–35, been substituted for the speech in ch. xiii., 16–41, the analysis had not been so easy or the inference so obvious.

In his representation of primitive Christianity our author might be more consistent and historical. He maintains

"the substantial identity of primitive Christianity with true Judaism." "Christianity was nothing more than Mosaism in a developed form;" "only distinguished from Judaism by a single doctrine, which did not in itself pass beyond the limits of the national religion: the belief that Jesus of Nazareth was the Christ, the promised Messiah" (pp. 115, 141, 116).

But the latter belief is elsewhere (p. 487) thus described:—"The idea of a suffering Messiah was wholly foreign to the Jewish prophets and people." What was "wholly foreign" to the prophets and people could hardly stand "within the limits of the national religion." And if what is here interchangeably termed Mosaism and Judaism means the religion of Moses and the religion of the Jews, the Christianity of Christ was, in certain essential respects, their fundamental antithesis. There was in the latter a universality unknown to the former. Baur rightly says that there was nothing to justify the supposition that Jesus meant to limit his Messianic office to the Jews (*N. T. Theol.*, p. 121). Then, Mosaism and Judaism were both essentially sacerdotal, but there is nothing priestly either in Christ or his ideas. He is as an historical person named a prophet, never a priest—the latter function being attributed to him later by the interpretive thought of the Church. And the absence of the sacerdotal element in his mind and system involves peculiarities that our author ought to have recognised.

The chapters on Stephen and Peter and Cornelius are full of interest, but our space does not allow a notice of their salient points. The chapter on "Paul, the Apostle of the Gentiles," is one of the most important in the volume. It leads us into the very heart of the deepest questions in modern criticism. The Paul of the Acts and the Paul of the Epistles are compared and contrasted, and the narrative of the historian examined and criticised in the light of the Apostle's own strong and certain words. Paley's "undesigned coincidences" are here replaced by designed or accidental differences, and the conclusions in each case differ, of course, as much as the premisses. It is unfortunate that the question has been introduced to English readers by our author. He discusses it in a much too polemical and partial spirit and style, without the skilful analysis that distinguishes Baur, or the fine and delicate handling of Zeller, or the genial and graceful tact of Hausrath, or the combined insight and strength of Holsten. His strange deficiency in historical and psychological sense is nowhere more apparent. He does not seem ever to have occupied the standpoint either of Paul or of the writer of the Acts. The latter is to him a person that must be proved unveracious, and the former is the person who is to do it; and he is so anxious to play the one off against the other that they are to him more like the terms of contradictory propositions than like living persons. It would strike anyone but a polemic that the personal references in Galatians i., 12–24; ii., 1–14, were used in a most unwarranted way. The Epistle was written under peculiar conditions. Our author in a later part keeps well before himself and his readers Paul's constitutional peculiarities; his intense, exalted, visionary nature. Why does he so forget it here? The man was vehement, as strong emotionally as intellectually, and he wrote to the Galatians under circumstances that had tried his temper to the utmost. It is certain that his every phrase has the clear ring of truth, but it is not fair to reason from his strong and heated words to his normal and permanent attitude, and to press from them more than every lurking sign of antagonism they discover. In their essential features and relations the Peter and Paul of the Epistle do not so materially differ from the Peter and Paul of the Acts. Their first relations had been friendly (Gal. i., 18); and their earlier relations at Antioch had been the same (Gal. ii., 12). The speech, too, that Paul makes (vs. 14–16) seems to indicate that he and Peter had been as to first principles practically agreed. The difference is quite explicable even though we assume the historicity in essentials of the narrative in Acts xv. Men and societies are not always self-consistent. Communities, like nations, may have their heroic moods, and the action of the heroic moment may be followed by the reaction of the tamer and meaner. The Jewish Church may have been lifted above itself by the success of the earliest Gentile missions, and in its enthusiasm may have acted with a magnanimity which it soon renounced, possibly, in the fear created by the effects of its own deed. And if Jerusalem marked the moment of highest action, Antioch may have marked the

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moment of deepest reaction, with not only the impulsive Peter, but the sober and trusted Barnabas, carried away in it. Paul was, perhaps, never nobler than in his brave and sharp antagonism to Peter and the Judaizers, but it does not represent his only and typical attitude to his brother Apostles or the Jewish Christians. He was a Hebrew of the Hebrews; the affinities of blood were strong in him. His affection for his brethren was strong enough to outlive every difference, and rise to any sacrifice, Rom. ix., 1–4; x., 1–2. He recognised the pre-eminence of the Jew, Rom. i., 16; iii., 2, &c. Our author's exposition of the former text is simply astonishing—has the Apostle's grammar and argument both against it. If Paul could be, when necessary, rigorous in his opposition, he could also, when fit, be complaisant and conciliatory, both in his conduct towards men, 1 Cor. ix., 20–22, and in his judgment and practice as to customs or things, 1 Cor. vii., 19; Rom. xiv., 2, 6. Compare with the latter as illustrative of his sterner, which could easily be exhibited as an inconsistent, attitude, Gal. iv., 10. And he was to his Jewish brethren as generous in deed as in word, Gal. ii., 10; Rom. xv., 25, 26; 1 Cor. xvi., 1-6; 2 Cor. viii., ix. These and similar texts exhibit a real and historical side of his character and conduct, which ought to be frankly assigned a place in every representation of the men who made the primitive Church. If it is, the antithesis between the Paul of the Epistles and the Acts may be less sharp, but it may be all the more according to truth.

The second part, on the direct evidence for miracles, examines those texts in the great Pauline Epistles which refer to the Apostle's own claim to have or to have exercised miraculous powers, and to the *Charismata* of the primitive Church. The discussion is vigorous and acute, but the exegesis often partial and arbitrary. The author has not entered sufficiently and sympathetically enough into the Apostle's scheme of thought, and so criticises it from without rather than from within, with but an imperfect appreciation of the most distinctively Pauline terms and phrases. It is eminently a question to be discussed from an historical and psychological rather than a controversial standpoint.

The third part, on the Resurrection and Ascension, will be to many the most important in the book. It cannot be said to throw new light upon the question, or new life into it. The want of the historical interest is here very evident. The story of the discrepancies and contradictions of the Gospels is exhaustively and acutely retold; but the matter can never be thus settled. It will always be open to the apologist so to marshal his evidence as to break the force of his antagonist's. The question is, indeed, primarily philosophical. If the resurrection be an impossibility, it ceases to be an object of historical discussion; only where its possibility is conceded can historical proof or disproof avail anything. The man who holds it impossible is quite unable either to analyse or weigh the evidence that may be held sufficient by a man who believes in its possibility. And our author suffers, we suspect, from this radical inability. The "experience" which he invokes so frequently connotes much more than it denotes. It is a term comprehensive of his whole philosophy, and in every such case denial may be due to the sufficiency of a belief rather than the insufficiency of evidence.

The author's statement of the testimony of Paul will not be accepted as either adequate or correct. He says "the whole of his evidence for the resurrection consists in the bare statement that he did see Jesus" (p. 503). And, again, "the evidence is that Paul, writing some twenty years after the supposed miraculous occurrences, states, without detailed information of any kind, and without pretending to have himself been an eyewitness of the phenomena, that he has been told that Jesus was, after his death and burial, seen alive on the occasions mentioned" (p. 496). The first statement concerns his personal testimony, the second the testimony he bears as to the original witnesses; but his evidence cannot be thus exhausted, or even stated. Paul's testimony to the resurrection is—Paul. 1 Cor. xv., 4-8, is significant, not for what it states, but for what it implies. It shows that the man understood the worth of evidence, and held the resurrection to be an event that could not be believed without sufficient proof. Paul was not a man to act without reason; his change was not uncaused; and there is no ground for supposing that the cause succeeded by several years the effect. Without belief in Christ as risen Paul had never been a Christian, and not simply the grounds, but the genesis of his own belief must be discussed in the light of the evidence he specifies for the benefit of others, and in the light of the no less significant testimony he bears to his own prior character, attitude, and history.

On the whole it may be said that our author has too little sympathy with the belief he opposes fairly to appreciate and weigh all the evidence that can be adduced on its behalf. That evidence is not all documentary. The indirect may here indefinitely strengthen the direct testimony, and is necessary to its proper interpretation. The belief in the resurrection, as Baur perceived, created Christianity; and so Christianity in all its parts, and not simply in its oldest literature, is a witness to the reality of the belief. And, of course, the very point historical criticism has to determine is whether the reality of the belief involves the reality of the thing believed. Our author, in his concluding discussion, contributes nothing new towards explaining how so real a belief in what is to him so unreal a thing arose. His design made such a discussion superfluous, and it has not escaped the penalty of a superfluity. The visional hypothesis rests on a theory of Paul's character and constitution which has yet to be proved; and the present volume does not increase either its credibility or its proofs.

Mr. Macan's is a very graceful and scholarly essay. Though it involves various other discussions, doctrinal and evidential, yet its real problem may be said to be—Given a theory of the universe which excludes miracles, how can the belief in the resurrection, and the literature which embodies it, be explained in harmony with the mental and moral sanity of the men who were its creators? It is the problem at which Holsten has so ably toiled, and Mr. Macan works on Holsten's lines. Indeed, there is in English no finer exposition of the visional hypothesis than the one here presented. Mr. Macan has considerable skill in psychological analysis, and writes in a reverent and appreciative spirit. We do not think he has done anything to make the hypothesis more credible, but his essay will interest many were it only as showing how a man who has ceased to believe in the supernatural facts or doctrines of Christianity may seek to maintain his intellect and heart in harmony with the religion of Christ and his apostles. A. M. FAIRBAIRN.

By Stream and Sea. By William Senior. (London: Chatto & Windus, 1877.)

A VERY readable and pleasantly-written series of papers is the volume entitled *By Stream and Sea*. In its accordance with the subjects treated of, the title is happy enough; but it bears too strong a resemblance to the one selected by Mr. Francis Francis, of the *Field*, as the heading of a work on angling published three years ago, to escape the remark that it probably owed its adoption to that source. I allude to *By Lake and River*. This, however, is a matter of small moment. The collection of papers under notice has been penned, evidently, with the facile and feathered quill which the followers of the old school hold in favour, and which, to my mind and experience, assists marvellously the free run both of thought and expression during the fervour of composition. The *stylus* in common use nowadays may be convenient for clerkly work; no doubt, as a substitute for the goose-quill, it is very economical; but it has not, as yet, I have reason to think, found full favour with literary men; and for a manufacturer of metal pens to throw his handicraft into the market with the stamp of Waverley upon it is surely altogether unwarrantable. Sir Walter Scott never handled, or even saw, the device so named; nor would he have cared in any emergency to substitute it for the flexible and inspiring plume plucked from the wing of the *anser communis*. *By Stream and Sea*, as I have said, is a very pleasantly written volume. The style and composition are winning and scholarly. There is too much display, perhaps, of the author's acquaintance with beaten territory, and an overlarding of its pages with commonplace quotations, the effect of which, in the latter case, is to justify the reader in his inclination to skip over a good deal of what Mr. Senior possibly may consider is rendered attractive through its blendings with his own cast of thought, or with its bearing upon the subject under treatment. This is a practice too much indulged in by authors in the present day. It has the effect of weakening their authority not a little; and at the same time has a tendency to raise the question as to the aptness and good taste of such interpolations. Mr. Senior's volume, however, is not by any means a pretentious one; nor is it, we are led to think, the production of a man who careth to make profit of his brain-

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work. With the enthusiastic angler whose tents are pitched in and about London *By Stream and Sea* is sure to find favour. The peaceful wielders of the wand have of late years become quite a host of themselves, more powerful in numbers than the body militant, and as ready, should occasion require, to do service in defence of their country—a true test of their attachment to which is the regard, approaching reverence, paid by them to its rivers.

In relation to the "Stream," the author of these sketches has simply taken up a new view-point from which to contemplate and dwell on the amenities and piscatorial aptitudes of a limited range of rivers—a range the greater portion of which has been made familiar to us through the charmed and charming pens of Isaak Walton, of Cotton and Venables, the patriarchs of the fraternity. Its repute also has been enlarged by the experiences of such men as Paley, Hoffland, Sir Humphrey Davy, and Charles Kingsley—a range, in fact, which, though limited in its area, has become fertilised under influences and circumstances to such an extent that to exhaust altogether the rich and ever-varying resources, not to talk of associations, afforded by it to our piscatorial literature is next thing to impossible.

There can be no question, judging from the contents of these so-styled miscellaneous papers, that Mr. Senior is a practical angler and one of long experience—versed thoroughly in the mysteries of the art so far as they appertain to the rivers and meres in the South of England. He has prudently, I think, abstained from a display of practical knowledge, and from the encumbering of his book with technicalities and jargon concerning tackle, &c., which matters are appropriate enough to a treatise, while in a series of sketches, like that under notice, they are out of place and sympathy with the general aim and tenor.

Part II. of Mr. Senior's volume, entitled "Notes between England and Australia," is not quite so racily expressed, nor in its planning and purpose so carefully prepared and set forth, as are the text and matter in relation to it of the primary section. Beaten ground has been traversed in both cases; but in the latter more hurriedly and less enthusiastically, with a want, as it were, of devotion and poetic fervour. Still the author shows himself not altogether out of his element, and the interest of the entire production is creditably sustained in its closing pages. There is the spirit of a genuine angler prevailing throughout the book, of the veritable "Senior Wrangler," if I am at liberty to apply the hackneyed designation without giving offence; and, as one of the fraternity, I add my wishes to those of the author's personal friends for its success.

Thomas Tod Stoddart.

Dr. W. C. Bennett's *Songs for Sailors* are being set by Mr. J. L. Hatton, the well-known ballad-composer. They will appear shortly as *The Modern Dibdin*, and will consist of forty from the published volumes, and ten manuscript songs. The publishers are Messrs. Novello, Ewer and Co., who have purchased from Dr. Bennett the sole right of using these Sea Songs for musical purposes from this time.

NEW NOVELS.

Virginia, a Roman Sketch. (London: R. Bentley & Son, 1877.)
Through Hardships to Lordships. By Flora Eaton. (London: Samuel Tinsley, 1877.)
Noble by Heritage. By G. F. Pardon. (London: Tinsley Brothers, 1877.)
Blue Roses; or, Helen Malinofka's Marriage. By the Author of "Vera." Two Volumes. (London: Henry S. King & Co., 1877.)
The Burthen of Reuben. By Mrs. Randolph. Three Volumes. (London: Hurst & Blackett, 1877.)

Virginia is a graceful little story of an English sculptor's life in Rome, as conditioned not merely by his art, but by the friendship which has grown up from the childhood of the heroine, his opposite neighbour in the dilapidated palazzo of a yet more dilapidated noble family. The texture of the book is very slight; but it is fresh and pleasing throughout, and recalls not infrequently the style of Miss Thackeray's books, only that, if it fall short of her writing in artistic finish, as must be conceded, it takes a more cheerful view of life, and is free—though having its tragic elements—from that somewhat mannered melancholy which she permits to be recurrently prominent in one story after another. The illustrations, of which there are four, are etchings, not woodcuts or line engravings, an innovation which is welcome, even though the execution is not of the highest kind.

Miss Eaton might have made a very tolerable book if it were not for two drawbacks. In the first place, she cannot write English, and, in the next, she cannot put a story together. There is a perfect plethora of courtship and marriage under thrilling circumstances in her tale—indeed, the chief heroine gets married twice before she is twenty, once to the heir-apparent to a peerage, and then to an actual peer, himself under age—but the incidents do not blend into a plot, and there are numerous fragmentary and anecdotic insertions which do not help the narrative forward, appearing to be pulled in by head and shoulders merely to give a semblance of vivacity to the dialogue. But the desired effect is not really produced, nor does the schoolboy and subaltern slang which is freely introduced mend matters. There is no harm in the story at all beyond general silliness, which, moreover, is the silliness of youth and inexperience, and not incurable. But when a young lady has so little regard to probability as to bring us into a Gothic mansion, dated 1328, wherein the banqueting-hall is a hundred feet high—that is to say, as lofty as the choir of St. Paul's, and within a foot of Westminster Abbey—she obviously needs a little preliminary training before coming forward in print as an author.

Noble by Heritage reads precisely as if it were written for the *feuilleton* of the *London Journal* or the *Family Herald*, for it bears no resemblance whatever to real life, and the writer stumbles almost as hopelessly over the nobiliary styles used in this country as if he were a Frenchman. It is not easy to give a clue to the melodramatic plot, which is partly made up of the machinations of a dishonest firm of solicitors to enrich themselves by fraudulently raising money on deeds belonging to a client, and partly of the discovery that a family named Coe, of very mediocre position and circumstances, are really—as their head always maintained—noble scions of a Norman De Caux, and entitled to rank and fortune. It is not easy to say whether the law or the genealogy is the more wonderful, or what either has to do with the actual course of the story. The reader will be most likely to think all three on a level with the brilliant invention and wit displayed in coining such names as the Duchess of Dubblechyn, Baron de Bylyards, and the Hon. Potter Palail. Mr. Pardon is not above negotiating a loan, and adds to this list the names of Deuceace, borrowed from Thackeray, and Lord Nozoo, taken from Dickens's *Martin Chuzzlewit*—whence he has also conveyed the incident of an arrested criminal poisoning himself with prussic acid in a cab. He is under the impression that an earl's daughter, married to a baronet, may be styled "Lady Dereham," and that a baronetcy, together with an estate, can be kept in abeyance for seven generations, and then descend to a gentleman whose father is still alive, but excluded by the terms of his remote ancestor's eccentric settlement of his property. There is a lunatic asylum brought in, which may be fathered either on Cockton's *Valentine Vox* or on Mr. Charles Reade's *Hard Cash*, but neither would care to acknowledge the bantling.

It is a relief to turn from such inartistic productions as those of Miss Eaton and Mr. Pardon—not yet, we fear, what Shakspere calls a "remorseful pardon"—to the delicate finish of *Blue Roses*, which belongs to a wholly different sphere of literature, and differs from them as Mr. Tennyson differs from Mr. Tupper, or *Lear* from a "penny awful." The quaint title of the book, suggestively carried out in the binding, is borrowed from a phrase of Alphonse Karr, coined by him to symbolise the impossible ideals of life; and the special Blue Rose of Helen Malinofska is the hope of finding perfect happiness in a marriage based on sudden preference alone, and proving hopelessly ill-assorted, from the collision of a man's coarse, selfish, and pitiless nature with a high-wrought, sensitive, impassioned, and headstrong woman. The most noticeable matter in the critic's eye, however, is less the psychological skill with which the conflict of characters and the results of strife are drawn than the singular gift of ethnological sympathy which the author displays here as in her former writings. As in the *Hôtel du Petit St. Jean* she drew with truth and felicity a high type of the French devotee, and as she lighted up for us in *Véra* some of the better aspects of the Russian temperament, so here with even more vigour of portraiture and keenness of insight she describes the Polish national character, and that in several types, albeit the heroine is by far the most fully wrought out. The story, though but episodically localised in Poland and Lithuania, and chiefly distributed through Germany, Devonshire, and Paris, is concerned throughout with the abortive Polish insurrection of 1863, hopeless from the first, but none the less sympathised with

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and sorrowed over by lovers of freedom here, who know by what cruel wrongs it was forced on the unhappy patriots. What is perhaps more worthy of remark than even the generous indignation with which these wrongs are set down is the underlying conviction that even if the revolt had succeeded, the Poles, from their racial peculiarities, are not a people in whose hands liberty would fare well. Poland was a tyrant in her day of power, an anarchist in that of her decay, and, despite a few great episodes like that of King John III., her history, when studied, is only too apt to cool the pity which her present woes excite, and it is just this knowledge which the writer appears to possess. The English scenes are extremely good, and the sketches of county society in Devonshire, though very slight, are effective, while the tragedy of the volume is made bearable by the commingling of two streams of thought which but rarely blend, at least in the writings of women—sincere and cheerful devotion, and gentle, lambent humour—the one being free from goodiness and the other from cynicism.

The Burthen of Reuben, despite the allusive affectation of its title, which is intended to point out the instability of one of its leading characters, is a story very much above the average novel of the season. It is written in clear, flowing English, and with a general evenness of execution which connotes painstaking quite as much as capacity. The plot is very cleverly handled, though with no special intricacy or novelty, and every character which the author lifts out of mere outline is firmly drawn and tellingly coloured. Harold Raby, the leading young man of the book, is a study from the same type as the Richard Carstone of *Bleak House*, but is more life-like, more subtly wrought, and less of a stage caricature than Dickens's creation. There are several of the company who have nearly as much to do with working out the story as Harold, and who, though less elaborated, are quite as individualised. The women are naturally better done than the men, and Phoebe Verinder, Janet Ross, and even Eleanor Raby, though a much slighter and more conventional portrait than the two former, are all more than creditably executed. Mr. Raby the elder has been drawn so often that there is little new to be got out of him or his wife, another stock character with novelists, but all is in keeping, and converges to the ends of the story, which may be heartily recommended for its cleverness, good breeding, and general tone of culture.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

Essay on the Commercial Principles applicable to Contracts for the Hire of Land. By the Duke of Argyll. (Published for the Cobden Club by Cassell, Petter and Galpin.) This essay affords an example of the curious cross divisions among political parties at the present time. On the Eastern Question the Duke of Argyll sides with the extreme left of the Liberal Party, while his principles on the landlord and tenant question are in harmony with those of the straitest sect of the Whigs, who on such subjects are among the strictest Conservatives. Looking at the Duke's argument from a purely critical point of view one may observe that historical enquiry into the early forms of landed property and rural economy is not so irrelevant to the question of modern policy as he assumes. Indeed, after dismissing all such enquiries with something like contempt, the Duke himself proceeds to appeal to history, arguing that its lesson is that the progress of society and of civilisation has evolved the modern system of tenancy from the ancient joint-ownership and joint-cultivation of land by village communities; an argument from history which is really a strong one against communistic theories. But historical investigation may teach some other lessons. It may show that the tendency of the law of advancing society has been in the direction of increased legal protection to tenant-farmers. The history of the law of tenure is, in point of fact, the history of successive interpositions of Courts of Justice to give security to the cultivators of the soil, who originally were regarded as the servants or serfs of the lord, and as holding their farms at his will. Looking, too, at the matter as one of pure economic principle, landed property in this country is held under some peculiar conditions which have not unfairly been said to take it in some degree out of the ordinary region of commercial contract to which the maxim of *laissez faire* applies. A landlord runs no risk of being driven out of the field by competition like an ordinary trader, and pecuniary interest is seldom his sole interest, often not his dominant interest, in his dealings. The fact that yearly holdings prevail throughout the greater part of England affords palpable evidence that freedom of contract does not necessarily result in the arrangements most for the advantage of farming or of the public. There is, nevertheless, a weakness in the position of the farmer in England as a claimant for legislative protection. Unlike the Irish farmers, who were almost the Irish nation, the English farmers are comparatively few, and are, moreover, for the most part less popular with the agricultural labourer, who may soon have the casting-vote on the question, than the landlords. Apart from all such controversies, the Duke of Argyll's essay contains instructive matter. Students of the early history of society and of its survivals will read with interest that the Duke is himself the owner of a farm which, within his memory, was cultivated by eighteen tenants, each of whom had sometimes more than a hundred separate bits of land, which changed hands by lot every year; eighty-six acres being in this way cut up into above 2,000 fragments, many of which were only large enough to grow a single "stook" of corn. Another fact mentioned by the Duke in relation to farmers generally in Great Britain—namely, that "a very large number keep no books"—deserves the attention of economists who follow the old assumption that so accurate a knowledge of the gains of different occupations is possessed by the persons engaged in each that an equality of profits is the result. If the majority of the persons engaged in one of the principal occupations keep no regular accounts, they have not even the means of knowing exactly what their own profits are.

Goethe; Vorlesungen gehalten an der Kgl. Universität zu Berlin von Hermann Grimm. (Berlin: Bessersche Buchhandlung.) Dr. Hermann Grimm has been giving a course of lectures on Goethe (at the University of Berlin; winter term 1874-75), a somewhat enlarged account of which in two handsome volumes is now before us. The book does not call for detailed criticism. It has not been the author's intention to write a Life of Goethe, and the biographical part of his work contains little that is new. Of the poet's last years especially almost nothing is said. We should have liked to hear of Minna Herzlieb, to whom some of the sonnets were addressed, or of Marianne Willemer, who inspired the more than sexagenarian with one of his most impassioned creations, "Suleika." Much has been recently discovered with regard to this most interesting period of Goethe's life, and no living author would be more eminently competent to speak of it than Dr. Grimm. But he is persistently silent on the subject. By far the most valuable portion of the book is the analysis, critical and explanatory, of Goethe's chief works. It must, of course, be borne in mind that Dr. Grimm, by education, personal bias, and family ties, is connected with a group of writers with whom Goethe-worship is an established creed. But, in spite of the uniformly affirmative tone of his criticism, his remarks bear witness of a highly-refined taste and of a thorough knowledge of the subject. As a guide through the philosophical intricacies of Goethe's works, Dr. Grimm will be invaluable to the English reader. His bibliographical and historical data in reference to the immediate subject may also be accepted without hesitation. His statements, however, with regard especially to foreign subjects ought to be received with some caution. We fail, for instance, to perceive the slightest affinity between the sober pietism of Fräulein van Klettenberg, the saintly ideal of Goethe's youth, and the crude superstitions of English and American spiritualists (vol. i., p. 49). Neither did we think it possible that anyone but a religious fanatic could class Rousseau among "atheists" (vol. i., p. 208). *The Vicar of Wakefield* Dr. Grimm superciliously classes among books from which children learn the rudiments of English. We strongly recommend him to read Goldsmith's great work once more. In that case he will learn that Mr. Burchell is not "the seducer of one of the daughters" (vol. i., p. 76). These are, of course, defects of minor importance. But altogether we regret that the author, instead of reproducing a series of more or less superficial discourses, has not done what nobody else would be able to do better than he—that is, to write a thorough and scholarly work on Goethe's life, more interesting than Schäfer, and Döring, and Düntzer, and other ponderous Germans, and perhaps of somewhat wider and deeper import than Mr. Lewes's charming book.

Fables, &c., from the Hungarian, by E. D. Butler, of the British Museum (Haughton and Co.), is a little book, indeed a very little book, but interesting as suggesting a hope that the Museum still continues to Hungarian literature the enlightened patronage which distinguished it in the time of the late Mr. Thomas Watts. Although literature proper is at a rather low ebb in Hungary at present, publications of great interest in the fields both of Hungarian philology and of Hungarian history are continually brought out under the direction of the Hungarian Academy. The little book contains versions, not only in English but also in German, of a few of Fáy's prose fables, and a translation in English verse of one of the younger Kisfaludy's lyrics. Mr. Butler also gives us a successful translation into easy and idiomatic Hungarian of a short German story.

A Lecture on the Treaty Relations of Russia and Turkey from 1774 *to* 1853, *delivered at Oxford April* 28, 1877. By Thomas Erskine Holland, D.C.L., Professor of International Law and Diplomacy; with an Appendix of Treaties. (Macmillan.) Caviare to the general, but very interesting and useful to those who make a study, as a profession, of politics. Prof. Holland analyses, more or less minutely, the Russo-Turkish treaties of Kuchuk Kainárjeh, Jassy, Bucharest, Ackerman and Adrianople, a series of which the first is considered the text upon which the other four are but commentaries. But his methodical list, extending over the eighty years noted, contains also treaties of alliance and commerce, acts, conventions, and protocols, which increase the number of State papers from five to twenty-five. Following this, in the Appendix, is the full text of the Kainárjeh treaty "from an impression published in French at St. Petersburgh 1775," and, most important to the illustration of his argument, the "General Treaty of Paris of March 30, 1856 (as modified by the Treaty of London of March 13,

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1871);" with conventions annexed to the latter. The professed object of the writer in giving distinctness to this phase of the Eastern Question may be judged by an extract of his concluding words:—

"The programme of the Kutschouc-Kainardji, perseveringly pursued throughout the subsequent Treaties, was—the gradual advance of Russian territory at the expense of Turkey, and the assumption by Russia of a special protectorate of the Christian vassal States of the Porte. The programme of Paris was—the integrity of the Ottoman Empire; the negation of the right of any one Power to exercise a special protectorate over the Christian subjects of the Porte; and the substitution, for any such protectorate, of the collective guarantee of all the Powers (Arts. 22, 28). The development of the programme of Kainardji was checked by European jealousy of Russian ambition. The development of the programme of Paris has been, in its turn, arrested by Russia's impatience with the merely co-ordinate position assigned to her in the councils of Europe."

But the retrospect of these treaties should not be held a purely historical study. Just as public opinion at the present day is expressed or swayed by press leaders and press arguments, so must the politics of the past be regarded in connexion with those journals which represent the prevalent feeling of the particular periods reviewed. And it is only fair to Russia to recall the fact that while she was engaged on the treaty of Kainárjeh in 1774 the organs of British sentiment proclaimed in no measured terms that the Empress Catherine had honourably and gloriously conducted and concluded a war which involved in its operations not only Europe but Asia. Moreover, when the treaty had been signed and ratified, admiration of Russian progress found expression in a strain of even higher laudation; and as to the increase and improvement of the Russian naval force, tending to the advancement of the Empire into the first class of commercial and maritime Powers, these also were matters of apparent congratulation to England.

The Select Dramatic Works of John Dryden. Edited by James Lockwood Seton. (Hamilton and Adams.) This volume can hardly be said to fulfil the promise of its title-page, for the contents of it reach the absolute minimum of select works, only two being selected. These are *All for Love, or the World well Lost*, reprinted from the quarto of 1678, and *Don Sebastian*, from that of 1690. These tragedies, it is true, are excellently written, and each holds a prominent place in a distinct epoch of Dryden's career. *All for Love* is the culminating point of his first great productive period; following *Aurungzebe*, it is the first tragedy in which he abandoned his "long-loved mistress, Rhyme." That it was copied somewhat closely from Shakspere need not greatly interfere with our enjoyment of its solid merits. *Don Sebastian*, however, is a more original and substantial work; the successes of Otway and Lee had had their effect in modifying the style of Dryden, and his manner was now more thoroughly that of his age. He had rested, too, for nine years without writing any play, except his brief share in Lee's *Duke of Guise*, and he came fresh to welcome work. *Don Sebastian* was the earliest of the group of his four last plays. Mr. Seton does not give any critical or bibliographical notes, but simply reprints. We have chosen to believe that he has had the original quartos before him, but there will perhaps be sceptics found harsh enough to think that he has simply made use of Sir Walter Scott's edition. In any case his volume is not unwelcome.

NOTES AND NEWS.

The Rev. Thomas Fowler, M.A., Professor of Logic at Oxford, is engaged upon a new edition of the *Novum Organum* of Bacon.

M. Emile Zola, whose repulsive but powerful and discerning novel of Paris working-class life—*L'Assommoir*—is still the talk of the town, and has sold, it is believed, to the extent of some thirty thousand copies, writes a weekly *feuilleton* in the *Bien Public*, and in his last, *à propos* of the statue of George Sand, he institutes comparisons between the positions taken by that writer and Balzac. It is interesting, though not, indeed, strange, that so uncompromising a realist as the author of *L'Assommoir* should rate Balzac much above the idyllic writer of Le Berri. But he goes far; and, after the expression of his passionate admiration for the immense analyst whose work and style he has in some sense followed, he takes up a phrase used by George Sand in her last hours, "J'ai trop bu la vie." "George Sand, according to me," says the new prominent novelist, "always passed life by. She only exhausted herself in her own imagination. Her existence was a continual journey to the ideal. She did not drink too deeply of 'life,' but of *dreams*."

We have received the first two numbers of *The Popular Monthly Law Tracts*, edited by James Ball (C. Jaques). The May number is on "Copyright," and the June number on "Libel," both being written by the editor himself. Each pamphlet occupies about sixteen pages, into which is condensed a brief exposition of the present state of the law with regard to the subject matter. It is evident that some pains have been taken to carry the cases down to the present year. On the whole, amateur authors desirous of protecting their literary property and of avoiding lawsuits might do worse than expend the sum of one shilling on the purchase of these two little tracts. We cannot admit with the editor that the subjects treated of are "not always the best known to practitioners, by reason of their infrequent occurrence;" nor should we recommend law-students to dispense with the perusal of more elaborate text-books.

Prof. Rolleston has issued in a pamphlet form the substance of the speech he delivered in Congregation at Oxford on the occasion of the promulgation of the statutes relating to "Indian Subjects." His arguments, when cast into a written shape, are of a somewhat broken character, and they abound with controversial allusions not easy to follow. They fall under two general heads—the implied destruction of the long vacation, and the impropriety of establishing teachers of such "illiterate vernaculars" as Tamil and Telegu. On the first point his position is very strong, especially when fortified by the personal experience of one who knows as well as any how to turn to good use his rare intervals of learned leisure. His opposition on the second ground requires to be qualified by his own admission (added in a footnote) that he inclines to think it would be right for the University to found "a Professorship of the Dravidian languages and their Comparative Philology." The difference between this suggestion and the proposals of the Hebdomadal Council illustrates the alternative methods by which the University can make advances to the Secretary of State for India, and bid for the monopoly of training candidates for the Indian Civil Service.

The first number of the new quarterly *Pennsylvanian Magazine of History and Biography* has appeared. Among its contents is an article on Edward Whalley, the regicide, for the following abstract of which we are indebted to the *Nation*:—

"After pointing out our ignorance of the date and circumstances attending the death of Whalley, and the weakness of the arguments on which rests the common belief that he died between 1674 and 1676, and lies buried in Newhaven, Mr. Robins advances the opinion that it was Whalley who left Hadley in 1680 and journeyed West and South as far as Virginia—tradition saying merely on this point that one of the judges did so, and never returned. He then introduces a document written by one of his ancestors on the eastern shore of Maryland, in 1769, who claims Edward Whalley, otherwise 'Edward Middleton,' as his ancestor, states that the regicide came to Virginia in 1681, and thence 'travelled up to ye province of Maryland,' and settled on the Atlantic side of the eastern shore, bringing his family thither about 1687, 'in ye name of Edward Midleton,' the last being his wife's maiden name. After the Revolution of 1688 he threw off his disguise, and had his lands patented in his own name. He became blind many years before his death, which occurred in 1718, when he was 103 years old. Thomas Robins, '3rd of ye name,' and the authority for these statements, adds a pious regret that his ancestor 'had not received yt due to him,' viz., the scaffold, and ends with a 'vivat rex,' July 8, 1769. We are next shown, from the will-records of Worcester Co., Maryland, the will of Edward Wale, dated April 21, 1718, and agreeing, as to the names of his children, with Thomas Robins's account of them. That Edward Wale signed his last testament with his mark would be explained, we suppose, by his blindness."

Mr. J. C. McCoan, late editor of *The Levant Herald*, is now engaged in writing a new work on Modern Egypt, which will shortly be published by Messrs. Cassell, Petter and Galpin, under the title of *Egypt as it Is*.

Messrs. Daldy, Isbister and Co. will publish immediately a tragedy, in six acts, by the Hon. Roden Noel, entitled *The House of Ravensburg*. The scene is laid partly in England and partly in Switzerland; the period is early in the fifteenth century.

It is now finally determined that the Conference of Librarians shall be held on October 2, 3, 4, and 5. Mr. Winter Jones has consented to deliver an inaugural address, and to allow himself to be put in nomination for the office of President. The organising committee have asked the London Institution to grant them its large lecture-theatre for the sittings of the Conference, and its library for an exhibition of catalogues and library appliances. There is little doubt that both requests will be acceded to.

The coming volumes of *The London Series of English Classics* (under the general editorship of Messrs. Hales and Jerram) are Marlowe's *Doctor Faustus*, by Dr. Wagner, of Hamburg; *Every Man in his Humour*, by Mr. Wheatley; and *Paradise Regained*, by Mr. Jerram.

Mr. Hales is preparing a second edition of his Milton's *Areopagitica*, published by the Clarendon Press.

Dr. Phipson's recent work, *Familiar Letters on Some Mysteries of Nature*, in which he discusses the origin and nature of Will-o'-the-Wisp, Electric Fogs, Phosphorescence, Aërolites, Earthquakes, &c., is being translated into French by the Abbé de Morangiès. We learn that a German translation is also in contemplation. The French edition will be revised by the author.

To the forthcoming number of the *New Quarterly* Dr. Franz Hueffer will contribute a paper on Schopenhauer, dealing chiefly with the "Parerga and Paralipomena." The same number will contain an article by Mr. Richard Jefferies upon "The Future of Country Society."

Messrs. Reeve and Co. will shortly publish *A Handbook of the Freshwater Fishes of India*, by Captain R. Beavan; *The Flora of Mauritius and of the Seychelles*, by Mr. J. G. Baker; the third volume of Professor Oliver's *Flora of Tropical Africa*; and the seventh and final volume of Mr. Bentham's *Flora Australiensis*.

The *Vyestnik Evropy* (Messenger of Europe) contains a long and valuable article by Yury Rossel, on "The Agrarian Question and its Chief Problems," founded upon Prince Vasilchikof's recent work on *Agriculture and Land-Tenure in Russia and other European Countries*; an account of the Montenegrin Hayduks of a hundred years ago, by A. Pypine, with the romantic story of the life of one of their number, Stanislas Sovitsky, extracted and translated from a work by the Dalmatian writer, G. Lovrich; a long essay by V.

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Petersen on "Technicality and Technicists;" the first of a series of articles on "Augustus and the Foundation of the Roman Empire," dealing with the French historians who have written about Augustus; an extract from Mr. Trollope's *Prime Minister*, under the title of "An Episode in the Life of a Minister;" and an interesting article on the Russian theatre, with special reference to the recent performances of Ernesto Rossi.

PROFESSOR THOLUCK, well known in England by his peculiar combination of Evangelical fervour and modern, though not over-critical, scholarship, died at Halle on June 9, 1877, in his seventy-eighth year. His early studies were Oriental and theological, and when in 1819 the celebrated De Wette was dismissed from his professorship at Berlin for writing a friendly letter to the mother of the assassin-student Sand, the youthful Tholuck was appointed to succeed him. Tholuck was at this time already an ex-rationalist; he himself traced his conversion to the Christian poet, Matthias Claudius, of Hamburg. His progress was now facilitated by the judicious advice of the ex-Jew Neander. In 1822, Tholuck publicly confessed his orthodoxy by the publication of *Die wahre Weihe des Zweiflers*, in opposition to De Wette's striking *Tendenz-roman*, entitled *Theodor, oder des Zweiflers Weihe*. Several commentaries, chiefly on the New Testament, bore witness to his exegetical abilities; that on the Romans may be specially mentioned. These have been mostly translated, as also has his popular work on the Psalms, which, however, has but slight pretensions to scholarship. His devotion to his pupils is well-known; the high-toned character of the man is worthy of high admiration. He was also a considerable preacher.

THE death is announced at Christiania, on the 12th instant, of Ludvig Kristensen Daa, for many years Professor of History at the Norwegian University and a distinguished writer. He was born at Saltdalen, August 19, 1809. As a political writer he was certainly the most original that Norway has produced; his style was incisive and rapid, and his pamphlets, in which the past history of the country was used to point a modern moral, had a wide influence. This influence was, perhaps, at its height when Daa started, in 1840, his famous journal *Granskeren*; this paper, almost entirely written by himself, continued to appear for two years, and takes an important place in the political literature of Norway. Prof. Daa, throughout his life, was an ardent admirer of England and English habits of thought. The death is also announced of the Swedish theologian, Prof. C. A. Hultkrantz, at Upsala, on the 11th inst.

PROF. J. J. SYLVESTER, F.R.S., who some months ago accepted the mathematical professorship at the Johns Hopkins University, in Baltimore, U.S., is at present in London, and will remain several months in Europe. He has been for some time engaged in pursuing some very abstruse investigations into the "Covariants and Invariants" of those algebraic forms which have been named *Quantics* by Prof. Cayley.

MISS MARY CARPENTER died on the 15th inst., at Red Lodge Reformatory, Bristol, the Home which she had herself established and of which she was the presiding genius. Her labours on behalf of prison discipline, and especially of the proper treatment of juvenile offenders, are too well known and appreciated to need special mention. Her visits to India in the hope of extending the benefits of European education to her own sex in that country were the sowing of seed in a barren and unpromising soil, which may, nevertheless, come to be looked back to at a future day as the beginning of better things.

MR. STANFORD comes just in time for the expected crossing of the Danube with a large-scale map of the seat of war in Europe. By omitting all the territory north of Bucharest and south of Philippopolis, he is able to give details which larger maps are forced to omit. The larger roads are clearly marked in red, which is a great assistance to the eye. He also sends us a bird's-eye view from Kurdistan of the seat of war in Asia and in Europe, which will serve to convey some idea of the difficulties by which military operations in these regions are beset.

ON Monday week Messrs. Sotheby, Wilkinson and Hodge sold a manuscript volume of nearly 500 pages, in the autograph of John Locke—a collection of essays with dedicatory letter to the Countess of Shaftesbury—for 42*l.* Among the other manuscripts sold were a *Psalterium cum Symbolo S. Athanasii, Litania*, &c., of the twelfth century, 93*l.*; and a like one of the fourteenth century, 50*l.* The chief books sold were: John Taylor, the water-poet's, works, all in one vol., published in 1630, 21*l.*; Hakluyt's *Early Voyages*, &c., 1809, 16*l.*; John Marston's *Metamorphosis of Pigmalion's Image*, 1598, suppressed by Abp. Whitgift, 6*l.* 7*s.* 6*d.*; John Marston's *Scourge of Villanie*, 5*l.* 2*s.* 6*d*; Douce's *Illustrations of Shakspeare*, 7*l.* 17*s.* 6*d.*; and Eyton's *Antiquities of Shropshire*, 20*l.* 10*s.* The whole day's sale realised 935*l.* 6*s.* 6*d.*

THE *Deutsche Rundschau* for June contains the beginning of an interesting autobiography of Schirmer, the Düsseldorf landscape-painter, which deals with his early struggles as a student at Düsseldorf, 1825–1828. There is also an article by Herr Ebert on the literary movement in the time of Charles the Great, which gives a careful *résumé* of the subject. Herr Spitta points out historically the chief features of Mohammedan civilisation in the East, and the causes of its downfall. Prof. Meyer writes an able article on the linguistic position of modern Greek, in which he pleads for a fuller recognition of its claims to attention on the part of philologists, who, he thinks, have treated it with undue scorn. Prof. Max Müller contributes an appreciative notice of Charles Kingsley, in which he brings out for German readers the way in which English society admits a man of Kingsley's disinterestedness and courtesy to become a real social power. The most original article, however, is by Herr von Holtzendorff on the "Aesthetic Aspect of Law." He draws out the artistic conception of law prevalent in the ancient world, and traces its reappearance at various times in the development of modern legal systems; he approves of all legal forms which are impressive in themselves, and have an origin in the past; barristers' wigs in England and the rest of our legal formalities are mentioned by him with the greatest respect, and he advocates the building of magnificent law-courts as a means of popular education by affording a symbol of the glory and majesty of law.

A TRACT on "The Way to the Higher Vocational-Education of Women, and the Teaching in the Universities," contains strong criticisms on the pedagogic and personal conditions of the Berlin University. According to accounts likely to be more or less true, and quite consistent with what has long been known of the feelings of Dr. Dühring's higher colleagues, the philosophical faculty of the University has appealed to the Ministry of Public Instruction to deprive this presumptuous critic of his place and privileges. According to what we have seen, in intermittent glimpses of works whose external literary form is repulsive, if not insufferable, Dühring's controversial manners would be thought highly impertinent in this country. Perhaps he merits the sentence on Schopenhauer, "an Grobheit hat ihn keiner übertroffen, kein Philosoph, kein Theolog, ja nicht einmal ein Philolog." But he is hardly so exceptional an offender that the attempt to quench his arid, though powerful, contributions to scientific heterodoxy is advisable in a great academic institution. If, as is alleged, Prof. Helmholtz is at once accuser and judge, the peculiarities of the case would be aggravated. The Dühring affair is in the hands of Dr. Falk. Noteworthy is the fact that Dühring's mathematical treatise gained the Benecke prize at Jena, and that Benecke was turned out of his Chair for not being orthodox on the Plurality of Being, or, perhaps, for his backslidings towards Monadology. The end was that he drowned himself. Too many important German controversies in literature, science, and art, have been carried on in the Martin-Marprelate style. Baur and Ewald, especially the latter, indulged in gross insolence towards each other; Zöllner and Haeckel have resolutely stuck to offensive language; Wagner called twenty-four German Kapellmeisters hyaenas, and one of his admirers has been able to compile a lexicon of the insults addressed to the Art and Artist of the Future. Dr. Dühring is incriminated for three offences, one of which is that in a new edition of his *History of the Principles of Mechanics* he has maintained that the mechanical theory of heat, as it now stands, is the discovery of Mayer, and not of Helmholtz.

DR. CHARLES H. S. DAVIS, of Meriden, Connecticut, intends to issue, about January 1, 1878, the first number of a journal devoted to Sacred and Classical Philology, to be edited by members of the American Philological Association.

FOR the new Principalship of University College, Bristol, there are above thirty candidates, comprising some men well known in science and literature.

MESSRS. RIVINGTON will issue next week a work by the Rev. C. F. Lowder, Vicar of St. Peter's, London Docks, entitled *Twenty-one Years in St. George's Mission.*

LADY W. STIRLING-MAXWELL.

LADY W. STIRLING-MAXWELL, longer known as the Hon. Mrs. Norton, died on Friday, the 15th instant, at 10 Upper Grosvenor Street, London. Born in 1808, she was one of the three beautiful daughters of Mr. Thomas Sheridan, granddaughters of the famous Richard Brinsley Sheridan, who died in 1816. When she was nineteen years old, Miss Sheridan became the wife of the Hon. Mr. Norton, brother and heir-presumptive of Lord Grantley. Mr. Norton died in 1875; and in last March the marriage of Sir William Stirling-Maxwell to the Hon. Mrs. Norton was celebrated by special licence at her own residence in London, she being at the time in ill-health and unable to leave her house. There are few women left among us round whose names so many literary memories cling. She was the contemporary of "L. E. L.," whose pale star set almost before her own had risen; also of Harriet Martineau, whose vigorous career she watched to its close. The beautiful life of Elizabeth Browning was compassed wholly by *her* longer one; so were the lives of Charlotte Brontë, Thackeray, Dickens, Mrs. Gaskell, Kingsley, and others of our poets and story-tellers. Her beauty and genius, and personal fascinations, have been the theme of society for nearly half a century. From her merest girlhood she showed a fine inherited faculty for literature, and wrote plays for performance in her own home. Her *Sorrows of Rosalie* appeared in 1829, immediately after her marriage; and this was followed in 1840 by *The Dream, and other Poems*; in 1846 by the *Child of the Islands*; by *Aunt Carry's Ballads for Children* in 1848; and by the *Lady of La Garaye* in 1861. The "Dedication" of this poem to the Marquis of Lansdowne is extremely well written, in perfect taste, and with some touching references to her own saddened life. She also wrote several novels, the latest of which, a beautiful story called "Old Sir Douglas," appeared in *Macmillan* in 1868. Much of the Sheridan genius may be discovered in all that Lady Stirling-Maxwell wrote. The *Child of the Islands* was written in the maturity of her youth and beauty. Under guise of a Birthday Ode to the Prince of

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Wales, it conveyed a tender appeal to the rich to consider the sufferings of the poor, and more especially of poor children. The subject was at that date a new and important one in politics. The Factory Bill had done something to better the condition of children, but they were still put to brutal uses in mines, and subject to solitary confinement in prisons; and Mrs. Norton's verses, and still more the prose "Notes" she appended to them, show her to have been in close and womanly sympathy with this kind of human misery. Here and there, too, in the same poem, is heard the true ring of poetic music; as when she recalls some happy hour,

"In meadow walks and lovely loitering lanes;"

or in this still prettier line, remembering a scene among Scottish hills loved in her girlhood—

"Still gleams my lone lake's unforgotten blue."

As famous as any of her more extensive works are some of her lyrics, set to music by popular composers. How often have tears started in response to her ballad—

"Love not! Love not! the thing you love may die!"

And who does not know her rich half-Moorish melodies set by herself to her own words? How few men or women have succeeded in producing a really popular song—one so simple and attractive as to be heard all over the land, in the hush of lighted drawing-rooms and on hand-organs in dull London streets. This triumph has been hers, and it will be remembered now that she is gone.

Rosaline Orme Masson.

NOTES OF TRAVEL.

An interesting communication has been received by the Minister of Foreign Affairs at Buenos Ayres from the well-known Argentine explorer and naturalist, F. P. Moreno, dated from Punta Arenas on April 14. A short time ago we referred to his arrival at the mouth of the Santa Cruz river, in Southern Patagonia. Failing to find means of transport there, since the Indians had moved westward, he followed their trail along a small tributary of the Santa Cruz, which he identifies as the Rio Chalia, mentioned in Viedma's Diary, for a distance of ninety miles, to a district named Shegueri, whence the snow-clad peaks of the Cordillera of the Andes could be distinctly seen. Having obtained three horses from these friendly Tehuelches, he returned to the mouth of the Santa Cruz, and set out to explore its course upward. The expedition included the leader, with Sub-Lieutenant Carlos M. Moyano, three sailors to manage the boat, and a man and boy to take charge of the horses. At this time the river was rising rapidly, and had already exceeded the limit of highest flooding in ordinary years, so that the work of towing the boat upward had to be done on foot. After a month of continued labour the lake in which the Santa Cruz rises was reached on February 14. It lies in 50° 14′ 20″ S. lat., and approximately in 71° 59′ W. of Greenwich. Two days later Moreno crossed it in the only boat that had ever floated on its waters. It measures thirty miles in length from east to west, by ten miles in greatest width, and is very deep, no bottom having been obtained with a line of 120 feet at two miles from the shore. Leaving the boat here, the journey was continued northward on horseback over a series of tablelands of from 2,500 to 3,000 feet in height. A party of the Indians of Shegueri was met with, and with one of these as guide another large lake was discovered in 49° 12′ S. This is surrounded by wooded and snow-capped mountains, and forms part of a still larger lake in a hollow of the Cordillera separated from it by a narrow channel, through which masses of ice float into the smaller basin. Some of these bergs were stranded close to where the expedition camped. This lake was named the Lago San Martin by Moreno in memory of the illustrious Argentine general, since it has no distinctive native name. In returning southward the lake discovered by Don Antonio de Viedma in 1782 was reached. The name "Capar," under which this appears on all maps, is not Indian—perhaps it is a corruption of "K'char," an Indian camping-ground on its shores. Viedma's lake is probably the largest in Patagonia. It has its greatest length in a W.N.W. direction, and extends to the foot of the Cordillera, where it is fed from the snow-drifts; its head is closed by the magnificent volcano of Chalten, which is in a state of activity, throwing out ashes and smoke. A river, twenty-four miles in length, unites Viedma's lake with that one which directly supplies the Santa Cruz river, and has been named the Rio Leona by Moreno. This is the river that Viedma took to be the Santa Cruz, for he was unaware of the existence of the southern reservoir now named the "Argentine Lake." A continuance of hot weather had melted such large quantities of snow in the Cordillera that the Santa Cruz was found to have risen sixty-three feet above its lower level on March 17; in some parts the sounding-line showed seventy to as much as eighty-four feet, and the descent was accomplished in as many hours as it had taken days to ascend from the sea. The Rio Santa Cruz, Moreno believes, would be navigable for powerful steamers drawing up to twelve feet of water as far as the base of the Andes.

The fourth part of Guido Cora's *Cosmos* is occupied mainly by a Report on the first meeting of the Italian committee of the International African Association, under the presidency of the Prince of Piedmont, in which the instructions to be given to the delegates for the approaching congress were discussed. In particular the Italian delegates will offer the services of two well-known African travellers, Carlo Piaggia and Romolo Gessi, who propose to reach the Italian station in Shoa by two opposite routes. Piaggia wishes to reach Shoa by crossing Abyssinia from north to south, by way of Lake Tzana and Gojam; Gessi, who has acquired reputation by his circumnavigation of the Albert Lake, proposes to advance from the Nile basin by ascending the Sobat River, a line in which he could not fail to make important discoveries. In a paper on the present state of our geographical knowledge of the Rio de la Plata and Patagonian territories, and on the extent of Italian commerce in these regions, Sr. Pascuale Corte advocates a proposed Italian expedition for the exploration of Patagonia, sketching out a route by the Desire River, Lake Colguape, and the sources of the Santa Cruz and Gallegos Rivers southward to Punta Arenas. He appears to ignore altogether Capt. Musters' exploration along a great portion of this very line. Appended to this number is a valuable original map of the island group of Batjian and Obi, between Celebes and New Guinea, drawn chiefly from unpublished material gathered by Cerruti and Di Lenna during their voyage of 1869–70.

We have received *Collins' County Atlas of England and Wales* (London and Glasgow: W. Collins), which is a very convenient little pocket volume of neatly executed maps. As the publishers make its special feature the indication of the chief roads and railways, it would be well if, in future editions, the railway stations were marked where they do not fall within existing towns or villages.

MAGAZINES AND REVIEWS.

First among our American cousins this month is the *Atlantic Monthly*, especially if we consider the variety of its intellectual repast. As to its poetry, it would be hard to find more graceful and fancy-fraught verses than O. W. Holmes's "First Fan," a fresh glimpse of Olympus in the nineteenth century, Bayard Taylor's "Peach-Blossom," and R. H. Stoddard's "Companions," a strain suggested through Sir John Davys on a trio of excellent topics. For solid matter the first paper, which continues the list of crude and curious inventions at the Centennial through the list of triangles, rattles, gongs, drums, tam-tams, and tambourines of all nations, may claim a near approach to exhaustiveness; and there is a spirited sketch of an engineer's party from the Colorado Springs, ninety-five miles southward by rail to Cucharas, with a trip by wagon six miles further west to Walsenburg, by way of nearing the great Twin Sisters, or Spanish Peaks, which are outlined against the far-off sky to the south-west of the town of starting. The tale of the weird superstition, akin to the Flagellants, of the Penitentes, and the insight afforded into the interior of the old Mexican town of Walsenburg, are graphically told, and we find at the end that we have penetrated the shadow of Wahatoya, to receive the surrender of the Wilderness. A lively tale of the Mormon folks, entitled "The Ward of the Three Guardians," is well worth perusal, and both the "Sketches of South Carolina Society" and the conclusion of the "Maypole of Merrymount" possess more or less interest. In "Recent Literature" will be found a pleasant *résumé* of Barry Cornwall's *Autobiographical Notes*, &c., as well as of Charles Kingsley's Life, reduced in New York to half the size of the London edition. The *Penn Monthly* is severe in its "Month" on the prime movers in English politics, and speculates with equal *sang froid* on the next move of Prince Bismarck, and the ecclesiastical and political policy of the Papacy. In an article as to the Government's part in bringing on hard times in America, it is shown that there might be worse things than a burdensome national debt, in destruction of capital by bad and hasty investments, enforced idleness of hard times, and diminution of confidence and enterprise. A brief paper on "Art," as concerned with the question "draped or nude," is in the right direction, although unnecessarily involved in language; and an able article on "Township Organisation in the Newer States of the Union" is the *pièce de résistance* of the number. The *North American Review* for May–June contains several literary articles of high calibre, from among which we single as not to be overlooked William Cullen Bryant's essay on Abraham Cowley, and Lawrence Oliphant on "African Explorers." The former of these is essentially a critical essay of the best fashion, discussing the inimitable author from his early dawn of genius, and those exquisite verses representing his wishes at the age of thirteen, to the learning and genius of his somewhat prolix *Davideis, à propos* of which Mr. Bryant notes the parallel of Scott's Minna and Brenda, the daughters of Magnus Troil, in the *Pirate*, with Saul's daughters, Merab and Michal. Of Cowley's lyric vein a fine specimen is culled from the third book of the *Davideis*, a serenade to Michal, beginning "Awake, awake, my lyre," and samples of his descriptive and commendatory poetry, as on the deaths of Vandyke and Crashaw, are blended with sketches of such congenial employments of his Muse as "The Garden" and "The Complaint." It is a further charm of this admirable writer that he excelled his age in wedding modern subtlety and quaintness of thought to Alcaic Latin stanzas, as may be seen in his "Epitaphium vivi auctoris," and its translation; and it is not unnoteworthy that Mr. Bryant has detected more than one distinct appropriation or conveyance of a Cowleian grace in Pope's *Windsor Forest* and *Essay on Criticism*. Oliphant's "African Explorers" embraces the discoveries of Speke and Grant, Waller, Cameron, Long, Livingstone, and Stanley, and yet vindicates for the first-named explorer the honour of having solved the mystery of the Nile, and the water-system of its great reservoir. In an article on Miss Martineau and her editor, Mrs. Chapman, the *North American Review* speaks candidly and sensibly as regards the misunderstanding with her brother, the Rev. James Martineau, and thinks that Mrs. Chapman would have done better for Miss Martineau if she had used more reserve. An article by the editor on the "Progress of Painting in America" traces back to the days of

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our North American colonies a strong taste and feeling for the art of painting, which, despite the degeneracy and addiction to gain and commerce which came in with independence, is now in the acme of a *renaissance*, destined to fit American art to compete, in landscape as well as figure-painting, with the older schools of older countries. In the *Canadian Monthly and National Review* (whole number, for May) we hail a sensible article on "The Pulpit and Revivalism," which points to legitimate and solid preparation for the office of preaching as a surer spell and attraction than excitement and sensationalism. "Juliet" and "Green Pastures" furnish liberal instalments of high-class fiction, and a short story, "The Comedy of an Umbrella," might very well become the material of a rather screaming farce. Miss Louisa Murray ends in this number the clever and careful survey of Swift and the women who loved him, with Stella's funeral in St. Patrick's Cathedral, and the severance of that tie, of which for his eighteen last years his *souvenir* was "only a woman's hair." His sad foreboding that, like the withered elm, he should die at the top came sadly to pass, and he was laid to rest in Stella's grave. This series of papers is worthy of reproduction. In the *International Review* (May — June) we note, besides an account of the Mechanism and Administration of the Philadelphia Exhibition, an able critical estimate of Alfred Tennyson, by Bayard Taylor, from a somewhat distinct point of view from that in which his genius was discussed in Stedman's *Victorian Poets*. The essayist's plan is to trace the poet's intellectual biography in the uneventful story of his life; and the mingled success and failure of his life purpose—namely, to correct and purify a power and feeling for the charms of sense and rhythm originally almost in excess, by all the aids of study and science. Among the chief defects in Tennyson's poetry is indicated an over-anxiety in regard to unimportant details, in connexion with which may be taken the fact of his having stimulated into existence a "school of decorative poetry." Mr. Taylor passes in review each stage of his poetical career, and points out at the same time the faults which have sprung from intellectual seclusion and constant application to his art, and the genuine artistic sense which has underlain them, and sprung up again ever and anon in his later triumphs. He regards the tragedies as, at most, very partial successes, but, looking back upon his whole career, considers that the popular memory owes a great debt to the wholesome and elevating tone of his conscious teaching. The "Contemporary Literature" columns of the *International* this month are unusually thin. The *Radical Review* is a new New Bedford quarterly, intended "as an adequate literary vehicle, among thinking and progressive people, for the carriage and diffusion of the most Radical thought of our time." As such it is made up of essays on "Practical Socialism in Germany," "Theodore Parker as a Religious Reformer," and "Translations of Proudhon's System of Economical Contradictions," by the editor. Amid the poetry we welcome the burden of Mr. E. C. Stedman's "The Discoverer," and in the pages devoted to "Current Literature" the reviewer gives his reasons for considering that in *Harold*, if not in *Queen Mary*, Mr. Tennyson has succeeded in writing a play.

THE June number of the *Revue Philosophique* contains an interesting retrospect of the philosophic work of the late Léon Dumont, from the pen of J. Delboeuf. Dumont approached the region of philosophic speculation through the avenue of aesthetic criticism. Ingenious and well-considered aesthetic theories are to be found in his *Causes de rire* and his *Sentiment du gracieux*. This same line of research is adhered to in his last and most considerable work, *De la Sensibilité*. Whether or not we accept the general theory of pleasure and pain here laid down, we cannot but admire the clear scientific mind, which, aided by a fine and cultivated artistic sense, throws many a ray of light on the obscurities of art problems. As M. Delboeuf not unjustly remarks, Dumont showed a peculiarly French skill in "separating the delicate and complex *nuances* which distinguish the comic and the amusing, the laughable and the ridiculous, wit and humour." M. Delboeuf seeks to define Dumont's philosophic principles: yet this is not easy. He published no systematic exposition of his philosophy, and it can only be very imperfectly disentangled from his various writings, most of which are critical. The main elements of his creed were drawn from Darwinism as illuminated by the German expositors, especially Haeckel, together with recent English psychology. He did good service in expounding the theory of descent in France, and in freeing it from the prejudices in which an ignorant hostility had involved it. He fully recognised the mechanical nature of the modern principle of evolution, and argued against the conceptions of finality of Hartmann and Janet. His most eminent services were rendered in criticism. He made known a number of German and English philosophical writers to his fellow-countrymen, and showed excellent ability in appreciating the strong and weak points of the doctrines which he expounded. We cannot but join our regrets with those of M. Delboeuf that so keen, so active, and so energetic a mind should have been so early stilled by the undiscriminating hand of death.

THE CORVINA LIBRARY.

THE mutual confidence subsisting between the Augsburg *Allgemeine Zeitung* and the High Porte gives special value to any articles in that journal on Eastern affairs. A notice, in Saturday's issue, on the Corvina Library confirms with an enormous expenditure of erudition our own assertion that in regard to King Mathew's treasures—

"All that we know is, nothing can be known."

We have good reasons for being unable to follow the instinctive German veneration for diplomatic testimony, but must admit that the evidence of the Venetian Secretary of Legation, Massario, on our subject is valuable. In a letter to a friend, published above seventy years ago, in (or with?) an extract from Sanuto's diaries, Massario says: "I have visited the open library. It no longer contains a single valuable book, for all the good ones have been carried off." This was in 1520, a date which more than confirms our view of the "leakage" which the library had suffered before the Turks took Buda. The learned writer mentions our contribution to his topic, and interpolates the accurate information that the Lord Strangford named was "previous British Ambassador to the Porte, and father of the present Viscount"!! He also scorns the ignorance which could expect to find lost books of Livy in the Corvina, and remarks that a knowledge of the history of the formation of libraries is not, after all, an ambassadorial requisite. It is obvious that our phraseology was a mere use of the concrete for the abstract; but even if Lord Strangford had expected to find lost books of Livy, or even plays of Aeschylus, where was the intellectual crime, seeing that no one knew the real origin, recent or remote, of the collection of MSS. in the Seraglio?

SELECTED BOOKS.

General Literature.

LEGRAND, E. Recueil de poëmes historiques en Grec vulgaire relatifs à la Turquie et aux principautés danubiennes. Paris: Leroux. 15 fr.

MILN, James. Excavations at Carnac (Brittany). Edinburgh: Douglas.

MONTAIGLON, A. de, et G. RAYNAUD. Recueil général des fabliaux des XIIIe et XIVe siècles. T. 2. Paris: Lib. des Bibliophiles. 10 fr.

OLIPHANT, Mrs. Dante. (Foreign Classics for English Readers.) Blackwood. 2s. 6d.

SHAIRP, J. C. On Poetic Interpretation of Nature. Edinburgh: Douglas.

History.

L'EPINOIS, H. de. Les pièces du procès de Galilée, précédées d'un avant-propos. Paris: Soc. gén. de librairie catholique. 5 fr.

ROZIÈRE, E. de. Le cartulaire de l'église du Saint-Sépulcre de Jérusalem, publié d'après les manuscrits du Vatican. Paris: Larose. 14 fr.

Physical Science and Philosophy.

ABHANDLUNGEN zur Geschichte der Mathematik. 1. Hft. Leipzig: Teubner. 5 M.

PAGENSTECHER, H. A. Allgemeine Zoologie. 2. Thl. Berlin: Wiegandt. 12 M.

SULLY, James. Pessimism: a History and a Criticism. Henry S. King and Co. 14s.

Philology, &c.

EPHEMERIS epigraphica corporis inscriptionum latinarum supplementum. Vol. III. Fasc. 3. Berlin: Reimer. 2 M. 40 Pf.

GEBAUER, G. De hypotacticis et paratacticis argumenti ex contrario formis quae reperiuntur apud oratores atticos. Zwickau: Thost. 8 M.

LUECKING, G. Die ältesten französischen Mundarten. Berlin: Weidmann. 7 M.

PAPPI ALEXANDRINI collectionis quae supersunt. Ed. F. Hultsch. Vol. II. Berlin: Weidmann. 20 M.

CORRESPONDENCE.

DR. DEECKE ON THE ORIGIN OF THE SEMITIC ALPHABET.

London: June 19, 1877.

As an Assyrian student I find myself unfortunately unable to agree with the opinion expressed in the last number of the ACADEMY (p. 538), that Dr. Deecke's attempt to derive the Phoenician alphabet from the cuneiform characters of Nineveh has superseded De Rougé's endeavour to trace it to the hieratic writing of ancient Egypt. So far as I can judge, Dr. Deecke's new theory is an utter failure. His pamphlet on the origin of the Cypriote syllabary, which he refers to the Assyrian cuneiform, had convinced me, except as regards the late date to which he would assign the invention of it, and I had, therefore, expected to be similarly convinced by his theory of the origin of the Phoenician alphabet. That I have not been is due to the following reasons.

First of all, Dr. Deecke has trusted to the variants of the cuneiform characters given by De Chossat in his *Classification des Caractères cunéiformes*. Three years ago I pointed out in the ACADEMY the errors and misconceptions with which that work teems: different characters are confounded together; others have wrong values assigned to them; while others are due to the faulty printing of published inscriptions. Now, out of the twenty cuneiform characters selected by Dr. Deecke to explain the Phoenician alphabet, his variants of three (Nos. 3, 11 and 14) have no existence in the original texts themselves, while in two cases (Nos. 6 and 17) the characters put down as variants are not variants at all, but wholly different characters with different values (*iz* or *gis* and *lis*).

In the second place, the phonetic values assigned to several of the cuneiform characters are wrong. Thus the values of *u*, *khud* or *khut*, and *du* or *ru*, assigned to Nos. 6, 8 and 4, are not Assyrian but Accadian values—that is to say, found only in Accadian texts. The character which is supposed to be the prototype of *caph* never represents anything but *koph*; while contrariwise the supposed prototype of *koph* always represents *caph*. Similarly, the supposed prototype of *samech* represents only *shin*. As for No. 14, to which Dr. Deecke boldly gives the phonetic value of *la*, its real value is *nu*; used ideographically for the negative, it is certainly read *la* or *ul* in the Assyrian texts, but these sounds are never employed as its phonetic values.

Thirdly, Dr. Deecke has mixed together forms which belong to different periods and different localities. *Mem* and *koph* are referred to old Babylonian forms, *shin* to a new Babylonian one, while *kheth* is traced to the "hieratic," and other letters to the Assyrian. *Taw* is even referred to the Protomedic form, which did not come into existence until some two centuries at least after the date of the Moabite Stone. *He* and *'ayin* are derived from variant forms of the same

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characters, which were used at widely different epochs, and in different localities. The supposed prototype of *he*, by the way, never represents *he*, but only *kheth*.

Fourthly, although Assyrian had a large series of characters representing open syllables such as *ba*, *bi*, *bu*, *be*, Dr. Deecke has had recourse in no less than six instances to characters representing closed syllables (*zur*, *khad*, *dip*, *bar*, *'sal*, *tar*). What makes the matter worse is that two of these characters ordinarily represent open syllables (*pa* and *lu*), and only rarely the closed syllables *khad* and *dip*, while the character which is supposed to have originated *pe* is hardly ever used for the sound of *par*, that being expressed by a different character.

Fifthly, in some instances (*e.g.*, No. 2.), the later Greek form of a letter more closely resembles its supposed cuneiform original than the earlier form which appears on the Moabite Stone. The same is the case with the later "Sidonian" form of *taw*.

Sixthly, considering that the Assyrian syllabary contains between 500 and 600 characters, that almost all these characters have at least two values, and that Dr. Deecke does not confine himself to characters expressing open syllables, it is incredible that the likeness between the Phoenician letters and their supposed prototypes should be as slight as it is upon his hypothesis. And to obtain even this slight amount of likeness, Dr. Deecke has to assume that in almost every instance the Assyrian character or its variant was transposed, sometimes very strangely, before it became a part of the Phoenician alphabet. Indeed, the wonder is that Dr. Deecke has not been able to discover greater resemblance between the twenty-two letters of the Phoenician alphabet and the immense number of cuneiform characters, with their numerous phonetic values, out of which he has had to make his choice. The wonder is increased when we find that in two instances the same cuneiform character is believed to have given rise to two different Phoenician letters. A. H. Sayce.

SPELLING REFORM.—THE LETTER R.

II.

Kensington: June 16, 1877.

The greater part of Mr. Spedding's two letters is occupied with questions of orthoëpy. I have always disclaimed being an orthoëpist, in the sense of one who decides what ought to be the pronunciation of English. I have endeavoured, during more than the complete generation which has elapsed since I first took up the study as a practical subject, to become an observer, and to try and ascertain what is said by well-educated Englishmen, rather than what should be said, and to discover if possible some natural ground for the actual diversities of usage. Mr. Spedding quotes some rules which I laid down in 1848—just twenty-nine years ago—at a very early period of my career, when I was endeavouring to find some guide for immediate practical work, which would suit my elementary knowledge of the subject, and find acceptance with others whose knowledge might perhaps have scarcely been called even elementary. During these twenty-nine years I have not been idle, and especially during the last ten years I have paid very great attention to the question both theoretically and practically. I should be sorry to say that I have solved all or even most of the difficulties which the scientific study of phonetic relations and observation of speakers of all classes continually present; but I believe that at any rate my knowledge is far less elementary than it was, and my practical experience is certainly much greater.

In 1848, according to Mr. Spedding (I cannot charge my memory with the book containing the words, or the occasion on which I used them, and I have no reference to guide me), I laid down as a first rule "to represent a deliberate emphatic utterance of each word, as it would be pronounced independently of all other words." In my third letter to the Academy (March 17, 1877, p. 230, where by the by the first word *Third* is a misprint for *Therd*) I followed this rule, with the exception of the two words *a*, *the* (which emphatically pronounced are now *ai*, *dhee*), and I did so because I wished to adopt an orthography adapted to general views, and to elementary school instruction, rather than to scientific precision. But I believe the principle to be essentially false. Apply it to Sanscrit, and you at once get a *pada* text, which would be unintelligible to a native. In all my transcripts of dialectal pronunciation I have been forced to abandon the principle altogether as utterly untenable. The question even arises, how far should the artificial separation of words be carried out? And on this point Mr. Sweet has lately had occasion to advance opinions, which require careful consideration. But the question of the treatment of words as isolated or connected bears chiefly upon the treatment of unaccented syllables, which must be deferred to another letter. To-day I wish to confine myself to a point which Mr. Spedding has raised respecting the use of R, and chiefly in accented syllables.

The letter R was the first phonetic subject on which I wrote an essay, thirty-three years ago (*The Phonotypic Journal* for January, 1844, pp. 5-12), and I cannot boast of having mastered all its difficulties even yet. It is not my intention to trouble you with an essay on the subject to-day, for which you would have no space, and your readers no patience, but to draw attention to the practical difficulties in received English only. Any phonetic orthography must provide a means of dealing with the following thirty-nine cases where I annex my own Glossic (with the accent mark) for convenience of reference.

I. *Initial, Trilled, only before vowels, long or short.* 1. Reed *reed*, ray *rai*, wrath *raath*, raw *rau*, road *roa·d*, rude *roo·d*, writ *rit*, ready *red·i*, rat *rat*, &c.

II. *Medial, Trilled, after short vowels only.* 2. Marry *mar·i*, merry *mer·i*, spirit *spir·it*, sorry *sor·i*, hurry *hur·i*.

III. *Final, or preceding a consonant, after long vowels and diphthongs only, monosyllabic.* 3. Fur *fer*, surf *serf*. 4. Fir *fer*, serf *serf*. 5. Near *nee·r*. 6. Pair *pai·r*. 7. Star *staa·r*. 8. War *wau·r*. 9. Store *stoa·r* (often called *stau·r*.) 10. Moor *moo·r*. 11. Cure *keu·r*. 12. Fire *feir*. 13. Flour *flour*.

IV. *Final, or preceding a consonant, after long vowels or diphthongs, dissyllabic.* 14. Freër *free·er*. 15. Payer *pai·er*. 16. Solfaer *sol·faa·er*. 17. Drawer *drau·er*. 18. Mower *moa·er*. 19. Truer *troo·er*. 20. Fewer *feu·er*. 21. Liar *lei·er*. 22. Coward *kou·erd* (different from cowherd *kou·her·d*).

V. *Medial, after long vowels and diphthongs only, monosyllabic.* 23. Recurring *riker·ring* (but recurrent *rikur·ent* as in No. 2). 24. Deterring *diter·ring* (but deterrent *diter·ent* as in No. 2). 25. Nearing *nee·rring* (compare Nos. 5 and 14). 26. Pairing *pai·rring* (compare Nos. 6 and 15). 27. Starry *staa·ri* (compare Nos. 7 and 16). 28. Warring *wau·ring* (compare Nos. 8 and 17, and observe "warrior" sometimes pronounced *waur·ier*, with short *au*, very seldom *wau·rier* with long *au*, and generally *wor·ier* with usual short *o*, as in No. 2). 29. Storing *stoa·rring* (compare Nos. 9 and 18, often called *stau·ring*). 30. Mooring *moo·rring* (compare Nos. 10 and 19). 31. Curing *keu·rring* (compare Nos. 11 and 20). 32. Expiring *ekspei·rring*. 33. Dowry *dou·rri*.

VI. *Medial, after diphthongs only, dissyllabic.* 34. Fiery *fei·uri* (compare No 32). 35. Flowery *flou·uri* (compare No. 33).

VII. *Final, unaccented.* 36. Altar alter *au·lter*, elixir *ilik·ser*, tailor *tai·ler*, labour *lai·ber*, murmur *mer·mer*. 37. Azure *ai·zher*, *ai·zheur*, *azh·er*, *azh·eur*, nature *nai·teur*, *nai·tyoor*, *nai·cheur*, *nai·choor*, *nai·cher*. 38. Partake *paatai·k* (*r* lost). 39. Orthoëpy *authoa·ipi* (*r* lost).

Of course I wished to provide for these numerous cases by the simplest possible means, which should be generally intelligible to those who had the habit of speaking and reading English in the received fashion, but had not yet learned the meaning of a trilled R. I have met many such, even among the highly educated. The essence of a *trill* is a rapid alternate "breaking and making" of a vowel current. Strike a tuning fork, and while it is vibrating, rotate its handle rapidly between the finger and thumb, while the prongs are held close by the ear. The interference of the waves of sound from the two prongs produces a distinct "beat," which exactly expresses the effect of a trill, as shown by the phonautograph of both. In speech the interruptions are due to a more or less perfect, rapid, and continued closing and opening of the passage of air proceeding from the larynx. The interruption may be caused by the lips, the tongue in various positions, the uvula, and even the glottis. These various organs produce subsidiary and rapidly changing modifications of the vowel sound which are very characteristic. The rapidity, duration, and especially the perfection of the interruptions are most important. In received English (from which I must generally exclude provincial, Scottish, Irish, and American usages, which would require too much space to consider intelligibly) there are two kinds of recognised actions; (1) "the trilled R" for which the interruptions are generally few and slight, but distinct, heard before vowels only, and (2) "the vocal R," which has now become a pure vowel of the nature of *u* in *hut*, and is heard always in the pause, when no vowel follows, but may, even then, at the pleasure of the speaker, be followed by a very gently trilled R, much more gently trilled than that which precedes a vowel. This vocal R, become a pure vowel, is really the degradation of a tip-tongue trill, and many raise the tongue slightly when they come to such cases, but do not allow it to quiver, so that the effect is merely a modification of the *u* in *hut*, which the speaker distinctly feels. I call this the "point-rise." In such a case it is more properly a modification of the south-western English "reverted" R (written *ṛ*), which is merely a gentler form of the true Indian "cerebral" R.

Now, the fact that these two cases of trilled and vocal R were distinctly and invariably marked by relative position, enabled me by the principle of using combinations of letters to express combinations of sounds, to express both cases by the single letter R. Thus in Nos. 1 and 2, *r* precedes a vowel, and hence is clearly trilled R. In Nos. 3 to 22, and 36 to 37, *r* does not precede a vowel, and is therefore "vocal," that is, a pure vowel, with *permission* always to add a gentle trill, and an *obligation* to do so if a vowel follows, even in a following word. In Nos. 23 to 33 we have the effect of a following vowel, and *rr* is used, the first *r* being vocal, because it does not come before a vowel, and the second being trilled, because it does come before a vowel. In Nos. 34 and 35, which is also a very common way of pronouncing Nos. 32 and 33, the first *r* has developed into a simple vowel *u*, and this being unaccented does not glide on to the following trilled *r*, as in No. 2. It is not the trilled *r*, as Mr. Spedding supposes in his first letter (June 2, p. 489, col. 1) which changes *e* into *u*, it is merely the vocal *r*, which being actually followed by a trilled *r*, does not require a sign expressing permission to trill an *r* after it, and is, therefore, expressed by the simple vowel *u*, which forms a syllable. In the same way with unaccented finals. "Alter that," and "alter it," are written in Glossic *au·lter dhat* and *au·lter it*, because the unconnected form of words having been selected, it was necessary to have the permissive *r* in the first case, and not to write the obligatory trill in the second. I really say, and generally hear, *au·ltu dhat*, *au·lturit*, the last forming a single spoken word, and but for the present ignorant prejudices of the eye (my own included), I should use the latter spelling, or at most *au·ltur)it*, where the)

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divides words to the eye which are undivided to the ear. In dialectal writing this becomes the rule, as the peculiarities of provincial utterance could not otherwise be shown. For teaching foreigners how to read connected English, this is also a necessity, unless we cumber them with many rules, very difficult to formulate, which habits of social intercourse render unnecessary to the English adult. I should say that in Glossic elementary instruction books the trilled *r* is intended to be always distinguished by an apostrophe, thus *r'*, typifying its initial effect.

Cases 23 to 33 require particular attention. When the *r* sank to a vowel it became incapable of "stopping" a vowel with the shortness heard in No. 2. It is difficult to say how soon this vocal *r* came into operation. Probably it was long preceded by a very gentle trill (still heard provincially), and then by the "point-rise," which is capable of stopping the preceding vowel, as may be heard from almost any "American" in pronouncing this word. At any rate short vowels before an *r* which is not followed by a vowel are commonly recognised by all our early orthoëpists, and notably by the earliest, Orrmin (of the early thirteenth century), whose own name, with the doubled *rr*, indicated his own observation of his own pronunciation. But at present with the true vocal *r* we have no preceding short vowels. The effects which ensue are numerous.

We have first a set of very peculiar diphthongs as in Nos. 5, 6, 9, 10, with the triphthongs in 11, 12, 13. In the diphthongs the sound of *ee, ai, oa, oo,* is modified by the following vowel on to which it glides, and instead of being the vowels in "beat, bait, boat, boot," they become more nearly the vowels in "bit, bet, bot," and "put;" not quite, for the modified vowel in "bear" no longer occurs separately in English. Many, very many speakers, by no means among the uneducated or vulgar classes, are apt not to distinguish "door" and "daw" when no vowel follows, or at any rate to make "doors" rhyme to "drawers." I have sometimes not been able to distinguish "Mr. Shore" from "Mr. Shaw" when announced. Now, although I have provided special signs for these diphthongs (with which I do not intend to trouble you), it seems to me a case in which the principle of combinations would legitimately come into play, and, as the long sounds of these vowels do not otherwise occur, I laid down that *ee·r, ai·r, oa·r, oo·r,* when not followed by a vowel in the same word, should have these diphthongal values and no other, as in Nos. 5, 6, 9, 10. For Nos. 25, 26, 29, 30, where these diphthongs are followed by a trilled *r*, it became, therefore, necessary to "double" the *r*, so that "nearing," *nee·rring,* which is quite the same in sound (not in accent) as "near ring," *nee·r ring,* had legitimately the same sign (except for accent).

Next, a similar thing happens with regard to the vowels originally short, as "star, war." These have not the "a" in "tarry," or the "o" in "sorry," but have vowels which do otherwise occur and frequently occur as long vowels, namely, "a" in "father" and "au" in "fraud." This is recognised by Walker, Smart, and Worcester, and is patent to everyone, although not everyone notes that "au" in "fraud" differs from "o" in "rod," not only in quantity but in quality; that you cannot drawl "odd" into "awed," nor shorten "awed" into "odd." In "Go farther, father, and laud the Lord," I hear only "*Goa faa·dher, faa·dher, and (n) lau·d dhi (dhu) Lau·d.*" But as I might slightly trill an *r* after *aa* in "farther," or *au* in "Lord," but might not do so in "father, laud," without causing eyes to open very wide, I write: *faa·rdher, faa·dker, laud, Lau·rd.* The fact that we have the vowels *aa, au,* distinctly in use, made me feel it unadvisable to write *far·dher, Lord,* which convey altogether a wrong impression. Compare especially Nos. 7, 8 with 27, 28 and 16, 17. I rejected the plan, therefore, after careful trial. I am not at all aware that I attempt to say *a, o* as in *pat, pot,* in these words, and am prevented doing so by the vocal *r*. I even feel that I make no such attempt. The word for *faur,* to which Mr. Spedding takes particular objection, has at least four connected forms. "Is that for me, for Edward, or for Eliza? For Peter. Not for *me*? Well, I don't care for it." "*Iz)dhat· fau)mee·, faur')ed·wud au·)for') ilei·zu? Fau)pee·tu. Not· fu)mee·? · Wel, ei doa·nt kai·r for·')it.*" Of course the practice of isolating words obliges me always to write *faur* in ordinary Glossic. Even in Nos. 38, 39, I do not generally venture to leave out the *r* altogether, although I seldom or ever hear it in such cases from Englishmen, and am sure that I never use it myself, except perhaps occasionally in public speaking, where I sometimes insert a slight trill to recall the word more distinctly to the mind's eye of an auditor who has learned to read in our usual spelling.

There is still one great and real difficulty to be overcome, in Nos. 3, 4, 23, 24. We have not a recognised long *u* in *hut* in our language, but if we compare "hurt hut," being careful not to trill the *r*, we shall find that the first merely lengthens the vowel of the second, and that we say *hu·t hut,* where the Glossic accent mark shows quantity by its position, according to the usual practice of orthoëpists. This opinion is confirmed by thirty years' observation since I first entertained it. But I thought it not advisable to write *hu·t hut,* at any rate at first, though the spelling is laid down in my keys to Glossic, and may be used at pleasure. (I may say incidentally that the whole principles of my Glossic are explained in full detail, with numerous examples, in my *Pronunciation for Singers,* which is nearly complete at press, and will be published this summer by Messrs. John Curwen and Sons.) Another difficulty came in the way. There are two sounds of *hut,* one much finer than the other. I use and mean the finer sound, but many speakers use the deeper sound which I write *huut.* Now, we find in Smart and many others an attempt at distinguishing "fir fur," "serf surf" (Nos. 3 and 4); and, so far as I have yet been able to discover, those who use a trilled *r*, as the Scotch, really do distinguish them as *fer' fur'* (or the broader sounds *faer' fuur'*); and those who use a vocal *r*, and yet try to distinguish them, say *fu· fuu·.* In the South-West of England the peculiar reverted *r*, as I write it, makes *fuu,r* very broad and disagreeable. I found then that to write *fur surf* in both cases, was to run against ocular prejudices too strongly, but that *fer serf* in each case was more admissible. I recommend those who dislike the use of *er* in all cases to see whether they can be consistent in the use of *er ur,* meaning long *u* and long *uu,* in writing such words as: kernel colonel, pearl purl, pertinence purtenance, pervade purvade, circle surcle, kerb curb, firs furze, earn urn, serf surf, inwards in words. After many years' practice I have given up attempting to make the distinction, as not representing present usage, and I employ *er* consistently, when not before a vowel, to represent the vowel sound in all these cases, meaning the fine long *u·* with permission to make a faint trill after it. I leave *ur* for those who wish to make the distinction.

As soon as a vowel follows, however, a new condition arises. Either the long *u·* is preserved, as in Nos. 23 and 24, and is followed by a trilled *r*, perfectly expressed by *err,* on former principles, or the vowel is shortened and changed as in the other examples added to those numbers. It is, I own, objectionable to write *her·ing* and *herring,* but it is necessary to regard *er* before and *er* not before a vowel as two distinct symbols, and to remember that long *u·* does not otherwise occur. The analysed Glossic writing would be *her·'ing hu·r'ing,* which distinctly shows the difference. It is the principle of combinations which helps me over the difficulty. This *er* is of course very frequent as an unaccented sound, and then it is quite short *u,* with permission to trill after it (No. 36). When a consonant follows, the *u* is not "stopped" by it. Thus, *Ed·werd* is not *Ed·wud·,* but *Ed·wu-d,* the hyphen showing the "looseness" of the glide. This fact, and the fact that *Ed·wu-r'd* may be said, induce me to write *Ed·werd* generally, although in a recent example I purposely wrote *Ed·wud.* This final *er* is also useful in Nos. 14 to 22, in distinguishing those true dissyllables from the corresponding true monosyllabic diphthongs Nos. 5 to 13. It is remarkable that Smart seems to make the two sets identical, and it was not till I met with some gentlemen much older than myself (Sir John Bowring was one) who pronounced in that way, that I was able to understand that our present pronunciation is entirely a recent usage. Dickens's "Sairey Gamp" was meant for *Sai·ri,* not *Sai·rri,* and the latter was probably a descendant of *Sai·uri.* In Scotland and America they still say *vai·ri ekspee·riens,* and not *vai·rri ekspee·rriens.*

These remarks, far too few for the subject, but far too many, I fear, for a letter, will serve to show the extent and difficulty of the problem, and to explain the principles which have guided me in attempting its solution.

ALEXANDER J. ELLIS.

THE MSS. OF CATULLUS.

Oxford: June 14, 1877.

It is well known that the poems of Catullus, though rediscovered early in the fourteenth century, remained for a long time little read or known. Petrarch, it is true, quotes them occasionally; and Petrarch's friend, William of Pastrengo (1295–1360), speaks of the *liber Catulli* as written in various kinds of metre, and containing much that was witty and amusing. But in 1374, the year in which Petrarch died, Colucio Salutato had still not seen either Catullus or Propertius. Writing to Caspar de Broaspinis at Verona he begs him to procure a copy of the two poets from Benvenuto di Imola: a few days later he makes the same request of Benvenuto himself, adding that he knew almost nothing but their names: subsequently, in another letter to Broaspinis, he asks to have the Propertius from Petrarch's library secured or copied for his use, with Catullus either in some MS. already existing or copied anew. As he goes on to speak of Cicero's letters, which Petrarch had brought to light about twenty years before, it seems probable that the Catullus which Colucio asked for was Petrarch's copy. Whatever became of these MSS. in Petrarch's library, they seem to have disappeared: for the MS. of Propertius now in the Bodleian, at the end of which is a distich stating it to have belonged to the poet—

"Me Petrarca tenet scripsit Laurentius olim
Pumice si caruit lictera prestat opus,"

is, on palaeographical grounds, assigned by Mr. Coxe to a period not earlier than 1450, and possibly was even later. Petrarch died in 1374: the MS. of Catullus known as Germanensis (G) is dated 1375, and that in the Bodleian (Canonici 30) perhaps belongs to the same period. But, with these exceptions, all the MSS. of Catullus were written, it would seem, after 1400: a remarkable circumstance, if we think of the celebrity of the poet, and of his peculiarly Italian character. From that time onward the poems must have been copied and recopied with increasing frequency. Beccadelli's *Hermaphroditus* shows his familiarity with Catullus, and he more than once quotes or alludes to him in his letters. As Beccadelli was born at Palermo in 1393 or 1394, and, in a letter which speaks of Bartolomeo, Bishop of Milan (after 1414), as anxious to see his *Hermaphroditus,* calls it a work of his youth (*adolescentis opus*; cf. *si quid in adolescentia iocati sumus,* pp. 39a, 48b, ed. Ven. 1553), we may, perhaps, conclude that he wrote it while a student at Bologna, about 1410–1415, as Forberg conjectures in his edition

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of the poems.* Now, it is remarkable that among the poems in the second book of the *Hermaphroditus* is one entitled "Ad Galeaz quem orat ut sibi Catullum inueniat." As the book is rare, I quote the lines.

"Ardeo, mi Galeaz, mollem reperire Catullum
Ut possim dominae moriger esse meae.
Lectitat illa libens teneros lasciva poetas,
Et praefert numeros, docte Catulle, tuos.
Nuper et hos abs me multa prece blanda poposcit,
Forte suum vatem me penes esse putans.
Non teneo hunc, dixi, mea lux, mea Nympha, libellum,
Id tamen efficiam forsan habebis opus.
Instat et omnino librum me poscit amicum,
Et mecum gravibus nunc agit illa minis.
Quare ego per superos omnes, o care sodalis,
Sic precibus lenis sit Citherea tuis,
Te precor atque iterum precor, id mihi quaere libelli,
Quo fiam nostrae gratior ipse deae."

If these lines belong to the earliest draught of *Hermaphroditus*, they would be enough to prove that even in the first twenty years of the fifteenth century copies of Catullus were not common. There is an emphasis in the first line which would be inconsistent with anything like rapid or easy procurability. He tells his lady-love:—"I do not possess the work: still I shall *perhaps* be able to get you a copy." Only after new entreaties and final menace he writes to his friend *urgently* requesting him to find the desired volume. This is quite in accordance with the facts of our extant MSS. of Catullus: I know of only one which certainly belongs to the first fifteen years of the fifteenth century, the Bolognese (*B* in my edition). It is not easy to account for this: possibly the dearness of paper at that time had something to do with it: something may be attributed to the lax morality of many of the poems and the increasing tendency of the clergy, in proportion as their own order became more corrupt, to suppress works which threw over immorality a very unclerical charm. But it is interesting to find Catullus read by women; and if Beccadelli's *domina* succeeded in obtaining her wished-for copy, we may feel sure it was not an expurgated one.

Once more of Catullus, and in connexion with *Hermaphroditus*. It seems that John Lamola, Beccadelli's junior and fellow-student at Bologna, had recommended his friend's work to Guarino of Verona. That famous teacher, among whose pupils Lamola held a distinguished place, in a letter acknowledging the receipt of *Hermaphroditus*, and eulogising its author, defends the work on the ground adopted by Catullus, that the poet's life is not to be judged by his works. I quote the words from a Bodleian MS. (Can. Lat. 140, fol. 85 b):—"Ut autem ad meum conterraneum revertar, ille hunc in modum ait.

"'Nam castum esse decet pium poetam
Ipsum, versiculos nihil necesse est.
Qui tum denique habent salem ac leporem
Si sint molliculi ac parum pudici
Et quod pruriat incitare possint.'"

This would be unimportant if it did not show how the tacit correction of an author's text may precede the same correction in the MSS. All the earliest and sincerest MSS. of Catullus read in the last two lines *Si sint—Et . . . possunt*. The correction *possint* is only found in two or three of the later MSS. Yet here, in a letter not likely to have been written very much after the completion of *Hermaphroditus* (for Lamola would take some pains to lay the work of his friend as soon as he could before so famous a humanist as Guarino), the correction is tacitly assumed. It seems to follow that fifteenth-century MSS. are, on the whole, more trustworthy as exhibiting the tradition of an earlier period unaltered than we are apt to suppose. Whether Catullus wrote *sint . . . possint* as Guarino thought, or *sunt . . . possunt* as Pliny the younger may perhaps be inferred to have read, is now a difficult point to settle: it is an instructive fact, and on the whole favourable to the substantial integrity of fifteenth-century MSS., that the evidence supplied by these is in favour of a *tertium quid*, a combination of both, neither one nor the other. R. Ellis.

* If the Pontanus to whom the verses in B. i., "Si vacat Ausoniis o vir pergrate Camoenis," are addressed is the well-known humanist and poet, we must suppose the hitherto collated MSS. of *Hermaphroditus* to contain matter not in the first draught of the work: for Pontanus was born 1426. This would be quite possible, as Beccadelli lived till 1471, and might easily introduce in successive editions of his work new poems to friends whom he wished to please as learned or influential. See Symonds, *Renaissance in Italy*, vol. iii., p. 254, *sqq*. But it may perhaps be the Franciscus Pontanus whom he mentions in another letter as driven to madness by a love-potion, and only just recovering at the end of a year (ed. Ven. 1553, f. 62b).

APPOINTMENTS FOR NEXT WEEK.

Saturday, June 23.—3 P.M. Physical: "Application of Melloni's Apparatus to Clifton's Optical Bench and Interference of Light by thick Plates," by Prof. W. G. Adams; Adjourned Special General Meeting.

Monday, June 25.—8.30 P.M. Geographical: "On the comparative Antiquity of Continents, as indicated by the Distribution of living and extinct Animals," by A. R. Wallace.

Tuesday, June 26.—3 P.M.: Statistical: Anniversary.
8 P.M. Anthropological Institute: "On an Underground Structure in Driffield, Yorkshire," by J. R. Mortimer, and Note by J. E. Price; "Anthropometric Report," by Colonel A. Lane Fox and E. W. Brabrook.

Wednesday, June 27.—4 P.M. Society of Arts: Anniversary.
8 P.M. Literature: "On the Etymons of Musical Terms," by W. A. Barrett.

Thursday, June 28.—5 P.M. Zoological (Davis Lecture): "Variation in Domestic Animals," by W. B. Tegetmeier.
8.30 P.M. Antiquaries.

SCIENCE.

The Applications of Physical Forces. By Amadée Guillemin. Translated from the French by Mrs. Norman Lockyer; and edited, with Additions and Notes, by J. Norman Lockyer, F.R.S. (London: Macmillan & Co., 1877.)

French philosophers are celebrated for writing clearly, and many votaries of science, particularly in the mechanical branches, know that by far the most lucid treatises, whether for advanced study or for popular use, are to be found in that language. Of late years there have appeared several French works having for their object to bring the great truths of science within the cognisance of general readers, and for their clear explanations, and popularly attractive style, they are deserving of all praise. Among these are two by M. Guillemin; the first being a general exposition of the *Forces of Nature*, the second a description of the *Applications* of those forces, which is the publication before us. They have both been excellently translated under the superintendence of a well-known scientific authority; and although, now that every tolerably educated person can read French, the utility of translations from this language is much diminished, one cannot but admit that the English republications of such works form important additions to our bibliography. The present is a handsome work of 740 very large octavo pages, with 467 illustrations, all very good, and some very beautiful.

It would be hopeless to attempt to give a complete idea of what the work contains; indeed, it is difficult to imagine what it might not contain; for as everything we can conceive on the face of the earth, or above the earth, or below the earth, involves the "application of physical forces" in some shape or other, the author may naturally claim a wide charter in his descriptions. It is only possible to give a very brief indication of the plan of the work.

M. Guillemin takes five elementary topics—namely, Gravity, Sound (though why this should be classed as one of the Forces of Nature is not quite clear), Light, Heat, and Electricity; he forms a separate book for each, and under each head he describes, in subdivisional chapters, many important practical arrangements depending thereon. For example, the book on Gravity comprehends descriptions of pendulums, weighing and measuring apparatus, presses, hydraulic and pneumatic machines, and ballooning. Sound includes acoustical and musical instruments. Light gives an opportunity of describing all sorts of optical contrivances, including photography. Heat leads not only to the practice of warming and ventilation, but to that inexhaustible topic, the steam-engine. The last head, Electricity, combined with its ally, Magnetism, has of course abundant scope in the compass, lightning protectors, telegraphy, the electric light, and various applications to the arts. The descriptions of all these things are so admirably clear as to be intelligible to all classes of readers; the illustrations are copious, appropriate, and artistic, and, what is more, have a technical accuracy which, unfortunately, is often wanting in illustrated publications.

It is, perhaps, hardly fair to criticise the selections of subjects which an author has made from a boundless field of choice, inasmuch as he must have been guided by his individual notions of the wants he proposed to supply. But one would think that in a book of this high pretension (and high price) it would have been judicious to omit many things here treated on which are matters of the commonest elementary learning; particularly as there are many more elaborate and novel applications of science which might have been added with advantage. Under the head of the steam-engine, for example, the more elementary parts which everybody knows might have been much shortened, and the space devoted to such elegant contrivances as the indicator and the injector, which are not even named. (The references to the steam-indicator in the index are erroneous). In the book on Light a general knowledge of the simplest optical instruments might have been taken for granted, and something might have been said of the artificial modes of illumination which we are obliged to use for a third of our lives; the only mention of gas is as a source of heat and a means of inflating balloons. The mechanical applications of force for manufacturing purposes might also have been much enlarged; especially in regard to automatic tools, dynamometers, and similar contrivances involving great scientific ingenuity. The descriptions of common pumps might well have given way to those of many more modern and ingenious hydraulic appliances to which no allusion is made. And there is not a word in the book about artillery, which is certainly an "application of physical force" of the most positive kind.

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It is natural that a French work should give especial prominence to French inventions and French names, and there is reason to suspect that credit is often given to the wrong parties. The editor has corrected one case of the kind, where the French author had attributed the invention of the steam-hammer to one of his countrymen instead of to Nasmyth; and we notice another, where the merit of the tubular boiler, the most essential element of railway success, is also taken away from its acknowledged author, the clever secretary of the Liverpool and Manchester Railway; and no doubt there may be many similar cases, which ought to be carefully looked to, as a book of this kind is apt to be treated as a work of reference and authority.

We think, also, it might have been better if, in an English edition, the measures and weights had been expressed in English terms. Such an expression as $0^{mm}\cdot02$ conveys no definite idea to the average Englishman.

A few trifling errors have crept in; the following, for example, may be noted for future correction. At p. 20 the author proposes, as a novel suggestion, the direct application of steam to pile-driving, which was effected by Nasmyth years ago. P. 51: is it right to say that air-bubbles in water are in a state of solution? By a passage at p. 102 the writer does not appear to be aware that M. Giffard used a steam-engine in his balloon ascents. A drawing of this will be found in the *Quarterly Review* for July, 1875. In p. 67 the English inventor of the atmospheric railway, Medhurst, is described as a Swede; this carries a little further the ridiculous blunder of an earlier historian, who called him a Dane because he happened to live in Denmark Street, Soho! At p. 126 occurs the following sentence, which seems to require annotation:—"Contemporary physicists admit that, other things being equal, the dimensions of masses of similar form and material are in the inverse ratio of the corresponding dimensions." P. 148: the strings of the double bass are *not* an octave lower than those of the violoncello. P. 155: the remarks on the "vitiated taste" that prefers compound musical tones are at variance with the modern acoustical philosophy, as established by Helmholtz. P. 156: the harp now used is a much improved form, with double action, introduced by Erard. P. 162: the law given for the notes of strings is incorrect. P. 686 implies that the electric light is used still for the clock-tower of the Houses of Parliament. It was abandoned, and a simpler light by a powerful gas-burner was substituted for it. W. POLE.

CRETAN FOLK-SONGS.

Ἄσματα Κρητικά, in der Ursprache mit Glossar herausgegeben von Anton Jeannaraki. (Leipzig: Brockhaus, 1876.)

IN the dearth of printed material for the comparison of the Romaic dialects one cannot be too grateful for M. Jeannaraki's collection of Cretan folk-songs. His book, however, leaves much to be desired in the way of arrangement, and the Glossary is well-nigh useless. Considering the hopeless similarity in so much of the matter, we may take the system of assortment observed in the *Popularia Carmina Graeciae Recentioris* as quite perfect, and as one that it would be well to adopt in such selections. But M. Jeannaraki, with his many sub-headings, relating less to the subject and general tenor of the poems than to the occasions when they are more fitly recited, has made his valuable collection a most tedious one for reference. We cannot imagine, also, that anyone will dabble with this more difficult dialect without at least some previous knowledge of the common language; and surely the explanation of such words as *γυρίζω*, *καράβι*, or even *πατινάδα*, is supererogatory, whereas *μαντινάδες*, that would be certain to puzzle a student fresh to the subject, is placed as a heading, and passed without a comment. There is a happy mean between the personal gossip of Marcellus' *Chants du Peuple en Grèce* and the scholastic terseness of Passow. Any knowledge, however slight, of these modern Greek dialects is most valuable, and we wonder that the encouragement given by the Greek Government some years ago to the publication of a little Tsaconian Grammar has not led to a like work from the Cretans—a study upon which Viscount Strangford has thrown some light in his appendix to Captain Spratt's *Travels and Researches in Crete*. M. Jeannaraki has been fortunate in securing the Cretan historical and other ballads gathered by Prof. Antoniades, the William Morris of modern Greece, preparatory to writing his beautiful "*Κρητηΐς*," and the collection, such as it is, forms a most ample supplement to Passow. Of the ballads themselves most are already known to us from versions more or less modified. Here the story is often lengthened, and some seem a sort of *pasticcio* of several others. The romantic effect is thus often intensified; but they as often miss those delicate human touches that constitute the great peculiar charm of the folklore of the "Archipelago" and Ionian Islands. The *Ἡ Πιστὴ σύζυγος* is popular wherever the Neo-Hellenic is spoken. It is no doubt a reminiscence of the story of Ulysses and Penelope. The ballad in all versions that we have yet seen ends happily, but the Cretan bards have made Death come in the disguise of the absent husband, and the story verges into the equally popular legend of the brother who rises from the grave to keep an oath made to his mother. This is generally known as "*Ὁ Καταχανᾶς*," and differs but little from the "*Ὁ Βουρκολάκας*" of Tommaseo. Few people hold female purity in greater regard than the Sphakiotes, and many of the ballads resemble the Scotch in the vengeance wreaked by brothers, or even a mother, on the maid who listens to a secret lover. This is a very distinct peculiarity from most of the Romaic folklore. "*Ἡ Διαμάντω*" is doubly interesting from being in a somewhat older dialect. It is a close imitation of the Spanish assonant ballads, and is couched in the fascinating metre of the "Romancero del Cid." It sings of the captivity of a Spanish princess among the Moors, who treat her with a courtesy of which no Cretan would make them capable in a story of his own telling. M. Jeannaraki also gives a large collection of proverbs and other wise sayings. Some are very pithy and neatly turned, and enlivened by those little rhetorical grace-notes that lose so much by translation. We select "A clear sky fears no lightning," "Who touches honey and does not suck his finger?" "The large fish eats the smaller," "The stranger within your gates will be a witness at your trial." Of course, a large space is devoted to the usual numerous and exquisite distichs. Anyone who has read Pashley's *Travels in Crete* must have noticed that the Cretans do not fall below their neighbours in this respect. These little epigrams *à la Grecque* should form a study apart, as being a great peculiarity in Romaic literature, and exerting a most decided influence on the daily life of the people. M. Jeannaraki is evidently unacquainted with Pashley's work, as some of his couplets are omitted, and no notice is taken of the modification in others. This has rarely occurred for their improvement. We contrast Pashley's

> "When the sun first rises he lingers in thy breast,
> And in thy golden hair he goes to rest,"

with M. Jeannaraki's "on thy right cheek he goes to rest," where the point is not nearly so salient or clear-coloured. On the whole, we heartily thank M. Jeannaraki for a valuable addition to philological and poetical literature. THEO. MARZIALS.

LIEUTENANT-GENERAL SIR HENRY JAMES, R.E., F.R.S.

GEOLOGISTS may fairly claim the late Sir Henry James as one of the honoured members of their craft. His early writings dealt with subjects purely geological, and for many years he guided the work of the Geological Survey of Ireland. Yet it was in his important position as Director-General of the Ordnance Survey—a position which he held for about twenty years—that Sir Henry was best known to the public. Born at Truro, in 1803, he passed his early life among the hills of Cornwall and Devon. After passing through the Military Academy at Woolwich, he entered the Royal Engineers in 1825. But it was not until he was forty years of age that, as far as we know, he ventured to communicate a paper to any of our scientific journals or learned societies. In 1843 Captain James wrote a short chemico-geological essay in which he sought to explain the variegated appearances presented by many sandstones of Devonian and Triassic age. The following year he was appointed Director of the Geological Survey of Ireland, and ten years later he became Superintendent of the Ordnance Survey of the United Kingdom. In this position he was responsible for carrying on the great geodetic operations of the Survey, including the triangulation of the country—which General Roy had commenced in 1783—the measurement of arcs of meridian, and the determination of the figure, the dimensions, and the density of the earth. In 1858 he published a valuable account of these operations. From the observations of the Survey it was calculated that the earth's polar diameter is 7899·5 miles, and its equatorial diameter 7926·5 miles, its ellipticity being $\frac{1}{294}$, while its mean density, as deduced from experiments at Arthur's Seat, is 5·316. As Director of the Topographical and Statistical Department of the War Office, Sir Henry was led to undertake, in 1864, the general direction of the Survey of Jerusalem, and in 1867 that of the Survey of Mount Sinai. His name is also associated with the fine volumes resulting from our military expedition to Abyssinia. In 1860 Sir Henry discovered the art of photozincography—an art which has been extensively ap-

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plied by the Ordnance Survey to the multiplication of their maps. It was by this process, too, that the facsimile of the Domesday Book has been produced, and the method has also been used for reproducing other national records, valuable manuscripts, and rare works, such as the Black-Letter Prayer Book of 1636. Since his appointment, in 1874, to the command of a battalion of Royal Engineers, Sir Henry has been living, in failing health, at Southampton, where he had spent so many of his best years in the service of his country. F. W. RUDLER.

SCIENCE NOTES.

ANTHROPOLOGY.

ANTHROPOLOGY, as we remarked some time ago, promises to be well represented at the Paris Exhibition. The Anthropological Society of Paris, charged with the organisation of this special department, has appointed a strong Commission with Prof. de Quatrefages as President, and M. G. de Mortillet as General Secretary. It is hoped that anthropologists in all parts of the world will co-operate with the Commissioners by sending for exhibition any specimens likely to be of interest to students of their science. The exhibition will include crania and other specimens illustrating the comparative anatomy of the several modifications of mankind; anthropological instruments, and illustrations of the methods of instruction in the science; objects of ethnological interest, and prehistoric antiquities; photographs, drawings, models, maps, books—in short, anything bearing upon anthropology. To facilitate arrangements, the work has been duly divided; Prof. Broca undertaking the representation of anthropological societies, Dr. de Ranse dealing with anthropological teaching, Dr. Topinard with craniology, M. G. de Mortillet with archaeology, M. Girard de Rialle with the ethnography of Europe, Dr. Hovelacque with philology, Dr. Dureau with bibliography, and Dr. Bertillon with demography or statistics of population; while the general management rests with M. Louis Leguay.

ALMOST every man of science has long ago admitted that palaeolithic man must have existed in this country at a late stage of the Pleistocene period, when the climate was still severe, although the cold of the ice-age was decidedly on the wane. Of late years, however, we have heard of several discoveries tending to remove the advent of our species to a much earlier epoch. Not to mention the evidence brought forward by the Abbé Bourgeois and by Prof. Cappellini, we have Prof. Rütimeyer's well known case of the wooden rods said to be pointed by human agency, from the inter-glacial lignite of Wetzikon, near Dürnten, in Switzerland; then there is the famous fragment of a fibula on which Mr. Tiddeman mainly relies for proof that man existed during glacial times in the Victoria Cave at Settle, in Yorkshire; and quite recently we have had Mr. Skertchley's account of his discovery of flint implements in a brick-earth which he identifies with other brick-earth that passes beneath chalky boulder-clay in East Anglia. As opinion is much divided as to the value of the evidence brought forward in support of some of these alleged discoveries, it occurred to the Council of the Anthropological Institute that it would be well to convene a conference to discuss the present state of the question of the Antiquity of Man. The papers read at that conference, held on May 22, will, in due course, be published by the Institute, but meanwhile the reader may be referred to full abstracts in recent numbers of *Nature*.

FROM the evidence afforded by the caves of this country Prof. Boyd Dawkins concludes that man is of late Pleistocene age, and may have lived here in pre-glacial times, though he still sees no evidence of an extreme antiquity in the Settle caves, partly because he disputes the age of the strata in which the fibula occurred, and partly because he believes the bone itself to be ursine rather than human. One of the most interesting recent discoveries in English bone-caves is that of an engraved figure of a horse on a piece of bone from Robin Hood Cave, in Derbyshire. Prof. Hughes, in discussing the evidence deduced from the brick-earth and gravels, criticised the recent observations in East Anglia, and expressed his opinion that the geological sections had been wrongly interpreted. It is, therefore, not yet proved from the river-deposits of Britain that man was pre-glacial or inter-glacial. Mr. Tiddeman brought forward some observations on the hyaena-bed at the Victoria Cave, with respect, not only to the questionable fibula, but also to two bones, probably of goat, exhibiting cuts which he believed to be of human workmanship. In the course of the discussion Prof. Prestwich exhibited a bone from the Red Crag, apparently the rib of a whale, which certainly looked as though it had been cut by man; yet he was by no means disposed to rely upon it as proof of the extreme antiquity of our species. Indeed, the whole discussion showed the necessity of attending strictly to the excellent advice of the President, Mr. J. Evans, who inculcated the greatest caution in dealing with such subjects. At present it may be well to suspend judgment as to the existence of man in Britain earlier than post-glacial times, although students of science will, of course, be ready enough to yield, the moment they feel that the evidence produced is sufficiently strong.

AMONG the many papers of interest in the last number of the *Bulletin* of the Anthropological Society of Paris, we may call attention to an interesting essay, by M. G. de Mortillet, on the division of the quaternary deposits so as to represent two great periods. He believes that we should recognise, first, an early warm period represented by a southern fauna, with one general type of human implement—namely, that of the flint weapons from the drift of St. Acheul—and, secondly, a later cold period, represented by a northern fauna, and by several forms of implements typified by those from the well-known cave of Le Moustier. In this country observers have been puzzled with the association rather than the superposition of deposits containing these two faunas, and the commingling of organic forms has been explained in various ways. Prof. Rolleston has called attention to the co-existence at the present day in the Isle of Saghalien, north of Japan, of such northern and southern forms of life as the reindeer and the tiger.

UNDER the name of *Bâtons de Commandement* the French cave-hunters have long been familiar with certain objects carved in reindeer-antler, and having a hole at one end, or in some cases one at each end. The use of these objects is by no means clear, but it is generally supposed in this country that they were arrow-straighteners, such as those used at the present day by the Eskimos—a people to whom the old cave-dwellers in France during the reindeer period must have borne considerable resemblance. M. Pigorini has lately contributed to the *Matériaux pour l'Histoire primitive et naturelle de l'Homme*, a paper in which he suggests an entirely different use for these mysterious implements. He sees, in fact, a close resemblance between them and certain parts of a rude harness used at the present day by the peasants of Sardinia, and he consequently believes that the cave *bâtons* were in like manner used as part of the gear of either the horse or the reindeer.

ANTHROPOLOGY, rather than geology, forms the staple of the last *Bulletin* issued by the United States Survey of the Territories. A curious chart representing the Calendar of the Dakota nation is reproduced, and its symbolism explained by Lieutenant-Colonel Mallery. The original is painted in black and red on a buffalo robe worn by "Lone Dog," an aged Indian of the Yanktonai tribe, who has been charged from his youth upwards with the special duty of keeping a national calendar. As the record extends from 1800 to 1871 it may be assumed that the earlier years were taken from the work of his predecessor in the office of chronologer. In each year some one event has been selected to serve as a distinctive mark, or "year totem," and the whole Dakota nation has been informed of Lone Dog's selection, so that they can readily interpret the symbols. Thus, the whooping-cough having been very prevalent among the Dakotas in 1813, that year is symbolised by an extremely rude figure of a man with a blast of air issuing from his mouth; the year 1833 is represented by a number of red and black blotches like falling rain-drops, intended to recall the great shower of meteors on November 12 of that year. The entire series of seventy-one figures forms a remarkable specimen of picture-writing, perhaps unique among the American Indians as an attempt to establish a rude system of chronology.

ETHNOLOGICAL queries relative to the native tribes of the United States were issued by the Indian Bureau in 1875, with the view of eliciting information of such a character as to be really useful to students of anthropology. The Survey of the Territories has just published the replies of the Rev. M. Eells, who has answered the questions so far as they relate to the Twana Indians, among whom he labours. These Indians are settled on the Skokomish reservation in Washington territory, and have been so long in contact with civilising influences that they have laid aside most of their old customs and have fairly emerged from their state of native wildness. Nevertheless, Mr. Eells's information, being simple, precise, and obtained at first hand, will be acceptable to the student of American ethnology.

A NOBLE work on the prehistoric antiquities of Finland and Northern Russia has been projected by Dr. J. R. Aspelin, of Helsingfors. The first part, which is now before us, extends to rather more than a hundred quarto pages, and is printed in both Finnish and French, the latter title being *Antiquités du Nord Finno-Ougrien* (Helsingfors: G. W. Edlund). Relics of the Stone Age are not found throughout the whole of the Finno-Ugrian Northern regions, but their distribution as at present known is limited to Finland, the Baltic provinces, and the plains of Northern Russia as far east as the Kama. More than 130 figures of stone hammers, celts, and other neolithic implements, are here given. The Bronze Age is represented principally by the Altai-Uralian group; but bronze objects are also found, though sparingly, in Finland, and in the Baltic provinces, where they are evidently related to those of Scandinavia and Northern Germany. The principal forms are illustrated by a profusion of excellent figures, and some of these are so interesting that the reader can hardly help desiring more information about them than that conveyed in the short text. We find, for example, a little celt, or amulet, in amber (p. 13), a socketed bronze celt, bearing the representation of an animal (fig. 142), a hafted bronze implement (fig. 395), and many other objects well worth extended study. The next part will deal with the Age of Iron in Permia, and the entire work will be completed in five parts. Its author is well known by his previous writings on this subject, especially by his valuable contributions to the International Congress of Pre-historic Archaeology, and by a Finnish work published in 1875, under the title of *Suomalais-ugrilaisen muinaistutkinnon alkeita* (Preliminary materials for Finno-Ugrian Archaeology). The present work is published with the aid of the State, and deserves to be widely known among archaeologists.

WE learn from the *Correspondenz-Blatt* of the German Society of Anthropology that the eighth general meeting will be held in August at Constance, so that members will have an opportunity of meeting their fellow-workers in Switzerland.

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MEETINGS OF SOCIETIES.

ROYAL SOCIETY.—(*Thursday, June* 7.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. At the annual meeting for the election of Fellows the following were elected:—Prof. J. Dewar; Sir Joseph Fayrer; the Rev. N. M. Ferrers; T. R. Fraser, M.D.; Brian H. Hodgson; Prof. J. W. Judd; W. C. M'Intosh, M.D.; R. McLachlan; Prof. J. W. Mallet, Ph.D.; Henry B. Medlicott; H. N. Moseley; Prof. Osborne Reynolds; William Roberts, M.D.; Prof. James Thomson; Prof. W. Turner, M.B.

LINNEAN SOCIETY.—(*Thursday, June* 7.)

PROF. ALLMAN, F.R.S., President, in the Chair. "On the Morphology of Primroses" was a paper read by Dr. Maxwell Masters. His observations show that cultivation is not the reason of the frequent structural variations found in this family, for deformed Primulaceae in the wild state are far from uncommon; indeed, the wild primrose itself is very much subject to such abnormal changes. Certain genera and species of the primrose family are, however, more frequently deformed than are others: for instance, the common cowslip is less subject to change than is the common primrose. Entering into all the more important variations, as observed by the author himself and as recorded by others, in various parts of the flower, he arrives at conclusions differing somewhat from those hitherto published. These are:—1. That the petals of most Primulaceae are late outgrowths from the receptacular tube. 2. That the placenta is a direct prolongation of the receptacle or axis, and without apex or side connexion with the carpels. 3. The placenta occasionally in monstrous flowers arises from the margin or centre of carpel, sometimes is detached; the detached placenta cohering like a solid column. 4. Staminal and carpellary leaves may occasionally be divided or lobed. 5. The ovular coat is essentially foliar, and may represent blade or undivided leaf, and is not a direct production from the axis. 6. Processes of carpellary leaf may be infolded, thus forming secondary carpels.—The Rev. G. Henslow followed with a note on "The Causes of Numerical Increase of Parts of Plants." In this he classified the various methods and causes of the increase of parts of leaves and floral whorls, more especially with the view of limiting each of the various kinds to its proper cause respectively.—The Secretary then briefly indicated the contents of a paper by Mr. Marcus Hartog on "The Floral Development and Symmetry in the Order Sapotaceae." From the extracts read it appears that the author, from observation of growing plants in Ceylon, has independently arrived at results similar in many respects to those propounded by the two foregoing home botanists. "On the Nymph Stage of the Embidae, with Notes on the Habits of the Family, &c.," was next read by Mr. R. McLachlan. Some forty years ago Prof. Westwood (in *Transactions* of the Linnean Society) instituted the characters of *Embia*, a genus of insects allied to the white ant. Only at the end of last year Mr. Michael, of Highgate, discovered some orchids partially destroyed by an insect ascertained to belong to the Embidae, and exhibiting the stage of metamorphosis wanted to complete a gap in its history. Mr. McLachlan, in allusion to the habits of the insect as mentioned by M. Lucas and others, stated that it was carnivorous, and spun a silken web like that of a spider: but as to the web, he himself thought this to be for protection from its enemies, while he doubted its carnivorous propensities, regarding it rather as a vegetable feeder. He concluded with remarks on its systematic position, structure, distribution, &c. He observed that a larva of a species of Embidae had been noticed in fossil amber. The living forms inhabit both hemispheres at spots wide apart, but none are found in Australia.—In Mr. Charles Peach's paper, "Observations on British Polyzoa," this naturalist has faithfully described and delineated a number of forms of the above marine family, some of which he considers new to science, and of other known genera and species he adds much information regarding their habits and history. For example, *Scrupocellaria scruposa* he finds has tubulous wool-fibre-like roots armed with spines, &c., by which it attaches itself to certain sponges and other objects, a fact previously unknown and unsuspected.—A notice of the Lichens of the *Challenger* Expedition, by the Rev. J. M. Crombie, and "On Crustacea inhabiting certain Sponges," by Mr. Ed. J. Miers, were two papers read in brief abstract.

NEW SHAKSPERE SOCIETY.—(*Friday, June* 8.)

TOM TAYLOR, ESQ., Vice-President, in the Chair. Prof. Hiram Corson, of the Cornell University, Ithaca, U.S.A., read a paper on Shakspere's Versification. He divided Shakspere's verse into two great classes:—1. The earlier, or recitative; 2. The later, or spontaneous, while admitting that instances of each occurred in the other. He contended that the use of rhyme in a play depended on the special tone or pitch of the play—in one like *Midsummer Night's Dream* rhyme must needs be largely used—and was, therefore, no safe guide in the chronology of the plays. In the recitative style, the pause came, in part of *Romeo and Juliet*, 226 times after a light syllable, to 169 times after a complete foot; in selected passages from 1 *Henry IV.*, eighty-seven times in the middle of a foot, to forty-four after a complete foot; and from *Henry V.*, fifty after the middle, to thirty-six after the end. The best instances of the recitative style were Act i., s. 3, of 1 *Henry IV.*, and Vernon's speech in 1 *Henry IV.*, IV., i., 97–110. Prof. Corson then dealt with the melody of vowels and consonants, and contended that alliteration was more frequent in the recitative than the spontaneous style. In the latter style light endings were largely found, and in late specimens of it, as in *Cymbeline* (Imogen's Milford speech to Pisanio), the standard measure was quite sunk in the varied measures. The use of extra end-syllables—before they had lost their dramatic worth, as in Fletcher, by their continuous use—was, as in Hamlet's great soliloquies, to give a reflective tone to speeches; sometimes, also, to strike a balance between thought and feeling; and sometimes to add positiveness to language. Prof. Corson then discussed the vocabulary of Shakspere—contrasting the Latin of *Troilus and Cressida* with the homelier Anglo-Saxon of *Lear*—and then dwelt on the effect Shakspere got by using monosyllables, of which the *staccato* movement subserved strong feeling, as in John's speech to Hubert, "Good friend," &c.; and also the abruptness of strong feeling, as in Falconbridge's speeches to Salisbury and Hubert. Note what effect is got by the contrast of the many- and one-syllabled words in the lines—

> "Beyond the infinite and boundless reach
> Of mercy, if, thou, didst, this, deed, of, death,
> Art, thou, damn'd, Hubert."

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, June* 11.)

SIR RUTHERFORD ALCOCK, K.C.B., President, in the Chair. The paper of the evening was read by Mr. Hutchinson, Secretary of the Church Missionary Society, and dealt with the journeys of Bishop Crowther in the region to the north of the Gulf of Guinea and along the basin of the Niger, which was described fully. The delta of the river was, however, still partially unexplored. It was a large extent of marshy country from 120 to 150 miles in width, and there was little doubt that the affluents on the left bank, particularly the Benue, would repay exploration. It was pretty certain that the Akpah tribes in the country of Adamana had made their way to the island of Fernando Po, by some "short cut" to the coast. In the course of Bishop Crowther's journeys, which ranged over 700 miles, no less than thirteen tribes, speaking as many different languages, were met with. These appeared for the most part to have come down the Niger from remote distances, either accompanying Muhammadan conquests or for trading purposes. The Houssas were the most widespread people, and were met with between Cape Coast and Sierra Leone. Their language was understood by all the Muhammadans of the country. The other important language of that part of Africa was the Fulah. There was a trade route of some importance from Tripoli across the Sahara to the Niger, European produce being conveyed thither on the backs of camels. Two of these animals seen by the Bishop had been used in the Abyssinian expedition, and bore the broad-arrow mark. He had heard from a Houssa trader in 1872 of Dr. Livingstone, whose appearance was described to him minutely, and he forwarded a letter by this man, but the trader returned afterwards with the information that the white man had died. Bishop Crowther spoke of the good effect and feeling produced by the Church missionaries and of the moral influence of England, owing chiefly to the fact that her work in the repression of the slave-trade was well known. An Englishman could now travel up the Niger and be received everywhere, and the natives would be responsible for his safety. The Muhammadans, on the other hand, had not carried charity hand in hand with civilisation, and had not endeavoured to proselytise so much as to annex. Mr. Hutchinson then gave, in conclusion, an account of the work done by the society in Eastern Equatorial Africa. He stated that a party travelling to the Victoria Nyanza had passed over the ground traversed by Mr. Stanley, but without encountering any opposition. The society had resolved to despatch a small steamer drawing only three feet of water to assist their operations inland.

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, June* 12.)

COL. A. LANE FOX, F.R.S., Vice-President, in the Chair. Mr. Knowles, of Ballycully, read a paper on some recent discoveries of flint implements, worked bones, and other objects, in a kitchen midden at Ballintoy, Co. Antrim. The objects found were exhibited, and Col. Lane Fox and others spoke on the subject, pointing out the desirability of recording such finds and the existence of various objects in close proximity.—The Director then read some notes on customs of the Caledonia women of Straits Lake, and Fraser Lake Indians; and two legends of the Langley Fort Indians, by Gavin Hamilton, Esq., of the Hudson's Bay Company (communicated by Dr. John Rae, F.R.G.S.).—Staff-Surgeon Messer, R.N., M.D., then made some interesting observations on the subject of poisoned arrows, as used by the South Sea Islanders, and the effects, moral and physical, of them on Europeans and blacks.—Mr. G. M. Atkinson exhibited, for the Rev. J. C. Roger, rubbings from a Runic inscription found on a stone in Cunningsburgh churchyard, Shetland Isles, and of a stone with Oghams found five feet below the surface at Lunnasting, Shetland Isles.

ROYAL SOCIETY.—(*Thursday, June* 14.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Minute Structure and Relationships of the Lymphatics of the Skin, and on the Ultimate Distribution of Nerves to the Epidermis and Sub-Epidermic Lymphatics," by G. Hoggan, M.B., and Frances E. Hoggan, M.D.; "Electrostatic Capacity of Glass, Refractive Indices of Glass," by Dr. J. Hopkinson; "On the Difference of Potential produced by the Contact of different Substances," by Prof. Clifton; "Photographic Image of Stratified Discharge," by William Spottiswoode; "On the Physiology of Sugar in Relation to the Blood," by Dr. Pavy; "Correction of Statement in the 'Note on the Electromotive Properties of Muscle,' read December 14, 1876," by Dr. Burdon Sanderson; "On the Length of the Spark between two spherical Surfaces of the Chloride of Silver Battery," by Warren De La Rue and Huys Müller.

SOCIETY OF ANTIQUARIES.—(*Thursday, June* 14.)

F. OUVRY, ESQ., President, in the Chair. The Rev. J. G. Joyce exhibited a drawing of a chalk capital found in Ewhurst Church. It is of Saxon work, and is ornamented with a head resembling a tragic mask and with a circular disc, similar to those on a gold breastplate in the Castellani collection, which is engraved in *Archaeologia*, vol. xli. Being hollow, it was probably used as a *piscina*, though there have been none hitherto found of such an early date as this. It is remarkable for the sharpness of the cutting.—Mr. Freshfield gave an account of four churches at Constantinople, illustrated by photographs of the interiors and exteriors. The church of SS. Sergius and Bacchus, near Seraglio Point, is the first real Byzantine building in the city, having been built in the time of Justinian by the same architect as Santa Sophia. It consists of an octagon within a square covered with a dome, and is remarkable for having a Greek inscription carved in large characters round the interior. The Mosque of Fethie Djiami, once the Church of the Patriarchate, is the burial-place of Alexius Comnenus. The east end has been altered by the Mohammedans, in order to make it face more directly towards Mecca. In order to allow of more frequent services, this is a triple church, as the Greek liturgy can only

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be celebrated at the same altar once a day. In the centre of the dome is a mosaic of our Lord. The Church of the Pantocrator is the burial-place of the wife of Alexius. Old writers mention the tomb of Constantine and Helena, raised on a column, in this church; but this must refer to some later emperor of the same name, as Constantine the Great is known to have been interred in the Church of the Apostles. A stone is exhibited which is said to have been used at the burial of our Lord, and still shows marks of the Virgin's tears. In the apse there are traces of the influence of Ionic architecture, and the same thing is noticeable in some of the columns of the church of SS. Sergius and Bacchus. The Church of Pammakaristos was the first built by Justinian, but was destroyed by fire and earthquake, so that the present church dates from the thirteenth century. It contains a fine series of mosaics representing the Nativity and other incidents in the life of our Lord, and also a figure of the architect presenting a model of the church to Him. These mosaics are daily being destroyed, as the custodian is always ready to sell any portion which may strike the fancy of a visitor, and it is said that one of the principal figures is now in the possession of a Russian general.

Philological Society.—(*Friday, June* 15.)

Henry Sweet, Esq., President, in the Chair. Mr. H. Nicol read the remainder of a paper on "Some Points in Early English Pronunciation." From Salesbury, in 1567, identifying English *ū* with Welsh *uw*, and discriminating it from French and Scotch *u*, as well as from other identifications of E. *ū* with E. *you*, Mr. Nicol inferred that in Early Modern English long *u*, as in *duke*, and close *ew*, as in *new*, were (as maintained by Dr. Weymouth) diphthongal, either *yu* or *iu*, and not *yy*, the simple Fr. sound with which some early authorities, followed by Mr. Ellis, identified them. He also showed, from the Early Modern distinction between close and open *ew* (*new*, *dew*) existing in Chaucer (as noticed by Dr. Weymouth), in correspondence with the Old English distinction (*niwe*, *deāw*), and from words of French origin in *u* final or before a vowel being often spelt with *ew* (*mewe*, Fr. *mue*) and rhyming on the E. close diphthong, that Middle English replaced Fr. *u* in this situation by *éu*; but that Fr. *u* before a consonant, as in *duk* (Fr. *duc*), which is never spelt with *ew*, preserved its simple *yy* sound in Mid. E. This distinction was confirmed by Northern English, Hampole, before 1350, rhyming *fortone* = *fortune* on *sone* = *soon*, both having the *œ* sound (also written *u*) still common in Scotch, while final *u* is treated as *ew*; and living proof was adduced from the Teviotdale dialect, in which *ū* before a consonant, as in *use* subst. (Fr. *us*), is simple *œ*, this word rhyming on *goose* (O. E. *gōs*), while when final it is the diphthong *œu*, *due* (Fr. *dû*) = *dœu*, coinciding with *dew* (O. E. *deāw*) also = *dœu*, not with *do* (O. E. *dō*) = *dœ*. In the final section of his paper, Mr. Nicol pointed out that Orm's system of marking the shortness of a vowel by doubling the following consonant broke down when the consonant was itself followed by a vowel, showing that Middle English, like Swedish and Italian, distinguished double from single consonants when between vowels; Orm could not write *sune* (*son*, O. E. *sunu*) with two *n*'s, though its vowel was short, because that would have made his reader pronounce *sun-ne*, which was *sun* (O. E. *sunne*). The difference existed in the time of Chaucer, by whom *sone* (*sunu*), for instance, is always kept distinct in spelling and rhymes from *sonne* (*sunne*); these two differing in the length of the medial consonant, while his *sowne* (Fr. *son*, our *sound*) differed from the first in the length of the vowel. And from Orm sometimes putting a short mark, never a long one, over the vowels of *name*, *stede*, &c., it was inferred that he everywhere preserved the O. E. short vowels (*nama*, *stède*), which in such words were in Chaucer's time, as in Mod. E. (*name*, *stead*), lengthened.

FINE ART.

Etude sur le Triptique d'Albert Dürer dit le Tableau d'Autel de Heller. Par Charles Ephrussi. (Paris: imp. Jouaust, 1876.)

The celebrated altar-piece of the *Coronation of the Virgin*, which was painted by Albrecht Dürer, as he himself tells us, with "much pains and cost" for the Frankfurt merchant, Jacob Heller, unfortunately no longer exists. This picture, which must have been one of Dürer's finest works in painting, perished in a fire that took place in the old palace of Munich in 1674, and all we know of it now is from a copy made by Paulus Juvenal, preserved in the old Saal-hof at Frankfurt, and from the numerous studies which Dürer executed in order to bring his work to an "honourable end." These latter are by far the most valuable aids we now possess for judging of its merits, and M. Charles Ephrussi has made an important and interesting contribution to Dürer-history by gathering together, as it were, all the fragments remaining of this remarkable work and presenting them to students in a carefully prepared monograph, in which every drawing that has been identified is reproduced by means of photogravure. M. Ephrussi's "Studies" did not pass unnoticed in the Academy at the time when he first published them in the *Gazette des Beaux-Arts* in April, 1876, but the present work contains more detailed information than the article which then appeared, and is, besides, rendered more valuable by its numerous reproductions.

Dr. Thausing, in his recent *Life of Dürer*, has enumerated fifteen studies for the Heller altar-piece. M. Ephrussi by diligent search has discovered four more, one of them being a nobly conceived standing figure of one of the Apostles who surround the empty tomb from which the Virgin has ascended. Most of the other drawings are separate studies for the heads of these Apostles, and are remarkable for a force of character and earnestness of feeling expressed without any of that exaggeration which frequently mars the grandeur even of Dürer's conceptions, and which is generally painfully present in the works of other early German masters. But Dürer had not long returned from Italy when he painted this picture, and we may well believe that its greater calmness and dignity of expression was due to his knowledge of Italian art, which must have had an influence over his style, although he never fell into the mistake of sacrificing to it any of his artistic individuality or German nationality.

Besides these powerful Apostle-heads, we have two detailed studies for the whole composition, differing considerably from one another, and also from the painting and the nineteenth engraving in the Life of the Virgin series, in which Dürer has treated the same subject. One of these is a carefully finished water-colour drawing, discovered by M. Ephrussi in the collection of M. Firmin Didot. In this the Virgin is seen only just rising above the tomb, and is crowned, not by the Father and Son, as in the other designs, but by the Son and a broad-winged angel, of the regular Dürer type. Strange to say, there are two exact repetitions of this design in the British Museum, as well as another study for the same picture; but these, although they do not seem to have been copies at a later period, cannot, M. Ephrussi considers, be rightly assigned to Dürer. It is difficult, certainly, to account otherwise for their origin, for they are not copies either of the picture or the engraving, but simply, as it would appear, of one of Dürer's most finished studies of the subject. But in all Dürer's work in relation to this, his favourite altar-piece, such mastery of drawing, such force of character, and such boldness of execution are displayed, that anything falling short in these qualities is scarcely likely to be by him. The two drawings in the British Museum undoubtedly betray a weakness of drawing, an indecision of touch, and a heaviness in the drapery that point to a feebler master, possibly one of Dürer's own pupils, who may have copied one of his sketches at the time when it was first executed in his workshop. They likewise have been unskilfully washed with colour, probably at a later period, which detracts much from their effect.

Albrecht Dürer's nine letters to his somewhat exacting patron, Jacob Heller, which are here translated, give us the whole history of the painting of this famous picture. "I have never, in all my life," he says in the third of them, "begun any work that pleased me so much;" and constantly, as it progresses, we see how delighted the painter himself is with his picture. "No one shall persuade me to work at it according to what I am paid," he resolves, somewhat unwisely as far as regards mere profit, for Heller, he found, however much "diligence" he might expend upon it, was decidedly unwilling to give more than the sum he had agreed upon for his altar-piece—namely, 130 Rhenish florins. In the end, however, after much angry correspondence, Heller consented to pay 200 florins, equal to about 1,000 of present German money, or 83*l*. English, a sum with which Dürer was fain to be content, although, he tells Heller, he could have sold the picture in Nürnberg for 300 florins, and would not do another like it for 400 florins. It is lamentable to think that this beautiful painting, upon which Dürer bestowed such conscientious labour, and which he asserts "will last fresh and clean for 500 years, for it is not done as ordinary paintings are, but with the best colours," &c., should have perished about 150 years after it was painted; but as such was to be its fate, we can only deem it fortunate that so many of the artist's studies for it have been preserved as are here presented to us by M. Ephrussi.

Mary M. Heaton.

NOTES ON REMBRANDT.

V.

We now come to the important, but much criticised, print, Nos. 41–2, the *Ecce Homo* (W. 82, B. 52). Although this print has always been ascribed to Rembrandt, and, until the remarks upon it in the Preface to the Catalogue of the present exhibition appeared, no writer, so far as I know, has directly expressed his doubts of its authenticity; more than one competent critic has spoken of it in terms which would lead us to believe that he was not satisfied whether to attribute the execution to Rembrandt or to some inferior artist.

Josi is said to have first raised the question, and Mr. Carpenter, the late Keeper of the Prints in the British Museum, pointed out to me many years ago, in one of my earlier visits to the Print Room, certain details which he believed to be by

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another hand; but in criticising the execution of the etching we must not lose sight of the great beauty of the composition, or pass judgment upon the whole because we are dissatisfied with the treatment in certain points. It may be interesting to quote a passage from Fuseli upon this print. He describes it as:—

"A composition which, though complete, hides in its grandeur the limits of its scenery; its form is a pyramid, whose top is lost in the sky, and its base in tumultuous murky waves. From the fluctuating crowds who inundate the base of the tribunal we rise to Pilate, surrounded and perplexed by the varied ferocity of the sanguinary synod to whose remorseless gripe he surrenders his ward, and from him we ascend to the sublime resignation of innocence in Christ, and, regardless of the roar, securely repose on His countenance. Such is the grandeur of a conception which in its blaze absorbs the abominable details of materials too vulgar to be mentioned. Had the materials been equal to the conception and composition, the *Ecce Homo* of Rembrandt, even unsupported by the magic of its light and shade, or his spell of colour, would have been an assemblage of superhuman power."

Between the two prints exhibited is placed the "Grisaille" described by Smith, and kindly lent by Lady Eastlake. This picture was apparently unknown to Bartsch and others who have compiled Catalogues of Rembrandt's etchings. It has not always been entirely above suspicion: probably the evidence of later work upon the central group has occasioned some hesitation in accepting it—a hesitation which is said to have been felt on its appearance at Mr. Harmen's sale in 1844, when it was acquired by Sir Charles Eastlake for 107 gs. The consensus of opinion of those best qualified to judge is in its favour—an opinion in which I heartily coincide. The figure of Christ, and among others that of the man to his left, the admirable effect of many of the details—for instance, the treatment of the canopy and curtain, the bust of the Emperor upon the pillar, and the indication of the crowd below, &c.—even the central group, overlaid as it is with recent work, are sufficient, I think, to convince us that we have here the actual composition of the master. The additional work on the central group is much more recent, and was probably executed by some artist who had a finished impression of the etching before him as his model. We must all regret that this magnificent design was not allowed to remain as Rembrandt left it. The etching, taken directly upon the copper, is of course printed in reverse. It exists in five states, and, as the variations in these states are of importance in forming an opinion, I shall describe them in their order. *The first state*, of which only three impressions are known, is unfinished; the whole of the figures forming the central group are wanting (see reduced copy, Plate 4, in Preface). The canopy above the judgment-seat is in this impression carried half across the plate, as it is in the Grisaille, but instead of being kept down by colour is only partially shaded, and produces a very inartistic effect. The sky to the upper left is not entirely worked over, the scene below is too uniform in tone, and the light, instead of falling in one mass upon the central and more important part of the composition, as in the Grisaille, is diffused and weakened. A duplicate impression of this state in the British Museum, infinitely precious, shows the bold corrections of the master's hand. Half the canopy is blotted out, the folds of the curtain are deepened in shadow, and the lights in the left and foreground are similarly lowered. The corrections so powerfully indicated are followed in the *second state*—but only imperfectly—the front part of the canopy is worked over, yet too many of its traces allowed to remain, and the shadows elsewhere are insufficiently introduced, while the sky, which in the first state was apparently executed by Rembrandt himself, is now covered with coarse purposeless strokes. The central group now also appears. In this state, which has not hitherto been described, and of which impressions are very rare, a mistake is made in following out the design which shows that an inferior artist was at work. It is not easy to make this clear by a verbal description—a comparison of the states would show it at once. Among the Jews, in the Grisaille, surrounding Pilate, is a repulsive bearded figure in a coarse cap, his head immediately below, and partly concealing, the figure of the Saviour, the side of his face hidden by the outstretched hand of the man to his left. The cap of this first man is made to extend backward until it touches the second head. If the line of this cap is continued beyond the second head, it will be seen to coincide with the upper outline of the arm of this second man ending in a clenched hand. This hand and the extension of the arm could not by any possibility belong to the first man, whose left hand is seen below in the act of plucking Pilate's robe. In the second state of the etching, which, as I have said, has not previously been described, the copyist has reproduced this backward extension of the cap of the first head, but, by a mistake which proves that he did not understand the design and had not given any sufficient attention to the drawing of the group before him, he has shaded this hinder part of the cap and the extension of the arm beyond the second head by similar diagonal lines, and so the whole becomes an arm of preposterous length, and the hand seen below, holding Pilate's robe, is not accounted for. In the *third state* this absurd error is corrected; and, as will be seen by comparing the etchings exhibited with the Grisaille, the part between the two heads is filled in with shadow. The only alteration of any consequence which marks the next, the *fourth state* (the third of Wilson), is in the presence of diagonal lines across the face of the second figure above described, intended, probably, to lower its prominence. In the *fifth* the plate has been worn and re-worked, and bears the address of the publisher Malboure.*

The conclusion, therefore, to which we may fairly come, is that the Grisaille, of course excepting the added work, is by the master; that the etching taken from it, though it shows many evidences of Rembrandt's hand, is a copy by some pupil or assistant who, working in the studio of the master, and under his continued supervision, more than once showed himself unequal to the task of translating the magnificent composition placed before him; that, as the work proceeded, Rembrandt corrected its errors and himself handled the needle—himself certainly working upon some parts of the central group and the figure of the Saviour. Whether my conclusion will be accepted I cannot say, but, with some knowledge of what is termed "the school" of Rembrandt, I am entirely unable to attribute to any but himself much of the drawing and technic in this print. That in many places it is far below what his genius could accomplish is painfully evident. See, for instance, the figure to the left with outstretched hand. And see, too, some of the heads in the left foreground. But, closing one's eyes to these defects, take the central pyramidal group; shut out all the rest of the plate; look at it as if executed *en vignette*; I feel assured that if this fragment and no other part of the print had been known, we should scarcely have cared to notice the imperfections of the technic, or enquired what other hand had touched the plate.

But to whom shall we assign the inferior work apparent in this print? We are referred to Lievens. In my paper No. III. (ACADEMY, June 2) I entered at some length into the reasons which induced me to question whether Lievens, after the days of his pupilage with Lastman, ever worked with or under Rembrandt. Since that paper was sent to the press I have carefully re-read my notes and made a further examination of the series of Lievens' prints in the British Museum, prepared to retract my opinion if I found sufficient ground for doing so; the result is that my conclusions are confirmed. Bartsch has catalogued sixty-six pieces by Lievens; four of these are woodcuts, and one was engraved by Savry after Lievens' design. De Claussin, writing in 1824, added one woodcut and four etchings to this list: two woodcuts and eight etchings are still undescribed. Of the sixty-one etchings catalogued by Bartsch, twenty without name are of his earliest time, and twenty of the more important bear the address of Franc vanden Wyngaerde, a publisher of prints residing in Antwerp; three of these, in their earlier state, have the name of P. de Baillu, a print-dealer and engraver, also residing in Antwerp, and ten or twelve more are of the same period; from which we may conclude that thirty or thirty-two of Lievens' prints were executed during the years that he himself was residing in that city—that is, from 1634 to 1641 or 1642. In 1640 or 1641 he painted a large picture for the Hôtel de Ville at Leyden. Comparing him with Rembrandt at this time, we remark that in accuracy of drawing Lievens is rather the superior. We have no clear evidence as to where he lived in the years succeeding 1642; nor can we with any certainty assume that he continued the use of the needle until 1649, when he etched a portrait of Dr. Vander Steeren, priest of the Church of St. Michael, at Antwerp—it is the only impression on which Lievens put a date. Later still is a portrait of Heinsius bearing the address, "Joan Myssens exc Antwerpiae." Somewhere about 1650–5 Lievens was at Amsterdam taking the portrait, on copper, of Ephraim Bonus (I use the Latinised form of the name as it appears in the inscription below the portrait), the publisher was Clement de Jonghe. The portrait of Vondel was also published at Amsterdam. Both these are elaborate pieces of considerable merit, and do not in any way compare with the *Ecce Homo*. The fine portrait of Jacques Goutar is of his earlier time. The portrait of Gaspar Strezzo has no name of publisher, or, perhaps I ought to say, I do not know an impression with the address. The print is very rare, and as yet I have only met with one impression. If, therefore, we assume that Lievens assisted Rembrandt in the execution of the *Ecce Homo*—copying the design which Rembrandt had created—we must first reject the date 1636 inscribed upon the plate, and substitute some date between 1642 and 1649, and next surmount the difficulty of assigning to Lievens the inferior position in regard to a print which bears in its earliest states evidences of error into which Lievens is hardly likely to have fallen. That in some instances there is a resemblance in detail between Rembrandt and Lievens is undoubted, but it is due, not to an imitation of Rembrandt, but to the early influence of Lastman. I am, therefore, I think justified in objecting to ascribe any part of the *Ecce Homo* to Lievens. For what seem sufficient reasons I must also dismiss Fictoor, Eeckhout, and Koninck. Van Vliet at this time had descended to such inferior work that I feel compelled to set him aside. Could Bol have been the assistant? He had not yet begun to work on his own account. The figure to the left in the etching, with outstretched hand addressing the crowd, is not unlike his manner; the work upon the face of this man bears some resemblance to the work on the face of Isaac in his large print of *Abraham's Sacrifice*, one of Bol's early pieces, and I think other parts in the *Ecce Homo* will also compare

* It is singular how few of Rembrandt's prints, even in their later states, are marked as having been published for profit. There is sufficient evidence that he sold his prints, as probably every etcher and engraver before or since has done. It lowers our estimate of the accuracy of his early biographers to find them for this reason accusing him of meanness and avarice—"publishing," says Houbraken, "his etchings in an unfinished state to increase their variations, and enhance the value of early impressions." Perhaps the spitefulness of this assertion may be accounted for by the inferior character of Houbraken's own etchings.

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with him, but I hesitate to assign the pupil-work in this plate. The question must, I think, yet remain undecided, and should not be pronounced upon until a thorough and searching investigation of the whole works of "the Rembrandt School" has been completed.

There are two other prints in which it is assumed that the work of another hand than Rembrandt's is seen, and which may be referred to here: they are No. 60, *The Goldweigher* (W. 283, B. 189), and No. 62, *A Painter Drawing from a Model* (W. 189, B. 157). The contrast between the highly-finished bust of *The Goldweigher*, and the coarse execution apparent in the boy by his side, is sufficient to show that an inferior hand was employed upon the plate. The little figures in the background to the left are in the manner of Rembrandt; but we may, I think, without much hesitation, ascribe the greater part, if not the whole, of the details, except the figure of the Goldweigher, to Bol. The face in the first state is unfinished. It may be that the Receiver Uytenbogaert was too busy at the time to sit for his portrait, and therefore the figure and its accessories were first completed, while the features were left out, until he had greater leisure; such, at least, is the explanation given by Wilson. An impression is described, formerly in the Denon collection, in which a face, not that of the Receiver, is sketched in with pencil in a masterly manner. I have been unable to trace this impression; it will probably be found in some private collection to which I have not yet had access. Of No. 62, *A Painter Drawing from a Model*, the design in bistre is among the treasures of the Print Room in the British Museum; it has been reproduced by Vosmaer in the second edition of his *Rembrandt: sa Vie et ses Œuvres*, recently issued. The piece has an additional interest for us in that it represents the *atelier* of the master; the projecting chimney is reproduced in others of his works—it is seen, for instance, in *The Goldweigher* — other "properties" belonging to the studio are represented. The date Vosmaer assigns to the print is 1646–8, and he evidently does not regard any part of the detail as by an inferior hand, but compares the upper shaded background with that in No. 118, *Portrait of Rembrandt Drawing* (W. 22, B. 235), and that in *The Hundred Guilder*. It must be owned that the detail of this work differs considerably from the pupil-work in *The Goldweigher*, and does resemble that in the pieces with which he compares it, while the *ébauche* below might, I think, very properly be assigned even to a later year. I commend the piece with its difficulties to the criticism of amateurs.

After the year 1639 we have not in Rembrandt's prints any evidence of the direct work of pupils or assistants; but there is good reason for suspecting that many later "States" were entirely unknown to the master. Some of the plates even remain to this day. When they are preserved with almost religious care, as is the copper of the Burgomaster Six in the family of his descendants, we can regard them with interest; but when we know that, rebitten and reworked, they have been, and still are, made to furnish impressions only to deceive the student and entrap the unwary, we cannot but regret that Rembrandt did not himself deface or destroy them.

CHARLES HENRY MIDDLETON.

ART SALES.

THE week before last Messrs. Christie, Manson and Woods sold the third portion of the Shandon collection, comprising the glass, enamels, majolica, &c. A Venetian glass, in form of a lobster with blue claws, 28*l.* 10*s.*; another, in the form of a Chimaera, 16*l.* 10*s.*; a tall opal glass, with coloured scrolls and devices, 43*l.*; a blue German jug, with enamelled scrolls and pearls, 18 gs.; German opal vase, in the form of an owl, enamelled in blue, 19 gs. Among the Limoges enamels, a large champlevé plaque, with the Crucifixion, 34*l.*; champlevé châsse, with the murder of St. Thomas of Canterbury, 40 gs.; tazza of painted enamel—Israelites gathering manna—by P. Raimond, 68*l.*; four plaques, with figures of saints, 45*l.*; two circular plaques—Life of Hercules—in grisaille, by J. Lauden, 26*l.*; six plaques, with illustrations of the Lord's Prayer in grisaille, 91*l.*; oviform ewer, with subject and border of Amorini, 51*l.*; triptych by Courtois, with large plaque of the Crucifixion and twelve figures of Sibyls, 91 gs.; head of a crozier, champlevé enamel, 39 gs.; twenty-four enamels—subjects, the Life of Our Saviour, from Albert Dürer—78*l.*; the plateaux of Hispano-Moresque lustred ware sold severally at 26*l.*, 30*l.*, and 54 gs.; a sgraffiato ewer, with trefoil lip and scroll foliage, 57 gs.; Faenza plate with four Amorini on dark-blue ground, 87 gs.; a dish of the same ware—subject, the Judgment of Paris—with rich border, 94 gs.; Gubbio plate, lustred and painted with the Judgment of Paris, 40*l.*; ruby-lustred plate by Maestro Giorgio—the Judgment of Solomon—60 gs.; another, with the infant St. John the Baptist, and scroll border, 25*l.*; another, with the Prodigal Son, 40*l.*; another, with trophies in blue on gold lustre ground, 61*l.*; another, deep amatorii plate lustred, and portrait of "Girollima bella," 28*l.* 10*s.*; oblong plaque, with the Temptation, after Raffaelle, 106*l.*; Deruta dish, with floriated scroll, 35 gs.; plate painted by Fra Xanto, 20 gs.; lustred plate by same master, Aeneas bearing Anchises from Troy, 55 gs.; large plateau, also by Xanto, Battle of Darius, 60 gs.; Urbino plate, Cupid and Psyche, after Raffaelle, 45*l.*; Urbino plaque, with the Infant Christ and the Virgin in glory, 60*l.*; Urbino salver, with raised centre, grotesques on white ground, 26 gs.; Urbino triangular salver, with raised masks and ornaments, painted with a mythological subject, 180 gs.; Luca della Robbia, relief of the Virgin and Child and two cherubs, white on blue ground, 27*l.*

THE Shandon sale was completed on the 12th inst., having occupied twenty days and realised 49,748*l.* 4*s.* 6*d.*

AT the sale of the decorative furniture of the Marquise de Montebello, two Oriental jars sold for 3,500 fr., and another pair for 2,740 fr.; a "garniture de cheminée" of Japan porcelain, 1,000 fr.; a Louis XVI. clock, 2,500 fr.; a portière of Gobelin tapestry, Louis XIV. period, 2,000 fr.; four tapestries "verdures," time of Louis XV., 1,000 to 1,100 fr. each. The sale realised 77,739 fr.

NOTES ON ART AND ARCHAEOLOGY.

THE pictorial decoration of the new Townhall in Manchester built by Mr. Waterhouse has been a question long and gravely debated. At last the authorities seem to have made up their minds to do the thing well, without crotchets, exclusiveness, or perverse mis-selection of individuals, whether as regards nationality or as regards capacity. It is notified that Messrs. Watts, Madox-Brown, Leighton, Poynter, Albert Moore, Shields, and W. B. Richmond, were invited to co-operate in the painting work; Messrs. Leighton and Poynter, however, are not counted upon to act. Messrs. Brown and Shields are asked to paint twelve large pictures (six each), from the history of Manchester on the walls of the largest room in the building, called the Hall of Meeting. Each of them will take his own side of the hall. The material to be employed is not yet finally decided on; but, owing to the position which the pictures will occupy, with windows facing them, the process will have to be one assimilating to fresco or water-glass in quality and appearance.

A VERY important and interesting project was mentioned in the *Echo* of June 14—nothing less than the erection of a statue to Shelley, at Boston, in the United States. When the question of a statue to Byron in London was first mooted, we took occasion to say that Shelley also ought to have his monument among us, and that a very satisfactory course would be to erect a joint monument to the two illustrious poets and friends, Byron and Shelley, as the Germans have long ago done to Goethe and Schiller: our suggestion, however, was of course unheeded. Now it seems that the Americans are to do for Shelley something of that which Englishmen ought to have done any time these thirty or forty years. "A few American citizens, whose numbers will probably swell to a larger aggregate within not many weeks," are spoken of as the initiators of the present project. It is added:—"At the instigation of a poet, not an English one, they intend to inscribe upon the marble: 'The ideas of Shelley, startling as they once appeared, have been absorbed and mitigated in the mind of humanity.'" This is reasonably put, and even liberally put under all the circumstances. We do not, however, think it quite the right sort of inscription for Shelley, who stands in no need of semi-apology and semi-patronage for his "ideas." Whether they did or did not "startle," or whether they have or have not been "absorbed and mitigated," is hardly to the purpose: Shelley remains Shelley either way.

ON June 18 the Royal Academy promoted Mr. H. W. B. Davis from the rank of Associate to full membership, and elected as Associates Messrs. J. B. Burgess and P. R. Morris. This does not look like an inclination, on the part of the institution, to conciliate in any way those who have of late been urging the necessity of a higher standard, and more liberal breadth of view, in the elections. Mr. Davis, a painter of animals and landscape, appears to us to have less than sustained, during the last two or three years, the good repute of the second order which he had previously won. Mr. Burgess shows a clever picture in Burlington House this year, and Mr. Morris has for a good while past been quite entitled to regard himself as a prospective Associate for some opportunity or another: but it is no exaggeration to say that a dozen or a score of painters could very readily be named, all equal to either of these gentlemen on every ground of qualification, and some of them superior beyond all serious comparison or reasonable debate—and this without taking any count of such painters as are, or are supposed to be, minded to hold themselves aloof from the Academy and all its works.

THE last days of the German excavations at Olympia for the season were signalised by the discovery of a statue which seems to answer to the description given by Pausanias (v., 17, 3) of a statue by Praxiteles. It was a marble statue, he says, of Hermes carrying the infant Dionysos, and was to be seen in the Heraeum. The new statue is of marble, was found on the site of the Heraeum, and represents this subject of Hermes carrying the infant Dionysos. The figure is over life-size; the legs from under the knees, the right arm and part of the infant are wanting. How far the merits of this piece of sculpture may correspond to preconceived notions of the style of Praxiteles cannot be determined from a drawing; and up to now no other representation of it has, we believe, reached Berlin. But one cannot fail to be struck by the attitude of the figure in the drawing, and its general resemblance to the numerous statues of Apollo (Sauroctonus) and Dionysos which it has been usual to trace as copies or studies from original models of the school of Praxiteles. Hermes stands leaning his left elbow apparently on a pillar over which hangs drapery. His body leans to the left side, and to counteract this his head and shoulders are thrown towards the right side, and thus, from its being twisted in this way, the torso presents that appearance of suppleness common to the class of statues just mentioned as generally attributed to the invention of Praxiteles. Among the other discoveries during the season have been many of the sculptures of the western pediment of the temple of Zeus, and some parts also

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of the eastern pediment which had been explored during the previous season.

M. ADOLPHE ROVEZ, of Mons, has just given to the provincial depôt of the Belgian archives a valuable manuscript of the armorial bearings of the sixteenth century, containing those of Charles V., the arms of the Duchy and Barony of Brabant, and of 260 of the principal families of the Netherlands. The arms are preceded by a treatise on the art of heraldry, in which are inserted various drawings.

THE statues in front of the portico of the Palais du Corps Législatif are under restoration. They represent D'Aguesseau, L'Hôpital, Sully, Colbert, Minerva, and Themis. The four first are seated. These statues date from 1807.

Two Dutch paintings of remarkable excellence in their kind have lately been bought by the Antwerp Museum. One is a still-life subject by Willem van Aelst, which was exhibited at Manchester, and reckoned one of his best works—this was bought for the small sum of 8,500 fr.—and the other is by Melchior de Hondecoeter, and is called *The Birds*. For it 6,000 fr. was given. Both paintings are said to be in an excellent state of preservation. They have been purchased, it is stated, from an English dealer.

THE Egyptian collection of the Louvre has just been enriched by a very curious stone from a quadrangular ring, upon which are engraved two representations of the King Thoutmes II. of the eighteenth dynasty. On one side he is seizing a lion by its tail and making ready to strike it with his club—an emblem of victorious force, as explained by the word *Ken*—and on the other he is seen in his chariot of war trampling his enemies underfoot. Monuments of the reign of Thoutmes are extremely rare, and therefore this small stone has a particular value and interest. It was discovered and bought for the Louvre by M. Pierret, the learned Egyptian conservator.

THE Annual Congress of Architects was held last week at the Ecole des Beaux-Arts. The excursion this year was to Amiens.

SCHILLING's colossal group of *Bacchus and Ariadne*, designed for the front of the Court Theatre in Dresden, has lately been cast in the Munich foundry, and is exciting considerable interest in Munich, for there seems some difficulty in getting such a massive performance established in its place. The figures of Bacchus and Ariadne are seated in the usual car drawn by panthers, and the weights of the respective portions of the group are given as follows:—Bacchus, 50 cwt.; Ariadne, 40 cwt.; the four panthers, 25 cwt. each; the car 100 cwt.; making in all, with accessories, about 300 cwt. to move. The height of the work is stated to be 6 mètres. Its proportions are at present more talked of than its artistic excellence. This, probably, cannot well be judged of until it is set up in its place.

AN experiment has been made of lighting the Salon with the electric light. It cannot be said to have been entirely successful, for the source of light seemed too near to permit of the proper diffusion of the rays, and the effect produced was that of an unequal distribution which was utterly destructive of all the delicate tones of the painter's work, while it often intensified any crude or harsh colouring. Other trials are, however, to be made under certain modifications which may lead to better results.

A SECOND and enlarged edition is just published of Vosmaer's *Rembrandt, sa Vie et ses Œuvres*.

A LARGE and powerful picture by David, representing Tintoretto painting the portrait of his dead daughter, is at present being exhibited at the Stereoscopic Gallery, 110 Regent Street. It was brought to London during the time of the Commune, and was purchased by Mr. W. W. Watkins, to whom it now belongs. It is painted with all the dramatic effect usual to David.

IN the *Gazette des Beaux-Arts* this month, M. Charles Ephrussi, who has already acquired distinction by his Dürer studies, begins a series of articles on Dürer's drawings, which bids fair to be of great interest. M. Ephrussi differs from Dr. Thausing with respect to the early journey to Venice—which the learned German biographer seeks to establish on evidence which appears to us strangely insufficient—and refers the drawings of Italian landscape views in Tyrol to the time of Dürer's sojourn in Venice in 1506, considering that he made an excursion of some months in the country around Venice soon after he had finished his *Feast of the Rose Garlands*. This is a far more credible explanation than the other. M. Reiset has now reached the Spanish school in his criticism of the National Gallery, and gives us his views respecting the paintings by Velasquez, Murillo, and Zurbaran, commenting also on the English practice of placing valuable paintings under glass in order to preserve them. He does not believe this to be of any use. In a critique entitled "Reflexions d'un Bourgeois sur le Salon de Peinture," by M. Duranty, many pithy observations are made. M. Barbet de Jouy continues his description of the reliquary of Orvieto, which is only to be seen for a few hours once a year, and of which he could not obtain either a drawing or a photograph.

IN the *Portfolio* this month Prof. Colvin reaches the sixth article of his series, that on Jacopo de' Barbari, Jacob Walch, or the "Master of the Caduceus," an artist whose nationality was for a long time a matter of doubt, and whose history even now, though much research has been bestowed upon it, has not been thoroughly elucidated. It is certain, however, that he was of Venetian birth, though he seems to have settled in Nürnberg at one time (probably between 1490 and 1497), and was reckoned as one of the artists of that city by Neudörfer, who states that Hans van Culmbach was his pupil. His influence upon Dürer is more apparent than that of any of the other masters whom Prof. Colvin has yet considered, and we cannot help thinking that it was entirely from him, and not from an early visit to Italy, as Dr. Thausing asserts, that Dürer got that slight Italian sentiment which is visible in a few of his works of this period. The other articles of the number are a review of Squier's *Peru*, by G. A. Simcox; notices of the Grosvenor Gallery, by Mrs. B. Atkinson, and of Miss Thompson's pictures, by Mrs. C. Heaton. The Amand Durand reproduction of a Holy Family, by Jacopo, has all the charm of the original print; the illustrations taken from Squier's book are interesting, but we cannot admire Mongin's etching of Lely's *Princess Mary*, nor altogether F. Flameng's of Greuze's *Head of a Girl* in the National Gallery.

"I HAVE lately had occasion," writes our Florentine correspondent, "to verify the incorrectness of a criticism which was passed some forty years ago, and has since been generally accepted. It is with regard to a fresco representing the Ascension, which exists in a vaulted chamber close to the gate in the fort of San Miniato in Florence. The figure of Christ in this fresco is manifestly almost identical with that in Raphael's famous picture of the Transfiguration. 'Behold from whence Raphael stole this figure,' said the critics; and one of them even went so far as to have this fresco engraved in order to spread the knowledge of this notable discovery. But when I went to see this fresco the other day, I found it evidently a work of later date than Raphael, and that, therefore, the artist must have copied Raphael and not Raphael the *frescante*. The fortress containing the chamber in which this fresco is painted was erected by Cosmo I. about 1553, long after the death of Raphael, and there seems no reason to suppose, after careful examination of the masonry, that the chamber existed previously to the rest of the building. It is generally believed that the bastions of this fort were erected by Michelangelo, but his defences before the siege were entirely of a temporary character, and, besides, these are duly dated, and were assuredly built by order of Cosmo I., Duke of Florence."

THE STAGE.

THE reappearance of Mdme. Chaumont at the Gaiety is doubly welcome, by reason of the simultaneous disappearance of Mdlle. Thérésa, with her mule, her comic *rheum de cerveau*, her *patois* and her quacking chorus. The English public is sometimes accused of a disposition to praise foreign artists indiscriminately, and of a tolerance towards grave defects in French and Italian performances which they are not so ready to extend towards native talent; but it would not be difficult to show that the foreign performers who have won most favour upon our stage are, as a rule, those who have best deserved their success. Anyway, our audiences appear to be able to distinguish between *C'est dans l'nez que ça m' chatouille* and *La première Feuille*; and there can at least be no doubt that Mdme. Chaumont's occasional visits afford English playgoers genuine pleasure. Her popularity here is no less unquestionable, and of this we had a pleasant token on Monday night, when her voice, either from cold or nervousness, gave way in an embarrassing fashion on more than one occasion, the only result being an outburst of sympathy and encouragement from all parts of the theatre. Mdme. Chaumont's repertory of pieces to be produced during her engagement—which is limited to four weeks—includes some novelties, though the famous *Toto chez Tata* and *Madame attend Monsieur* are still foremost in the list, the former piece having been represented nightly this week in conjunction with M. Meilhac's *L'Autographe*. The theme of this little comedy is the humiliation of a vain and profligate man of letters who takes a delight in making conquests on condition that they shall not give him too much trouble. Among others he pays court to the Countess Riscara, though he is too indolent to invent a pretty epigram for her album of autographs. The lady's husband, discovering the position of affairs, undertakes to demonstrate to the Countess the selfish and fickle nature of her admirer by way of a useful lesson. For this purpose he instructs Julie, the lady's maid, to flatter the self-esteem of their insinuating visitor by pretending raptures over his new play, which she has been privileged to witness by the aid of an author's free admission; and it is stipulated, above all, that her reward shall not be forthcoming unless she kisses the gentleman's right hand in a pretended fit of enthusiastic admiration, and is successful in inducing him to favour her with the autograph which he has been so slow to bestow upon her mistress. The part of Julie, the maid, does not tax Mdme. Chaumont very heavily, nor does it reveal any new phase of her art; but her performance is in the true spirit of comedy, and is inspired throughout by that playful humour and fertility in the invention of what the players call "business" which are conspicuous in most of this lady's impersonations. A song, or rather comic scene, entitled *Les Leçons d'Anglais*, sung by Mdme. Chaumont on Monday, is understood to have been written expressly for the entertainment of her English admirers, who are particularly qualified to appreciate her pleasant story of the French young lady's studies in English grammar under peculiarly embarrassing circumstances.

MR. REECE's burlesque upon the *Lyons Mail*, produced on Saturday at the Globe Theatre, must unfortunately be classed among the failures of a writer to whom the public have been indebted for many clever and amusing pieces. For the sake apparently of mere similarity of sound it has pleased Mr. Reece to call his parody *The Lion's Tail*, and to justify the title by causing to be painted a tail—understood to be a lion's tail—upon the signboard of the inn which corre-

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sponds to the inn of the Lyceum piece. This fact would, perhaps, be hardly worth mentioning, if it were not significant of the barrenness of wit which is conspicuous in the piece, in which the robbers are supposed to be a number of schoolboys, and "the crime" a petty theft committed upon the person of an itinerant cake-man. There is little in all this of the true spirit of parody; nor is it easy to discover a gleam of satire in the notion of presenting Mr. Righton in short frock and petticoats as "Master" Lesurques, the "four-year-old child." The same observation may be applied to Mr. Righton's shadow-dance and other meaningless displays in which he indulges. The *Lyons Mail* would seem, at first sight, to offer some occasion for clever travestie. It is easy to imagine Mr. Gilbert extracting a good deal of fun out of the curious lack of resemblance which results in Mr. Irving's Lesurques being always mistaken for his Dubosc; but Mr. Reece makes no use of his opportunities; and Mr. Righton lends little aid in this way beyond an occasional imitation of Mr. Irving's tone and manner. We do not know whether certain peculiarities of metre and diction which struck our ear during the first performance are due to author or actors—as, for example, when Mr. Righton, discovering a small packet, exclaims, with the action indicated:—

"Hulloa! some one's been and left their bread-and-butter.
I can't eat it (*licks packet*); I'll chuck it in the gutter (*throws it away*)."

Mr. Reece's muse, however, has certainly been accustomed to higher flights.

Mr. Charles Sleigh, the director of "The School of Dramatic Art"—a nursery of histrionic talent, instituted at Ripon House, Woburn Place—has taken the Royalty Theatre, where on Monday next his pupils will commence a series of public performances. The programme includes the late Mr. Halliday's *Checkmate*, Mr. Gilbert's *Pygmalion and Galatea*, Mr. Craven's *Meg's Diversions*, Mr. Lovell's *Wife's Secret*, and other popular plays, which have already been frequently performed before select audiences at Ripon House.

On Monday, the 18th inst., a reading and recitation was given by Mr. Henry Irving in the Examination Hall, Trinity College, Dublin, in accordance with a promise kindly made by Mr. Irving last autumn when an address was presented to him by members of the University of Dublin. Mr. Irving's selection included the opening scene of *King Richard III.* and *Othello*, Act ii. sc. 3. In the last-mentioned scene the principal part is not that of the Moor, but of Iago, and Mr. Irving's Iago was neither the crawling villain of some actors, nor the bluff "honest Iago" of others. The permanent basis of the character was a conscious devotion to evil, a wide-ranging intellect, and great ambition as a destroyer—the Satanic nature. The concluding words, "a net that shall enmesh them all," were delivered with towering figure, and arms extended as if they were evil wings at poise over a crowd of unconscious and feeble victims whose destruction was assured. But Mr. Irving's Iago became all things to all men; his bearing changed with each person whom he meant to destroy, so that to each he might become his or her special deceiver; and this union of an unvarying underlying self, with an altering surface-personality, was the characteristic feature of Mr. Irving's rendering. The recitation ended with Hood's *Dream of Eugene Aram*, a piece of romantic horror so passionate and ghastly as to be almost more a source of pain than of aesthetic pleasure. Mr. Irving's reception was of the warmest kind.

Following the example of M. Fechter, another French gentleman—a reader and teacher of large practice—M. Favarger, is about to play Othello. M. Favarger cites the high authority of Mr. Alexander J. Ellis to show that he is fit for the work he undertakes. The company to support him is to be selected by Mr. Horace Wigan, and the performance is to be at the Opéra Comique on Friday evening next, June 29. "Arno Marque" is the name under which M. Favarger will act.

MUSIC.

SACRED MUSIC.

"*Christus:*" *Oratorium aus Worten der heiligen Schrift zusammengestellt, und in Musik gesetzt*, von Friedrich Kiel. Op. 60. Partitur. (Berlin: Bote & Bock.)

"*Jerusalem:*" *Oratorio.* By H. Hugh Pierson. New Edition. Vocal Score. (Leipzig: J. Schuberth & Co.)

"*Le Déluge:*" *Poëme Biblique, en Trois Parties, de Louis Gallet.* Musique de Camille Saint-Saëns, Op. 45. Partition, Piano et Chant. (Paris: Durand Schoenewerk & Cie.)

Friedrich Kiel is one of the many composers who enjoy considerable repute on the Continent, but whose name is still quite unfamiliar to the general public here, though Mr. C. Hallé has brought forward two or three of his piano quartets and trios. He was born at Puderbach in 1821, and at present resides in Berlin. The most important works he has as yet produced are a grand mass, a "Stabat Mater," a "Requiem," a "Te Deum," and the present oratorio, which last was written, as we learn from a note at the end of the score, in the winter of 1871–2.

In several respects Kiel's style reminds us more of Cherubini's than of any of the more modern masters. There is the same distinct classical outline, the same complete mastery of the polyphonic style, and, indeed, of all the scientific technicalities of composition. In the instrumentation there is also a certain resemblance; it is always judicious, and his effects are produced, like those of the old Italian master, by a few skilful touches rather than by great masses of sound: but there is the same statuesque coldness and reserve, and for the most part his music appeals rather to the intellect than to the feelings. We rise from a perusal of his score greatly interested but little warmed. We feel the absence of a well-defined melodic element, as for example in the opening air, "Das zerstossene Rohr wird er nicht zerbrechen," which is devotional and full of delicate touches of harmony, but deficient in emotional power. In the choruses, on the other hand, he is far more successful. The opening "Hosanna" for eight voices; the fine fugue, "Singet dem Herrn ein neues Lied;" the beautiful and pathetic "Unser Reigen ist in Wehklagen verkehret," are all in their way perfect, and moreover quite new. With the exception of the chorus (No. 20), "Kreuzige ihn," which seems to have been intentionally imitated from Bach's "Lass ihn kreuzigen" in the *Matthäus-Passion*, the whole oratorio is entirely free from reminiscences; this is the more creditable to Kiel as he has treated not merely the same subject as Bach, but in many cases the very same text. The choruses of the Jews in this second part are full of fire and force, as well as of true dramatic feeling. We are disposed to consider *Christus* on the whole a work of undoubted genius, though that genius is hardly of the highest order.

Jerusalem is considered one of the most representative works of the late Henry Hugh Pierson, and the publication of a new edition gives an opportunity of offering a few remarks on his style. Anyone who denied to Pierson the possession of considerable inventive and poetic power would simply show that he was unacquainted with his music. No musician can read through *Jerusalem* and not feel that the writer was a man of great natural gifts; but these alone will not make a great composer, and in everything else Pierson seems to have been deficient. It is impossible to hear his works without weariness, though there are numberless examples in his oratorio of movements which open charmingly—*e.g.*, the choruses, "How shall I pardon thee for this?" "O Lord, according to thy righteousness," "The Eternal God is thy refuge;" or the songs, "Of the rock that begat thee," and "O that my head were waters;" but Pierson seems either to have had no idea whatever of thematic development, or to have wilfully rejected its use. Hence nearly every piece throughout the work produces the effect of an extempore fantasia; there is not a trace of unity in it, and the composer seems to ramble aimlessly about from one subject to another, often uttering beautiful and even brilliant thoughts, but with no power of concentration, and no feeling for symmetry of form. Originality is used so recklessly that the result is a mere musical chaos. The oratorio is undoubtedly a remarkable work, and one of great power; but it is a warning to composers that they cannot, however great their natural endowments, disregard that attention to form which seems to be founded on the laws of nature herself. Without drawing a hard-and-fast line this is absolutely necessary. Notwithstanding their many innovations, Brahms, Raff, and Wagner have in all their works a clearly defined form; in *Jerusalem* no form is apparent.

Of the two works already noticed Kiel's oratorio may be said to belong to the orthodox classical school, while Pierson's, so far as it can be classed at all, may rather be ranked among the "new German" compositions, though its author was by birth an Englishman. M. Saint-Saëns's *Le Déluge*, on the other hand, is thoroughly and characteristically French. In one point only is the influence of the modern German school traceable, and that is in the frequent and effective use of what are called "Leit-motive"—musical labels, so to speak, attached to various characters, or depicting certain situations or sentiments. We have spoken of this as a feature of modern German music, because it has received its highest development at the hands of Liszt and Wagner; it is not, however, their invention, as it may also be found in Weber, and even occasionally in Mozart.

Le Déluge is a sacred cantata rather than an oratorio. Of its three parts, the first treats of the corruption of man, the anger of God, and his instructions to Noah to prepare the ark; the second is occupied with a musical painting of the Deluge itself; while the third presents the episode of the dove, the

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departure from the ark, and the blessing, "Be fruitful and multiply, and replenish the earth."

The present is the most important work of M. Saint-Saëns which as yet has come under our notice, and it certainly gives a very high idea of the composer's talent. It is full of interest throughout—though, as will be seen presently, it is difficult to form a just estimate of some parts of it from the vocal score. The first part opens with an orchestral prelude, consisting of a short introduction and fugue, which is excellently treated, and is followed by a very charming Andante. In the solo music throughout the work a somewhat peculiar form has been adopted. We find not a single developed song, but only the *arioso*—a species of writing intermediate between the air and the recitative, less regular in form than the one and more melodious than the other. For this reason there is not one number in the work which could be detached for separate concert-use. Like Wagner, M. Saint-Saëns frequently makes the accompaniment more important than the voice part, and uses his orchestra with one of the "Leit-motive" already referred to as a commentary upon the words which have just been sung. A very fine effect occurs on p. 11 of the score in the repetition by the bass chorus of the words just before sung by a contralto solo, "Et Dieu se repentit d'avoir créé le monde." The most important number of the first part, however, is the final chorus, in F minor, "J'exterminerai cette race," the subjects of which are very striking and admirably treated. This chorus is interrupted by a short solo, describing how Noah found favour in the sight of the Lord; the passage—

"C'était un homme juste
Et plein d'intégrité,"

which is first sung by the contralto solo, and then repeated *piano* by the full chorus in harmony, recurs thenceforward whenever in the work Noah is specially referred to. The following bass solo, "Fais une arche de bois," is the nearest approach to a regular air which is to be found throughout; it leads immediately into the repetition, with some modification and extension, of the chorus already named, which closes the first part most effectively.

There are certain compositions, especially in modern music, of which it is impossible to obtain even an approximate idea from a pianoforte arrangement. Such, for example, are many parts of Wagner's later operas, and such most certainly is the second part of the present work, in which the great catastrophe of the Deluge is depicted. The whole accompaniment of the twenty pages occupied by this piece consists of little else but tremolos, arpeggios, and chromatic scales. It is evident, almost at a glance, that the effect of this number must depend chiefly upon the orchestration, and of this the present arrangement gives no idea. We must therefore pass on with the remark that on the occasion of the production of the work at Paris, this scene was spoken of as most effectively instrumented. One point, nevertheless, may be mentioned, and that is the prominence given in the bass o the theme of the chorus, "J'exterminerai cette race," which is here introduced with great felicity. It is easy, also, to see that the close of the chorus with the words—

"L'arche close flottait sur cet océan morne
Au hazard, elle allait vers l'horizon sans borne,
Au milieu de l'horreur d'une éternelle nuit,"

must be in performance most striking and effective.

The third part opens with a long and somewhat vague prelude, intended probably to represent the desolate appearance of the waste of waters. With the entry of the voices the interest of the music increases. In this part may be mentioned as excellent the short solo for soprano, "Sur l'onde frissonnante," the quartet, "Je ne maudirai plus la terre," and the final fugue, "Croissez donc, et multipliez." The whole work is characterised by freshness of conception and masterly skill in treatment, and it proves its composer a man of no ordinary talent, though perhaps hardly the possessor of actual genius.

EBENEZER PROUT.

WAGNER'S *Fliegende Holländer* was produced at the Royal Italian Opera last Saturday evening, under the title of *Il Vascello Fantasma*. The opera was spoken of in such detail in our columns on the occasion of its production by Mr. Carl Rosa at the Lyceum last autumn (ACADEMY, October 7, 1876) that a few words will suffice now. The conditions under which Italian opera exists in this country, where it is rather a fashionable lounge for the "upper ten thousand" than an institution with any high artistic aims, make it unreasonable to expect that, as a whole, any such finished rendering of the work would be given at Covent Garden as that which delighted connoisseurs when Mr. Rosa brought forward the work—if for no other reason, at least from the difficulty, if not impossibility, of obtaining sufficient rehearsal. The special feature of Saturday's performance was the Senta of Mdme. Albani, our Wagner singer *par excellence*, to which no higher praise can be given than to say that it was worthy of her Elsa and Elizabeth. The rest of the cast, which was of varied degrees of excellence, comprised M. Maurel (the Dutchman), Signor Bagagiolo (Daland), Signor Carpi (Erik), Signor Rosario (the Pilot), and Mdlle. Ghiotti (Mary). Signor Vianesi conducted.

MR. JOHN THOMAS, well known as one of our most distinguished performers on the harp, gave a "Grand Harp Concert" at St. James's Hall on Thursday afternoon, when a large band of harps was engaged, and compositions and arrangements for that instrument (in many cases by the concert-giver himself) formed an important part of the programme.

MR. CHARLES GARDNER gave his annual concert at Willis's Rooms yesterday afternoon, when his trio for pianoforte, concertina, and violoncello was announced to be performed by the composer, Mr. Richard Blagrove and M. Albert.

OF the Handel Festival Rehearsal, which took place yesterday, we shall speak in our next issue; we would remind our readers that three performances take place during the coming week—the *Messiah* on Monday, the selection on Wednesday, and *Israel in Egypt* on Friday, commencing each day at two o'clock.

THE French "Société des Compositeurs de Musique" offers for competition during the present year four prizes for musical compositions—viz., prizes of 500 francs each for a string quintett, and a sonata for two pianos (each of which is to be in four movements); a prize of 300 francs for a fantasia and fugue for the organ; and one of 200 francs for a madrigal for five voices. French composers only will be allowed to compete.

A NEW three-act opera, *Mademoiselle de Marseille*, by M. Victorin Joncières, is to be produced at the Opéra Comique, Paris, next winter.

WHILE passing through Paris on his return to Russia from this country, Anton Rubinstein received from Marshal MacMahon the Cross of the Legion of Honour.

HERR JULIUS RIETZ, the music-director at Dresden, has resigned his post in consequence of ill health. Franz Wüllner, of Munich, has, it is said, been appointed as his successor.

AT the Hofoper in Vienna it is announced that the first novelty of next season is to be *Das Rheingold*.

AT the Munich Opera, says the *Musikalisches Wochenblatt*, the study of the *Ring des Nibelungen*, especially of the last two parts, which have not yet been given in Munich, is being pushed forward so rapidly that it is expected to produce the complete work in its proper connexion during the course of next year.

THE friends of Herr Wagner are about to present the master with a testimonial, for which purpose a committee has been formed, consisting of Lord Lindsay, Mr. Dannreuther, and some of the members of the *Directorium* of the old Wagner Society. It is understood that the slender pecuniary results of the concerts at the Royal Albert Hall have not gone far towards clearing the deficit arising from the performances of *Der Ring des Nibelungen* at Bayreuth last summer; and that Herr Wagner's present position is such that there is little hope of his again finding leisure for composition, unless help from the friends of his art be forthcoming.

NEW PUBLICATIONS.

Argosy (The), vol. xxiii., January to June, 1877 (R. Bentley & Son) 5/0
Baxter (W. E.), Domesday Book of the County of Middlesex, 4to (Simpkin & Co.) 2/6
Belgravia, vol. xxxii., March to June, 1877, 8vo (Chatto & Windus) 7/6
Bell (D. C.), Notices of the Historic Persons buried in the Chapel of St. Peter ad Vincula, in the Tower of London, 8vo (J. Murray) 14/0
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LITERATURE.

The Sixth Report of the Royal Commission on Historical Manuscripts. (London: P. S. King & Co., Parliamentary Publishers, 1877.)

THOUGH the number of private collections of historical papers dealt with in this new Report of the Commission is smaller than usual, yet such is the extent and variety of the documents in each collection that it has been necessary to add an Appendix of greater length than ever. The inspectors' accounts of the papers examined by them fill 780 folio pages, double columns; and from such a mass of material it would be difficult and invidious to select any particular collection as exceeding all others in interest. We are of opinion, nevertheless, that while the notes and extracts made from collections in England will be found more entertaining reading, dealing as they do more with the gossip of history, Scotland and Ireland—represented by the muniments of the Duke of Argyll, of the Earl of Moray, and of the Marquis of Ormonde, among others—will be found to have furnished the most valuable matter for the historical student. In making this distinction, however, we must except the House of Lords' manuscripts, which still, as in previous Reports, retain an interest second to none other. The calendar of these papers has been completed by Mr. Monro and Mr. Thoms, from the years 1643 to 1647 inclusive, and the whole of it is printed in these pages. It thus embraces one of the most exciting times in our annals, and contributes to our knowledge of that period a series of original letters and papers not printed in the Lords' Journals, and hitherto altogether unknown. But first should be mentioned, as pertaining to an earlier date, the discovery of a manuscript journal of proceedings in the House of Commons from 21 June to 5 July, 1625, which fills up a gap in the printed record. Among the letters relating to incidents of the Civil War printed at length in the Appendix are: one from the Earl of Essex to both Houses, 3 Sept. 1644, written after the surrender of his army and his escape to Plymouth, the "sad relation" of which "greatest blow and weakening to the Parliament forces that has been since the wars began" he chooses rather to send by Colonel Pyndar than in writing; one from Secretary Nicholas at Oxford to Colonel Ashburnham at Weymouth, 22 May, 1644, contains much news of the proceedings of the Armies in the South of England; one from Colonel John Hutchinson to Gilbert Millington, 15 Oct. 1645, gives an account of the extreme dejection of the King's army near Welbeck, and some details of the betrayal of Trent Bridge; two from John Rushworth to the Speaker—the first from Torrington, 17 Feb. 1645–6, gives a description of the taking of that town by the Parliament forces, and also of a skirmish "in which the contending parties faced one another within half musket-shot for about two hours, exchanging coarse language and bullets now and then." But the most interesting document of any found is the copy of a letter from Oliver Cromwell to the Committee of both Kingdoms, 28 April 1645, giving an account of a skirmish near Brampton Bush, and the subsequent storming of the house in which the defeated party took refuge. Mr. Carlyle in his *Letters and Speeches* of Cromwell prints a letter from Bletchington dated 25 April in this year, and a summons to the Governor of Farringdon Garrison dated 29 April; introducing the latter with the following words:—

"How Cromwell, sending off his new guns and stores to Abingdon, now shot across westward to 'Radcot Bridge' or 'Bampton in the Bush'; and on the 26th gained a new victory there; and on the whole made a rather brilliant sally of it:—this too is known from Clarendon, or more authentically from Rushworth; but only the concluding unsuccessful part of this, the fruitless summons to Farringdon, has left any trace in autograph."

This discovery in the House of Lords, therefore, is of the highest interest as supplying Cromwell's own account of the "brilliant sally," and we need not hesitate to quote the most important portion of the letter.

"My Lords and Gent:

"Since my last it has pleased God to blesse me wth more successe in yor service. In pursuance of yor Comands I marched from Bletchington to Middleton Stonnie, and from thence towards Witny as privately as I could, believeing that, to be a good place for interposing betweene the King & the West, whether he intended, Goring & Greenevill or the two Princes. In my march I was enformed of a body of Foote wch were marching towards Faringdon (wch indeed were a comanded Party of 300 wch came a day before from Faringdon, under Col. Rich: Vaughan to strengthen Woodstocke against mee, & were now returning) I understood they were not above 3 howers' march before me. I sent after them, my forlorne overtooke them as they had gotten into Inclosures not farr from Brampton Bush, skirmished wth them, they killed some of my horses, mine killed & got some of them, but they recovered the Towne before my body came up, & my forlorne not being strong enough was not able to doe more than they did, the Enemy p^rsently barricadoed up the Towne got a pretty strong house, my body comeing up about Eleven in ye night. I sent them a Summons, they slighted it, I put my selfe in a posture that they should not escape mee, hopeing to deale wi^th them in the morning, my men charged them up to their Barricadoes in the night but truely they were of soe good resolution that wee could not force them from it, and indeed they killed some of my horses and I was forced to waite untill ye morning besides they had got a passe over a brooke; in the night they strengthened themselves as well as they could in the Store house. In ye morning I sent a Drum to them, but their answere was they would not quitt except they might march out upon hono^ble Tearmes, the tearmes I offered were to submitt all to mercy, they refused wi^th anger. I insisted upon them, & prepared to storme, I sent them word to desire them to deliver out the Gent. & his family wch they did, for they must expect extremity, if they put me to a storme, after some tyme spent all was yeilded to mercy, Armes I tooke Musquetts near 200: besides other Armes about 2 Barrells of Powder, Souldiers & Officers neare 200; Nine score besides Officers, the rest being scattered & killed before; the Chiefe Prison^rs were Colonell Sr Rich. Vaughan Lieuten^t Col. Littleton & Maio^r Lee, 2 or 3 Captaines & other Officers."

The writer then proceeds to comment upon sundry minor achievements, and upon the various reports and rumours which reach him; and thus ends:—

"Its great pitty wee want Dragoones I believe most of their petty Guarrisons might have beene taken in & other services done for the enemy is in hugh feare, God does terrifie them, its good to take the season, & surely God delights that you have endeavoured to reforme yor Armyes, & I begg it may be done more & more, bad men & discontented say its faction, I wish to be of the faction that desires to avoyd the oppression of the poore people of this miserable Nation, vpon whom who can looke w^thout a bleeding heart, truely it grieves my Soule Our men should still be upon free Quarters as they are. I beseech you helpe it what & as soone as you can. My Lords pardon me this boldnesse, it is because I finde in these things wherein I serve you, that Hee does all, I professe his very hand has led me, I preconsulted none of of these things.

"My Lords & Gent. I waite yor farther pleasure

"subscribing myselfe

"OLIVER CROMWELL.

"April 28th 1645."

Many of the petitions brought to light by the examination of the Lords' papers prove of great value in illustrating the topography of the cities of London and Westminster. Others interest us as contributions to biography; among these are: a petition dated 16 December, 1646, of Henry, Earl and Marquis of Worcester, the staunch Royalist, who prays that on account of his great age and infirmity, and inasmuch as his life cannot continue many days, he may be freed from custody and die out of restraint (his death actually occurred within two days of this, before the Lords had taken any steps towards his release); and a petition of Dr. Godfrey Goodman, late Bishop of Gloucester, dated in 1647, praying that some competent maintenance may be allowed him for the short remainder of his life; he states that after the forfeiture of his estates he retired into North Wales, where he lived in the most obscure and mean manner upon the profits of a tenement worth thirty pounds a year, which he had formerly conveyed to pious uses, but was obliged to resume for his own benefit. There are petitions also of Harvey, the great physician, and of Waller, the poet.

The manuscripts at Syon House are reported upon by Mr. Horwood, the larger and more valuable collection of the Duke of Northumberland at Alnwick Castle having previously been submitted to the Commissioners' inspection. Extracts from a long series of rolls containing entries of the personal expenses of Henry the ninth Earl and of his family form the most noteworthy portion of the account given of the first-named collection. This Earl was charged with a share in the Powder Plot, and for many years was lodged in the Tower; from these rolls may be gathered hints of his life during captivity. He lived here, to all appearance, pretty much as he liked, directing

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the management of his estates, providing for himself such food as he wished, and receiving visits from his family and friends. In the earlier rolls notices occur of George Peele and Hilliard, the portrait-painter; also of Harriot, the mathematician, and Warner, the poet.

Two volumes of letters and despatches during Lord Feilding's embassy in Italy, from 1635 to 1642, belonging to the Earl of Denbigh, have been examined by Mr. R. B. Knowles. Those written by Sir Gilbert Talbot, left by Feilding in charge at Venice in June, 1642, show the English representative in a very unpleasant and undignified position; having received, he writes, no promise or appearance of supplies from home, he will be compelled to remove himself and family to some "private and cheape lodging," and he adds, "we are so farre from finding new creditt^rs that we are dayly torne in pieces wth the importunity of the old, insomuch that our povertie is become the common discourse, and I cannot for shame shew myself in the towne." In the next letter Talbot says he is ashamed to acquaint his lordship with the ways he is forced to use to provide a dinner; and a few months later he declares that unless speedy relief arrive he will be "enforced to quitt the service and betake myself to some army at 4*s*. a weeke." Among the other interesting letters in these volumes is one describing the reception of Marie de' Medici in England by Charles.

In the Marquis of Exeter's library is a fine copy, on vellum, of Trevisa's translation of Higden's *Polychronicon*, and Archbishop Turpin's romance chronicle of Charlemagne and his peers at Roncevalles. Another volume, dating from the fifteenth century, contains descriptions of the persons and paintings of the coats of arms of King Arthur and his Knights of the Round Table. The Marquis of Ripon's collection includes a cartulary, a chronicle, rolls of accounts, and early charters of Fountains Abbey; and many volumes of early date on heraldic and genealogical matters. Lord Leconfield has a copy of the Wiclifite translation of the Bible, a very fine copy of the *Canterbury Tales*, the Register of Ely Priory, and many volumes illustrating the early history of the navy. Of more recent date in this collection are the political papers and correspondence of the Duke of Somerset and the Earl of Egremont, which give much information on West Indian affairs, and on the efforts made for peace in the beginning of the reign of George III. The libraries of Sir A. Acland-Hood and of Sir Henry Ingilby are also especially rich in early manuscript volumes, but for a proper description of them we must refer the reader to Mr. Horwood's Reports. In Sir Henry Ingilby's collection we must also not omit to mention two remarkable volumes of letters written to and by Sir Robert Paston, afterwards Earl of Yarmouth, in the time of Charles II. His wife, a daughter of Sir Thomas Clayton, resided in London during a great part of the years 1676, 1677, and 1678, busy in forwarding her husband's schemes; and he evidently relied much on her abilities and efforts. Many parts of Sir Robert's letters are unintelligible, as he used figures and arbitrary signs; these no doubt contain references to the intrigues of his wife at Court for the advancement of the family. It is expressly stated in one letter that all the wife's letters are regularly destroyed—unfortunately for posterity, perhaps, for they would tell stories enough of the courtiers and politicians of the time.

The MSS. of Miss ffarington and of Sir Reginald Graham are chiefly noticeable for correspondence and newsletters of Commonwealth and Restoration times. In the first-named collection are also a letter and depositions regarding some strong language used against Anne Boleyn shortly after her marriage with Henry, and some remarkable letters concerning the rebellion known as the Pilgrimage of Grace, in the same reign. Mr. Bacon Frank, besides an immense collection of transcripts illustrative of the civil and ecclesiastical history of Yorkshire made by Dr. Johnston, has many original letters; among the writers may be named the Earl of Leicester (whose letter contains pointed remarks about Queen Elizabeth), Sir Walter Raleigh, James I., and Count Olivares. There is also an original memorial to Queen Elizabeth, on behalf of the King of France, against the execution of Mary, Queen of Scots. Mr. Wykeham-Martin possesses a long holograph letter of Henrietta Maria to Lord Culpeper, dated 1655, expressing dissatisfaction with her son Charles II.; a letter of a servant describing the deathbed-scene of the second Duke of Buckingham; and many Fairfax papers.

The collections of Sir Edward Strachey, of Mr. Davies Cooke, of Owston, and of Mr. Stamford Raffles, of Liverpool, fully described in this Report by Mr. J. C. Jeaffreson, are also of considerable historical value. The former includes the unpublished materials for a history of Somersetshire by John Strachey; a great mass of official and private correspondence which came into the hands of Sir Henry Strachey as confidential secretary and executor of the first Lord Clive (among these are some remarkable letters from Sir Philip Francis in India to his friends in England); and some official writings left by Colonel William Kirkpatrick, military secretary to the Marquis of Wellesley when Governor-General of India. Mr. Cooke's library is rich in books and manuscripts dealing with old Welsh history and literature. The collection of Mr. Stamford Raffles consists chiefly of autograph letters of celebrities living within the last two or three centuries; as contributions to the history of the seventeenth century we may specify Andrew Marvell's budget of gossip from Westminster to Sir Henry Thompson, of Escrick, and a graphic letter of one of the Derwentwater family about the rejoicings on the acquittal of the seven bishops.

The reports upon records of colleges and corporations are drawn up by Mr. Riley. We must, however, be content with merely giving the names of those so dealt with: they are Pembroke, Merton, and Queen's Colleges, Oxford; and the Corporations of Bridport, Faversham, Launceston, Morpeth, Tenterden, Wallingford, and Winchester.

Passing on to that portion of the Commissioners' Report which deals with the manuscript collections of Scotland, we begin with the famous one of the Duke of Argyll. A report upon these muniments relating chiefly to the charters, royal grants and commissions, &c., had previously been printed by Mr. Fraser; the continuation now before us is entirely concerned with the papers of historical value. The summary of the contents, as given by Mr. Fraser himself, will best convey a notion of their great extent and variety:—

"I. Royal Letters. These contain five letters from Mary Queen of Scots, six from Queen Elizabeth, eight from King James VI., and several from King Charles I. and his Queen Henrietta Maria. There are also letters from King Charles II., including the instructions sent by him from Breda in 1650 to the Marquis of Ormonde, his Lieutenant-General in Ireland. The letters of Queen Mary possess much interest, and are chiefly written after she had sought refuge in England to Archibald, 5th Earl of Argyll, who had been appointed Lieutenant-General of the Queen's army at the battle of Langside. Several postscripts to the Queen's letters are holograph, and show the imperfect acquaintance which she had with the language of her own kingdom. The letters of Queen Elizabeth among other matters contain a request to the Earl of Argyll to use his influence in restraining certain Scots of the north who had been giving assistance to the Irish against her authority. In this section will also be found the farewell letter written by Archibald Marquis of Argyll to his son, Lord Neill Campbell, the day before his execution. II. Royal grants of offices, licenses, charges, &c., 1543–1686, mostly relating to the lawless condition of the Highlands. One of the papers announces the reward granted for services against the Clan Gregor, 'notorious lymmeris and malefactours.' Section III. contains the general correspondence of the family of Argyll. It includes a number of letters and other papers relating to Archibald Marquis of Argyll, and among them will be found the original letters produced at the trial of the Marquis by General Monck, which were mainly instrumental in ensuring his condemnation. The letter from the Marquis to Campbell of Inverawe, containing instructions for the destruction of Lord Ogilvie's house of Forthar, is printed here; the incident has been commemorated in the ballad of 'The Bonnie House o'Airlie.' There are two letters written by Archibald, 9th Earl of Argyll, to his sons before his execution; and a number of letters containing much information regarding the condition of the Highlands and the movements in various Jacobite rebellions. IV. Commissions from Sovereigns and Lords of the Privy Council to the Earls of Argyll, 1564–1680. V. Commissions from the Committee of Estates. VI. Bonds of manrent. VII. Papers relating to the Spanish Armada, and concerning a ship of the Armada wrecked near the Isle of Mull, and the means employed to recover the treasure supposed to be sunk in her. VIII. Papers relating to robberies by the Macleans, Macdonalds, Camerons, and others, 1676–1690. IX. Papers connected with the trial of Archibald ninth Earl of Argyll. The miscellaneous papers in Section X. contain many notices of the disturbed state of the Highlands and the turbulence of the Clan Ean, Macleans of Mull, and others."

Many of the papers of Sir Robert Menzies also illustrate the history of the Argyll family, and include letters written between 1600 and 1700 by statesmen and others of prominence in Scotch affairs, some dealing with the condition of the Highlands during the rebellion of the Earl of Mar in 1715, and written for the most part just after the battles of Preston and Sheriffmuir.

The Earl of Moray's manuscripts at Donibristle relate chiefly to the sixteenth century.

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Among them, writes Dr. Stuart, who examined them,

"is a series of letters from Mary Queen of Scots, addressed to the Commendator of St. Colmes Inch and to the Countess of Murray (widow of the Regent), with a series of the Queen's ciphers, two of which are given in facsimile in the Report. In this division is a remarkable letter from Queen Elizabeth to the Regent Mar, describing the change of policy to which she had been led, through the discovery of the 'pernitious practises' of the Scottish Queen, and a letter from King James VI., written on the first intelligence of his mother's death. Two of the documents relate to the Earl of Bothwell, one of them being a letter from him as Duke of Orkney to Cockburn of Langton, written about the end of his Scottish career, and just before he took to sea.

"Another division of the papers refers to the Regent Murray, and in it are several original State papers, lists of jewels and plate pledged by the Regent with the Laird of Drumlanrig and others for raising money; letters by and to the Regent, among which is a characteristic one from Queen Elizabeth, dated a few weeks prior to his assassination, in which she demands the surrender of her rebel the Earl of Northumberland. There is also the original contract for the erection of the Regent's tomb in the Church of St. Giles at Edinburgh, with an account of the disbursements at his funeral; a list of the debts contracted by him during his regency, and sundry lists of his household furnishing. One of these, dated in 1562, describes certain pieces of tapestry 'that hang my lordis chalmer in the college of prallis in perische,' from which we discover that 'the sculis' in which the youthful Prior of St. Andrews had been a student was the Collége de Presles in the University of Paris. Another entry in this homely record describes certain vessels sent to Lochleven 'at the queneis cuming thair' at a time shortly after Mary's return from France, and when her relations with her brother were of a cordial nature.

"Lady Anna Keith, the wife of the Regent, was a woman of great vigour of character, who carried on an extensive correspondence after her husband's death, both on public and family affairs. Among the letters addressed to her is one from Randolph, the English Ambassador, with a message of condolence on the Regent's death from the English Queen, and another with a suggested form of a letter to be sent by her to Queen Elizabeth. Several letters to the Countess from Sir William Kirkcaldy of Grange, while Governor of Edinburgh Castle, are of considerable importance, while a series addressed to her by Lady Margaret Erskine, mother of the Regent, is of much interest. One of them gives a very circumstantial account of the illness and death at Lochleven of a daughter of the Regent, who is unknown to the peerage writers.

"Some very characteristic letters from John Wood, the secretary of the Regent Murray, occur in this series, as well as various letters about the refusal of the Countess to surrender the Crown jewels, which were in the Regent's custody at the time of his death. A book of disbursements of the Countess contains the items spent by her on household and travelling expenses, books, dress, alms, and law."

The collection of greatest literary value mentioned in this Report is that preserved at Monboddo House. James Burnett, Lord Monboddo, held a prominent position among men of letters at the end of the last century; and among his correspondents we meet with Lord Thurlow, Dr. Horsley, Dr. Richard Price, Mr. Welbore Ellis, Lord Lyttelton, Lord Hailes, Sir Joseph Banks, Dugald Stewart, and John Hunter. Many extracts from the correspondence are given by Mr. Fraser in his Report upon this collection; they will be found both varied and interesting.

Mr. Gilbert continues his Report on the manuscripts of the Marquis of Ormonde. The letters and papers of which copies and abstracts are given range in date from 1665 to 1679. We can, however, but briefly indicate the chief subjects of which this very remarkable collection treats. These are: the government of Ireland, and progress of public affairs in that country, as well as in England, Scotland, and abroad; the supervision of the political movements of Roman Catholics and Presbyterians in Ireland and Scotland; the pursuit and suppression of the outlawed Irish styled "Tories;" the establishment of Phoenix Park; the erection of forts and coast defences in Ireland; the education, under Bishop Fell, at Christ Church, of Lord Ossory's son, James Butler, afterwards second Duke of Ormonde; the affairs of the Isle of Man, and of its proprietor, William Stanley, Earl of Derby, to whom the Duke of Ormonde was guardian; the preparations for Parliament in Ireland; apprehensions of invasions of Ireland by the French; and the discovery of the alleged plot in 1678, and consequent proceedings for the ejection and apprehension of Catholic ecclesiastics and laymen against whom charges of disloyalty had been made by some of the then numerous body of informers.

In the next Report the Commissioners promise us detailed accounts of the very extensive collections of the Duke of Manchester, the Duke of Marlborough, Lord Egmont, Mr. G. H. Finch, and Mr. Frere, of Roydon Hall; in the last-named is a fine series of Paston letters of the 15th, 16th, and 17th centuries. The popularity of these Reports with the reading public seems almost unexampled in the annals of Blue-Book literature; so great has been the demand for some that it has been found necessary to reprint them. J. J. Cartwright.

The Minor Prophets, with a Commentary Explanatory and Critical, and Introductions to the several Books. By the Rev. E. B. Pusey, D.D. Part VI. Zechariah–Malachi. (Oxford and London: James Parker & Co., 1877.)

Dr. Pusey's commentary on the Minor Prophets, begun at Easter, 1860, now lies completed before us. It would indeed be churlish not to congratulate the venerable author on the fresh and unabated vigour which this work displays. If we feel obliged to qualify our admiration of it, it is chiefly because it seems to us not sufficiently to deal with the present phase of what the author considers rationalistic criticism. With consummate skill he exposes and refutes the hasty and mutually contradictory statements which proceeded too often from the schools of Ewald and Hitzig. It was too much the custom in the first half of this century—and not among theologians alone—to write as if the most complicated problems could be settled offhand in a professorial study. This excessive belief in the power of the individual no longer exists in the same degree. A deeper sense has been awakened of the manifold complexity of the problems of antiquity, and a desire to reduce the element of pure conjecture within the narrowest possible limits. But even were it otherwise, would the dogmatism of his opponents justify the dogmatism of Dr. Pusey? There was yet another evil custom of some in the author's younger days—namely, to hurl irritating and contemptuous expressions at the scholarship of orthodox theologians. It is true that the orthodox party of the time was really the weaker in scholarship, but its opponents seemed to intimate that its inferiority was a consequence of its orthodoxy. Happily this uncivilised form of warfare is fast passing into oblivion. If we younger scholars have occasion to oppose either Dr. Pusey or Dr. Delitzsch, it is on purely philological grounds. Is it too much to hope that Dr. Pusey may some day recognise the fact, to which Dr. Delitzsch does such ample and constant justice?

The author seems to have thrown his main strength into the critical Introduction to the book of Zechariah. He regards the denial of Zechariah's authorship of chaps. ix.–xiv. as parallel to the denial of Plato's authorship of the "Laws." The parallel would, perhaps, have been more effective if Dr. Pusey had shown us any quotations from the disputed chapters asserting the authorship of Zechariah in the literature contemporary with that prophet. He is, in the present writer's long-cherished and expressed opinion, nearer the truth than his opponents in his estimate of language as an evidence for the date of the Old Testament writings; but is it captious to suggest that he goes somewhat too far in his depreciation, and that his counter-arguments from modern works of literary art may easily be fallacious? But to go further into a question like this, the complication of which is forcibly shown by the table of hypotheses at the end of the Introduction, would be out of place. The candour of the writer is manifested by two explicit admissions—(1) that the school called (or miscalled) rationalistic agrees in denying the view of Zechariah held by Dr. Pusey (p. 508); and (2) that "the questions whether the six last chapters were Zechariah's, and whether they were written before the Captivity, are entirely apart" (p. 509, note *d*). Of Dr. Pusey's philological notes, we need only remark that they are characterised by the same strict regard to phraseological usage (except on xiv., 6?) as in the previous parts. And yet one sometimes feels that a bolder course would have done more justice to the prophet. Dr. Pusey's practice, however, is no doubt useful as a protest against the wilfulness of some critics. We notice an ingenious explanation of "crowns" in vi., 11. The ample references to various and early Jewish interpreters (see especially note on ix., 9) deserve grateful recognition. The printing, too, is almost immaculate.

T. K. Cheyne.

The Ottoman Power in Europe; its Nature, its Growth, and its Decline. By Edward A. Freeman, D.C.L., LL.D., &c. (London: Macmillan & Co., 1877.)

This volume, the author tells us, is intended to serve as a companion to his former work, the *History and Conquests of the Saracens*, though

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it contains a larger infusion of the political element, as dealing with events which have a more direct influence on the circumstances of our own day. Its appearance is opportune at a time when all minds are occupied with that tangled skein of ideas and interests, and past and present agencies, which we familiarly call the Eastern Question, but of the real bearings, and still more of the causes, of which the majority of educated persons have but a vague conception. We may regard the book as forming three portions: (1) an examination of the circumstances which cause the political condition of the East of Europe to differ from that of the West; (2) a succinct sketch of Ottoman history; and (3) a narrative of the events of the last two years, since the commencement of the revolt in the Herzegovina, together with remarks on the present political situation. From a historical point of view, the first of these is by far the most important; both because it is the part of the subject concerning which the greatest amount of ignorance prevails, and on account of the rare combination of skill and knowledge with which it is treated. The work is illustrated by three coloured maps, showing the divisions of South-Eastern Europe at the time of the invasion of the Ottomans, and the area of the Ottoman dominions at the time of their greatest extent, and at the present day.

In his first chapter Mr. Freeman draws out the points which the nations of Western Europe possess in common—their common origin, as members of the same Aryan family of the human race; their common history, as having been all brought under the influence, either political or moral, of the Roman Empire; their common religion, as being all Christians, in one form or another, and having, notwithstanding their antagonisms, stronger features of resemblance than of disagreement, when compared with the professors of another faith; and, finally—what results from all this—their common possession of political, moral, and intellectual instincts, combining to produce a common civilisation. He then proceeds to trace those features in the history and condition of South-Eastern Europe which, independently of the Turks, cause it to differ from the West; and, in particular, the permanence of distinctions of race and creed. Thus, whereas both in France and England more than one language is spoken without the political unity of those nations being affected, in the east of Europe, on the other hand, in the Austro-Hungarian empire, as well as in Turkey, the result is different. "We cannot conceive a Welsh, an English, and a Norman village side by side; but a Greek, a Bulgarian, and a Turkish village side by side is a thing which may be seen in many parts of Thrace." The first cause of this is to be found in the different position which the Roman Empire held in the East from what it did in the West. For, whereas in Western Europe the civilisation of Rome met with no rival, and was consequently able to assimilate to itself the nations that inhabited those countries, in the East it was checked by the higher culture of Greece, which permanently maintained itself and perpetuated its language, so that the Roman Empire in the East became Greek, while the Greek nation in name became Roman. Again, when the Slavonic races settled in the Eastern Empire, occupying there a place answering to that which the Teutonic invaders held in the West, they did not find, as those nations did, a powerful and uniform Roman influence, widely spread over an extensive area, but a divided influence, partly Greek, partly Latin, centred in the single city of Constantinople. Hence they also, while receiving their religion and much of their civilisation from New Rome, remained apart as separate nationalities. But an independent influence was introduced when Turanian races, such as the Magyars, Bulgarians, and Turks, established themselves in Europe, none of them having any share in those elements of race, historical associations, creed, and civilisation, which the earlier peoples possessed in common. It was unavoidable that with these the process of assimilation should be more difficult. But the subsequent history of these various tribes, as Mr. Freeman well points out, contains an important lesson. For from the cases of the Magyars and Bulgarians we learn that there is no insuperable obstacle in the way of a Turanian race either taking its place among other European nations, or being actually fused with another and different race. The former of these processes took place with the Magyars in Hungary, who have thoroughly adopted European civilisation; the latter, with the Bulgarians, who so completely amalgamated with the Slavonians, among whom they settled, as to lose their language, and every other trace of their foreign origin. In contrast to these, the third of these Turanian races, the Turks, have never been either assimilated or conformed to the civilisation of Europe; and the reason of this is to be found in their religion. For whereas the two former, entering Europe as heathen tribes, in process of time accepted Christianity, the Mohammedanism of the Turks forbade them to regard those of another creed otherwise than as subjects and aliens, and, failing to convert them, has aggravated the isolation of races already existing, and established permanent social and political inequality. This result has always followed, and must necessarily follow, wherever a Mohammedan race is dominant in a country, and the overthrow of such a dominion is the only way in which just and equitable government can be secured.

There is one point in Mr. Freeman's account of the races of Eastern Europe on which we must take leave to differ from him—viz., the view that the Rouman people are representatives of the ancient Thracian race. This thesis he does not maintain overconfidently, though it occupies a somewhat prominent position in his book, but we cannot help thinking that it is untenable. He is quite right in arguing against the received view, which the Wallachians themselves strongly maintain, that they are the direct descendants of the Roman colonists in Dacia; for the period of 160 years during which the Romans occupied the country was too short to have effected so permanent an influence, and the subsequent passage of innumerable tribes through that part of Europe was sufficient to obliterate it; to which Mr. Freeman might have added that the modern language must have retained some words derived from the races who settled there, especially the Goths, which is not found to be the case. But the idea that the interior of Thrace was never Hellenised, and that that province adopted the Latin language, seems to be disproved by the researches of the French traveller, Albert Dumont, who found numerous Greek inscriptions in Thrace, even in the remote valleys, but only six Latin ones, five of which were bilingual, and even the milestones in Greek, so that his impression is that in the second century after Christ the civilisation of Thrace was wholly Greek. It seems more probable that the Roumans are descended from the inhabitants of the country popularly called Aurelian Dacia, and in official language Dacia Ripensis—*i.e.* the part of the ancient Moesia that bordered on the Danube, to which Aurelian withdrew the colonies from Dacia. From this region the ancestors of the present occupants of the Danubian Principalities probably migrated northwards about the thirteenth century, while others wandered southwards into various provinces of the Balkan peninsula. The evidence in favour of this view will be found well drawn out in an able book, Roesler's *Romänische Studien*.

In his interesting sketch of Ottoman history, Mr. Freeman assigns as causes of the great and rapid success of that people, in addition to the disunion of the Christian nations, the great ability of the early Sultans—who present us with a succession of rulers almost unequalled in history—and the institution of the tribute-children. This latter practice, which was established by Sultan Orkhan, was one of the ablest, as it was certainly one of the most diabolical, pieces of statecraft ever devised. According to it, Christian children of tender age were torn from their families, to be educated as Mohammedans for the service of the Sultan, and, according as they were found to excel in intellectual or physical power, were employed as secretaries in the various departments of the Government, or were enrolled among the corps of Janissaries. In this way a body of men was created who were wholly independent of all ties and associations, and capable of being used as a tremendous engine for carrying out their master's despotic will. In the course of the seventeenth century the tribute of children gradually died out, not so much from any growing feeling of humanity in the ruling race, as from the custom that had arisen among the Janissaries of making their position hereditary. From this time the power of the Ottomans began to wane, and this institution, like a parasitic plant, very nearly ended by destroying that on which it grew. As is well known, the Janissaries became the most turbulent part of the Turkish army, until their destruction by Sultan Mahmud was a political necessity.

The last hundred pages of the book are devoted to the events of the last two years, and unsparing criticism of the persons and Powers that have taken part in them. Into these we need not follow Mr. Freeman, since affairs have passed out of the management of a shortsighted diplomacy into the

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hands of the only Power which has shown itself in earnest in the matter. At the time when his volume was published war had not yet been declared; but the following may be taken as his view of the existing state of affairs. While professing to have "no great faith in Governments, least of all in despotic Governments," but a strong faith in nations and national movements, he says:—

"The deliverance of the subject nations ought to be, if possible, the work of all Europe. Failing that, it should be the work of Russia and England together. But if England holds back, and leaves Russia to do the work alone, the fault lies with England and not with Russia. If the designs of Russia are good, we lose the glory of sharing in them; if her designs are evil, we fail to employ the best means of thwarting them. The policy with which England entered into the Conference, the resolve that, in no case whatever, was anything to be done, that in no case should the Turk be either helped or coerced, was the very policy which Russia, if she has any hidden designs, would wish England to follow."

H. F. TOZER.

The Large and Small Game of Bengal and the North-Western Provinces of India. By Captain J. S. Baldwin, F.G.S. (London: Henry S. King & Co., 1876.)

Seonee; or, Camp Life on the Satpura Range. By R. A. Sterndale, F.R.G.S. (London: Sampson Low & Co., 1877.)

I REMEMBER reading in an old magazine, published about 1830, that "India is a used-up subject." It has been used-up a good many times since then, and it is almost used-up again now. A mere repetition of ordinary hunting-adventures and accounts of the *tamashas* of native chiefs gets tiresome after a time. Something more is required of writers on India at present, whether in the way of going deeper into the life of the country, or in superior reproducing powers for the benefit of the ordinary reader.

Captain Baldwin's book is to a certain extent useful and interesting; but it is a work belonging neither to personal adventure nor to science. He takes Indian game in separate chapters, beginning with the tiger, ending with the hare, and going over a large variety of animals and birds; and he manages to mix up a good many scientific descriptions with his own adventures and those of many other people; but the reader does not always know where he is—how far he is dealing with what is vouched for by the author, or with other people's fictions, and how far the more scientific descriptions may be taken as accurate. He speaks of himself as hunting in 1863, along with a "Bhootiah shikary," "quite by myself, and many miles away from our snow passes and British territory, and among the bare round-topped hills of Thibet." If there be no delusion here it would be exceedingly interesting to know when and how Captain Baldwin managed to accomplish this feat of geographical exploration. Further on we incidentally learn that he was three weeks in Tibet in the same year, 1863, not "quite by myself," but "in company with B——n of the cavalry," and "Tissum" and "Tazang" are mentioned as places he visited; but that is far from being enough.

Seonee is not a satisfactory book. Mr. Sterndale calls it "a tale of Indian adventure;" but he also says that the incidents are "all personal experiences of my own and my friends." Why don't people who have got personal experiences come forward and state them, mentioning place and date? We are specially distrustful of the experiences of "my friends." When what is related over a camp-fire by "B——n of the cavalry" is put into print years after in the valley of the Thames, it is not only apt to take a strange shape, but the elements of truth, which gave it at least verisimilitude, are apt to evaporate. A story is a story, and a narrative of personal experiences is quite another thing. In *Seonee* there is no story properly speaking, and the personal experiences do not impress one as such, however closely they may follow what actually happened; because throughout there is a feeling that we are dealing with fictitious characters. The ground referred to has also been described in a much more satisfactory manner by the late Captain Forsyth in his *Highlands of Central India.*

ANDREW WILSON.

Bibliotheca Pastorum. Edited by John Ruskin. Vol. I. "The Economist of Xenophon." Translated into English by A. D. O. Wedderburn and W. G. Collingwood. With a Preface by the Editor. (London: Ellis & White; Orpington, Kent: G. Allen, 1876.)

WHETHER Mr. Ruskin is Quixotic in reckoning that working men will understand his *Fors Clavigera* is a question hard to determine, unless one could put oneself in their places; although, to cultivated tastes, its sparkles of wit and irony, its direct and candid teaching, are a treat which, after enjoying, we do not care to miss. Much depends on whether the clients for whom he has planned his St. George's Fund will "lend him their ears, with an eye to culture, order, happiness, and homekeeping."

There is no need to recall to our readers the details of Mr. Ruskin's scheme for raising on British ground a seed of peasantry of simpler and happier tastes, and sounder views and culture; but we may remind them that one feature of the schools which it calls into life is that "besides the natural history of the place they live in, they should know Latin—boys and girls alike—and the history of five cities, Athens, Rome, Venice, Florence, London" (*Fors C.*, 8, p. 16). In pursuance of this provision, doubtless, is issued the translation before us, a sample classic of an exemplary author, from one of those typical cities which, Mr. Ruskin avers, "have mainly supplied the world with classical scriptures and pictures"—classical as distinct from "inspired," but still classical in the high sense of expressive of eternal truth. It were easy to sneer at the attempt to cram Xenophon into the children of British rustics or navvies; but, "the ideal," he notes, "of simplest and happiest domestic life is given for all time, and recognised as being so, in the later strength of the Peloponnese." Under its influence thrived the moral power of patriotism, self-sacrifice, and sovereign duty, which nought but a return to like simplicity in our day can resuscitate. For which reason nothing can be wholesomer than to become imbued with the views of that domestic life which one whose retirement was passed under Lacedaemonian influences at Scyllus, near Olympia, an Athenian soldier, a model country gentleman of active habits, a scholar and philosopher, and withal a trustful religionist professed and practised. Strange that—as the workman's son in a national school has long found sounder education than the farmer's at a commercial—this volume, which is now proudly designed for "a chief domestic treasure of British Peasants," has not long ago ranked as a chief classical instruction of life and morals for our public schoolboys, who might thence have gathered hints and maxims and rules of guidance calculated to have no small influence on after-life. Nor is the boon restricted even to these. In days when there is a secret reaction towards simplicity, and a more frequent yearning bids the man of property go back to the rural life on his paternal acres, eschewing the life of towns, and, to quote Mr. Ruskin,

"living under his fig-tree and vine, or in pastoral and blossomed land flowing with milk and honey: confident in the guidance of his household gods, and rejoicing in the love of the Father of all in satisfying him with the blessings of the breast and of the womb, and crowning him with the fullness of the store and the basket"—

such a one might do worse than take Xenophon's *Oeconomicus* as his counsellor in making the experiment. No thoughtful steward of God's gifts can face the misery, distress, want, crime around him, and not feel "verily guilty concerning his brother," unless he lays hold of every help towards so bounding his personal expenditure as to have a maximum for helpful charities; and Xenophon might teach him, with this aim, to adopt the life of farmer, or shepherd lord—having the sense and courage "to refuse himself and his family a London season, to stay on his estate and employ the shopkeepers in his own village instead of in Bond Street," if by so doing he could lessen in his measure the sum of human wretchedness.

The teaching of the first volume of *Bibliotheca Pastorum* is twofold: as contained in the editor's expository and suggestive preface, and in the translation of the *Economicus* by his intelligent undergraduate comates. The whole is a capital transcript of an essay on the ideal gentleman-farmer by one who divided the autumn of a long life between healthy rural occupations, and the commemoration of them in racy and colloquial prose. For the *Economist* takes the form of a dialogue, first between Socrates and Critobulus, afterward between the same and Ischomachus, a model καλὸς κἀγαθός. It is in the *quasi*-Socratic conversation of the first interlocutors that we find one of the three statements, as Mr. Ruskin esteems them, of most precious truth—a faultless definition of wealth, and its dependence for efficiency on its possessor's merits and faculties. A man's property is only what benefits him: and this, if he makes ill use of it, money no more does than the henbane which maddens the eater. Wealth too, is so far a relative term, accord-

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ing to the modern phrase, as its secret consists in knowing *how to keep a surplus* on small means or large, in due proportion. At this point Critobulus is led, by contemplation of the different success of individuals as to keeping such a surplus, to sound Socrates as to the ablest teachers of Economics, and the philosopher professes readiness to give information from having long noticed that there were but two classes —the reckless managers, always losing, and the earnest men of business, ever well-to-do. After a word or two on those virtues of order and forethought which make the difference betwixt farming or housekeeping at a profit or a loss, and on the needless expenses which sometimes leave no margin for the necessaries of agriculture, Socrates (or Xenophon) does justice to a not less "precious truth" of this treatise:—

"In my opinion," says the author, "a wife who manages her share in the household matters will have as much influence as her husband on their prosperity. It is the labour of the husband that brings in the money of the family, but the judgment of the wife that regulates the spending of most of it" (c. iii., § 15).

And though we have met with a critic of Xenophon's ideal Athenian wife who pronounces her an unintellectual piece of goods, and "a flagrant case of the subjection of woman," there is far more truth in Mr. Ruskin's description of it, as giving

"in sweet detail the loving help of the two equal helpmates, lord and lady; their methods of dominion over their household, of instruction, after dominion is secure, and of laying up stores in due time for distribution after due measure. Like the ideal of stately knighthood, this ideal of domestic life cannot be changed, nor can it be amended but in addition of more variously applicable detail, and enlargement of the range of the affections by the Christian hope of their eternal duration" (Pref. p. xli.).

That this is no exaggeration of Xenophon's picture of domestic life might be proved by other passages in keeping with it. The hearty well-to-do Ischomachus meets Socrates' surprise at finding him lounging abroad in the daytime by the query what need there is for him to be a stay-at-home when he can trust all household matters to his wife unhelped. The training he had given her after prayer and sacrifices, when she had come to him a bride at the age of fifteen, had taught her that the divine union of male and female involves a shelter, a home, and a common interest, and that, in the division of labour between the partners, the outdoor concerns fall to the man, the indoor to the woman. Would that the day were nearer when, perchance through pondering the *Economist*, our farmers might recognise this maxim by ceasing to employ females in agriculture! But with Xenophon the wife is the husband's acknowledged equal. She is to win and wear the Queen Bee's privileges as well as to exercise her functions: the latter, duties of prudence, order, storage; the former, the devotion of attached followers from the sick servants she has nursed, and the young ones she has disciplined. That the ideal husband did not lord it over his child-wife, but inspired her to a rivalry of worth, appears in his holding up to her the prize of double honour (*cf.* c. vii. *ad fin.*), and in his judicious discouragement of those feminine foibles which she gave up at once when she found that the glow of health made her cheeks more to his taste than the vegetable rouge with which she had disguised them (c. x.). That there is nothing new under the sun is a truism which finds corroboration in this interesting—shall we say, curtain-lecture? One hears the maxim "A place for everything and everything in its place" with an impression that it is a sparkle of modern wisdom. But Ischomachus not only propounds it, but illustrates it also by the example of the Chorus and the Army, and especially of the Great Phoenician merchantman, which was a model of orderly stowage, and which, it seems, was subjected to occasional inspections by the steward of everything on board, in case of accidents, reminding us of the "surprises" practised on board Indian troopships nowadays. "For," says the pious Ischomachus, "when Heaven raises a storm on the sea there is no time to look about for what you want, or to hunt for what is not at hand" (c. viii., § 16). In an earlier chapter (iv., § 21-4) there is a capital anecdote of the Cyrus of the *Anabasis* astonishing Lysander by the regular and successful planting of his Park at Sardis, and illustrating, by his personal share in both the measurement and plantation, the adage, "If you want a thing well done, do it yourself." One more adage must be traced home, and this one distinctly. It is told *à propos* of stewards.

"There is related," said Ischomachus, "an answer made by a Persian to his king which I have ever admired. The king had lately become possessed of a fine horse, which he was anxious to make sleek and strong as soon as might be. And thereunto he made enquiry of one reputed to be skilful in such matters what would soonest make the horse sleek and strong: and to this he replied, 'The Master's Eye!' Even so, Socrates," he concluded, "in all else I think the Master's eye best able to make things fair and good" (c. xii. § 20).

Mr. Ruskin attaches speciality also to the truthful ideal of kingly character and government given us by Xenophon in Cyrus the Persian. It is found mainly in chapter iv., and exhibits him taking as lively and personal an interest in the agriculture as in the warlike equipment of his provinces and satrapies. But if from the model sovereign we descend to the model gentleman—notably to the model country-gentleman—then it would be hard to find in an ancient classic one truer, fuller, purer, or more imitable. In keeping with his rule of dual government, Ischomachus apportions his own day to the promotion of health, exercise, increase of substance, and furtherance of justice out of doors, taking an active part with his bailiffs and workmen, engaging in warlike exercises, sifting charges of injustice, and adjusting quarrels and differences. He trains his stewards to his own hand, and seems to recommend a sort of co-operative movement. For instance, his better-half, with parity of reasoning, conciliates her housekeeper by giving her an interest in their joys and sorrows, and letting her participate in their good fortune, whenever Heaven sends them abundant good (*cf.* xii., 6).

We drill the *Georgics* of Virgil into generation after generation of English boys: but it may be doubted whether Xenophon is not *magis audiendus de re rustica*. How well does he put into Ischomachus's mouth the cardinal points of husbandry—the criteria of the nature of the soil; the seasons and manners of sowing; the operations of reaping, threshing, winnowing; the directions for planting trees, and the precautions to be observed. Into these space forbids our entering, but we may claim every farmer's assent to Xenophon's axiom as to a soil showing its nature even in neglect. "Even when waste," he says, "it shows its nature all the same. For cultivate the soil which brings forth wild things in beauty, and you will find it yield in their beauty things no longer wild" (c. xvi., § 5). How often is this saying reaffirmed *à propos* of thistles! Again, weak soils must be sown lightly; for a weak soil can as ill ripen much corn as a worn-out sow mature a large litter. But the details of the later chapters surprise us by their applicability to modern rules of farming and timber-planting, being replete with maxims as to which the pupil will hardly credit his ears when told that they are ancient. Of one thing he may be sure, that Xenophon's teaching herein is for all time, as, indeed, it is in his kindred treatises. True, it was no fashion of his day to cultivate huge farms "with a minimum of man and an abundance of machinery," but he makes farming pay so well that Ischomachus used to buy a farm that had been neglected, to get it into cultivation and sell it at a profit.

Hanc olim vitam veteres! Our generals and our Home Secretaries ere now have been taken, almost direct, from the personal and active superintendence of their ancestral estates, and the nursing of their properties. May this version of Xenophon's *Economist* restore so sound and manly an occupation to fashion. It will aid in uniting high and low, rich and poor, one with another, both in pursuits and sympathies.

James Davies.

CURRENT LITERATURE.

Lord Acton has followed up his address on *The History of Freedom in Antiquity*, as we hoped he would do, by one on *The History of Freedom in Christianity* (Bridgnorth: Edkins). The subject is so large that it is a pity that he did not devote at least two lectures to it, and he seems himself to have felt the difficulty of compression. Full justice to the theme, indeed, could not be done in less than a volume. After a sketch of the influence of Teutonic customs and of the Church in supporting the claim of the people to control their rulers, Lord Acton points out that both the great mediaeval parties appealed to the people as the source of power:—

"Here are the sentiments of the most celebrated of all the Guelphic writers:—A king who is unfaithful to his duty forfeits his claim to obedience. It is not rebellion to depose him, for he is himself a rebel whom the nation has a right to put down. But it is better to abridge his power, that he may be unable to abuse it. For this purpose, the whole nation ought to have a share in governing itself; the constitution ought to combine a limited and elective monarchy, with an aristocracy of merit, and such an admixture of democracy as shall admit all classes to office, by popular election. No government has a right to levy taxes beyond the limit determined by the people. All political authority is derived from popular suffrage,

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and all laws must be made by the people or their representatives."

This is the language of St. Thomas Aquinas. The ablest of the Ghibelline writers, Marsilius of Padua, speaks in much the same way:—

"Laws, he said, derive their authority from the nation, and are invalid without its assent. As the whole is greater than any part, it is wrong that any part should legislate for the whole; and as men are equal it is wrong that one should be bound by laws made by another. But in obeying laws to which all men have agreed, all men, in reality, govern themselves. The monarch, who is instituted by the Legislature to execute his will, ought to be armed with a force sufficient to coerce individuals, but not sufficient to control the majority of the people. He is responsible to the nation, and subject to the law; and the nation that appoints him, and assigns him his duties, has to see that he obeys the constitution, and has to dismiss him if he breaks it. The rights of citizens are independent of the faith they profess; and no man may be punished for his religion."

Great in theory, the Middle Ages, at all events the closing Middle Ages, were far to seek in the practice of liberty. The reign of the Kings of the Renaissance was at hand. It is hardly fair to criticise a writer so cramped for space, but here at least Lord Acton fails to do justice to these Kings of the Renaissance. There is much to be said against them, but their very existence was possible because intelligence is as essential to the commonwealth as popular control. A one-sided and immoral exercise of intellect only leads us to ask under what conditions popular government is favourable to the leadership of the intellectual and the moral, a side of the question which Lord Acton has, perhaps necessarily, neglected. In the brilliant sketch which follows, the reader is constantly reminded of the lack of space which prevents the full development of the subject. We are constantly tempted to ask for more than we get. One question on a matter of detail we may be permitted to ask. Lord Acton gravely asserts that the Blue Laws of Connecticut forbade men to walk to church within ten feet of their wives. Are the Blue Laws of Connecticut anything more than an elaborate hoax?

Natures Embassie. By R. Brathwaite. (Boston, Lincolnshire: R. Roberts.) We so lately discussed the merits and demerits of Brathwaite in reviewing Mr. Hazlitt's *Barnabae Itinerarium*, that it is scarcely needful to go very minutely into the matter again. If anything could inspire admiration of the long-winded poet, it would be the present beautiful edition of his most serious work. Mr. Roberts has expended on the book all the wealth of his experienced taste; and type, paper, and binding are all most winning. The work of which a facsimile reprint is given is that issued in 1621 under the fantastic title of "Natures Embassie: or the Wildemans Measures: Danced naked by twelve Satyres, with sundry others continued in the next Section." Bound up in the same volume are three other works, "The Shepheards Tales," pastorals which had been separately printed a few months before, "Omphale, or the Inconstant Shepheardesse," and "His Odes; or Philomels Teares." Brathwaite was then in the prime of life, and we may judge fairly enough from these poems what he was capable of producing at his best. The Satires are not reassuring: the motto on the title-page says:—

"Wild men may dance wise measures; come then, ho!
Though I be wild, my measures are not so;"

and they are, in fact, exceedingly tame. They are more discussions of ethical questions than satires, each preceded by a preface in conceited prose, and itself composed in a six-line heroic stanza. Where the style is best, as in the satire called "Love to the Last," where the story of Pyramus and Thisbe is told, it is homely without being picturesque, and smooth without being graceful. "The Shepherds Tales" are so very much superior to the Satires as to justify the theory that Brathwaite had a distinct talent in the pastoral direction. The versification is varied and melodious, and the dialogues are taken up out of the dead level of a fabulous Arcadia by felicitous references to the actual details of English country life. In such stanzas as the following there is much of the grace of a preceding generation, of Lodge and Greene in their calmer moments:—

"Tell me, Love, what thou canst do?
Triumph o'er a simple swain,
Binding him to such a vow
As to make his grief thy gain;
Do thy worst thou canst do now,
Thou hast shot at us in vain,
For we are free though we did once complain.

Free we are as is the air,
Or the silver-murmuring spring;
Free from thought or reach of care,
Which do hapless lovers wring;
Now we may with joy repair
To our gladsome plains and sing,
And laugh at Love, and call 't an idle thing."

But the best piece of all is the last, "The Shepheards Holy-Day," in which Mopsus and Marina dance a galliard to the spinet. This is altogether clever and delightful. In "Omphale," a long poem of nearly 600 lines, in heroic measure, we return to the habitual dreary manner of Brathwaite, loquacious and trivial, like some tiresome country gossip. It is the description of a fair woman, loved to distraction, but found false and shameless. In the general misty volubility three lines stand out and claim quotation for their extreme oddity, though certainly not for their beauty. The poet laments that Omphale by this time has learned to—

"Put on coy looks and th' fashion of disdain,
Mince-speech, huff-pace, sleek-skin, and perfumed breath,
Goat's-hair, breasts-bare, plume-fronted, fricace-teeth."

The decline of the poor lady was, indeed, rapid and complete. If she was a student of the dramatic poetry of the period, she might be surprised to find herself compared to—

"Messalina, Martia,
Faustina, Lais, Claudia, *Portia*."

The "Odes," seven short lyrical pieces, are considerably better than this poor trash; the last, "The Fall of the Leaf," being a happy experiment in the manner of "Barnaby's Journal." The repeated presentation to the public of Brathwaite's works in a luxurious form would seem to indicate that there are still admirers of his writings, and we know that Joseph Haslewood made him the object of a most devout worship. Not to be dogmatic, we will admit that he may present abundant points of interest to the antiquary, the historian, and the philologist; but we do not think he can ever become very precious to the mere lover of poetry.

A LITTLE pamphlet-book, about 100 pages, has been published in Venice at the office of the *Poliglotta*, entitled *Lord Byron at the Armenian Convent*, by George Eric Mackay. This gentleman, it seems, is author of *Sylvia in the West*, &c., and is editor and proprietor of the *Poliglotta*. He is now producing a companion volume, *Lord Byron in Venice*. The present pamphlet works up some old articles, but is stated to be chiefly new—especially one section, the "Confessions of the Blind Friar"—*i.e.*, the reminiscences of an aged recluse who knew Byron when in the convent in 1816–17. The principal point in this section consists of one or two anecdotes illustrating the very strong anti-Turkish feelings of the poet: assuming these details to be fairly verified, they are worth preserving. In other respects the pamphlet is not particularly novel or accurate, but it furnishes a readable little monograph of the relations between Byron and the Armenians. We are rather surprised that Mr. Mackay should suppose that the apocryphal correspondence between King Abgarus and Jesus Christ, of which he furnishes a translation, is any novelty to English readers. One object in publishing the pamphlet appears to be a wish to raise funds towards a Byron monument on the Venetian island of the Armenians, S. Lazaro.

The Practical Gold-Worker; or, the Goldsmith's and Jeweller's Instructor. By George E. Gee. (Crosby Lockwood and Co.) To afford a general knowledge of the history of gold, and its appliances in the goldsmith's art, is the object of this little volume. The author begins with the various sources of supply. California now produces gold to the value of thirteen millions per annum, more than the average produce of the whole world before 1847, the year of its discovery in California. Australia and New Zealand furnish one-third of the total supply, and their gold is remarkable for its purity. The difference in the colour of English sovereigns and those coined at the Sydney mint is occasioned by the one being alloyed with copper, and the other with silver. No metal can be so extended by beating: one ounce of gold may be made to cover ten acres of ground. The author proceeds to describe the methods of wire-drawing, which is carried to the greatest perfection in India. He goes through polishing, enamelling, engraving, chasing, and all the other manufacturing processes. His information is thoroughly practical, and will no doubt prove useful to the artisan as well as interesting to the general reader.

Half-Hours among some English Antiquities. By Llewellyn Jewitt. (Hardwicke and Bogue.) This little manual, as the author states in his preface, is written with the view of making the study of antiquities, especially those of our own country, acceptable to the younger students. He therefore begins with the Barrows and the endless stores of treasures they contain, taking his readers through the three great periods of our history, Celtic, Romano-British, and Anglo-Saxon. Then follow the stone circles, including Abury and Stonehenge. The implements of stone and flint, and the early instruments of bronze, are next treated of. Roman roads, the wall of Antoninus, the Roman villa at Woodchester, tesselated pavements, and altars, follow in succession. In the sixth chapter the "half-hour" is passed among ancient pottery—the Celtic, derived from burial grounds; the pottery of the Romano-British period, comprising the beautiful red lustrous Samian ware; the Caster ware of Northampton; the pottery of the Upchurch marshes of the Medway, and other localities. Arms and armour, sepulchral brasses, and coins, each form separate chapters. That on church bells is of great interest. Glass and personal ornaments complete the series. In his book on *The Grave Mounds and their Contents*, Mr. Jewitt has treated many of these subjects more fully. In the present work he desires to infuse a wish to know more, in which he has been eminently successful, and his descriptions are greatly enhanced by the numerous graphic illustrations which adorn his book.

Is the Sultan of the Turks the Caliph of the Mussulmans and Successor of the Prophet? asks Mr. Neil Baillie, through the medium of Messrs. Smith and Elder, not omitting to furnish the lucid and concise reply which might have been expected from so learned and well-known an exponent of Muhammadan law. This separate publication of a paper read before the Royal Asiatic Society on May 14 last is well worth the perusal of those who see in the Sultan of Turkey the universally-recognised Khalif of Islam. The writer's freedom from party spirit is quite refreshing, and may be judged by the circumstance that, while he rejects the Ottoman claim to the "Khiláfat," he believes Muslim intolerance to have been exaggerated when considered an essential bar to impartial government over a population of mixed religions. The two main arguments of his paper are interesting.

"We are told," he says, "by Mr. D'Ohson, 'that, at

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the time of the conquest of Egypt by the Turks, a formal renunciation was made of the *Khilafat* by the House of Abbás, in favour of the Ottoman Sultans, and that, by virtue of such renunciation, the right to it was transferred to, and acquired by, the latter in the person of Selim I., according to the unanimous opinion of modern jurists.'"

But the modern jurists referred to are unknown to Mr. Baillie as to many others, and he puts it to Muhammadan lawyers whether a renunciation resting on such vague authority only "is sufficient, in *their* opinion, to over-ride the authority of an express tradition of their prophet, the authenticity of which is not called in question." Then, as regards tribal descent, he asserts the general belief of Sunni and Shia'h, "that the Imám, or religious head of the community, must be of the tribe of Koreish, though the Sheeahs have added to the qualification that he must also be of the family of Aly." Few Oriental politicians or scholars need be informed that neither the Sultan Selim nor his successors can be brought into the line of ethnology here contemplated. But the true Shia'h believes in the absent Abu Kasim, or Imám Mahdi, the last of the twelve Imáms, until whose return the *Mujtahids*, or doctors of the law, hold the position of his temporal and spiritual directors. Petitions in a European language, and couched in a style more suited to Manchester than Medina, give no evidence on the subject whatever, from a critical point of view. Setting this objection aside, however, the political bearing of such exotics in Oriental lore is matter so foreign to our pages that we willingly refrain from discussing the prominent allusion made to these. For truth-seeking readers who take up Mr. Baillie's book, and have neither time for bulky references nor taste for one-sided octavos, we recommend some short instructive *Notes on Muhammadanism*, by the Rev. T. P. Hughes, published by Messrs. Allen and Co. in 1875.

Turks and Greeks; Notes on a Recent Excursion, by the Hon. Dudley Campbell, M.A. (Macmillan), corresponds very closely to the author's modest description of it, as suited for those whose occupations scarcely leave them time for solid works on the subject, or even for the letters of newspaper correspondents. The author's route is by the Danube to Constantinople, where he remains a month, and from thence by Athens and Corfu to Brindisi. His opinions on Eastern affairs are moderate and sensible, and he seldom obtrudes his own views, but where he had the opportunity of obtaining information, he gives it as he received it from his interlocutor. His opportunities, however, were not great—not nearly so great as those of an ordinary newspaper correspondent. The part about the Greeks strikes us as being better than that about the Turks, probably because the former race is more communicative. Like most passing travellers, he is apt to fall into mistakes. He seems to regard the porters at Constantinople as Turks, whereas they are almost all Armenians; and when he says, speaking of Brindisi, that he "did not observe, as Horace did, that the bread was gritty," we fancy that he is confusing Brundusium with Canusium; and of the latter place travellers tell us that the bread is still gritty, owing to the friable material of which the millstones are made.

NOTES AND NEWS.

Prof. A. S. Wilkins and Mr. E. B. England, of Owens College, Manchester, have in hand a translation of *Das Verbum der griechischen Sprache*, by Prof. Curtius, of Leipzig, which will include the additions and corrections prepared by the author for the second edition of the original, now in the press. The work will be issued by Mr. Murray, the publisher of the *Principles of Greek Etymology*.

"*On Horseback through Asia Minor*; Five Months with Turks, Circassians, Christians, and Devil-Worshippers," is the title of Captain Burnaby's new work, which is in rapid preparation.

Thalassa is the title of a work to be issued shortly by Messrs. Marcus Ward and Co., on the depth, temperature, and currents of the ocean. The writer is Mr. J. J. Wild, member of the civilian scientific staff of the *Challenger* Expedition.

The same firm announce for early publication a *History of Belfast*, from the earliest time to the close of the eighteenth century, by Mr. George Benn.

The last mail from India has brought us good news—General Cunningham is actively engaged in printing his *Corpus Inscriptionum Indicarum*. Dr. Bühler gives us a specimen of what we may expect from that collection in an article reprinted from the *Indian Antiquary*, "Three new Edicts of Asoka," to which we shall have to refer again; and Prof. Kielhorn announces that the printing of his edition of the *Mahâbhâshya* has actually begun. This will at last be a critical edition of the enormous commentary on Pâṇini's Grammar. There has been an evil star preventing hitherto the long-desired edition of this classical work. For a long time it was supposed that the expense of publishing it would be too great. Afterwards, when the first attempt was made by the late Dr. Ballantyne, the edition was got up in so extravagant a style that it had to be stopped after the first volume. For a long time Prof. Goldstücker advertised a complete edition, but he died before it was finished, and when it appeared it was not a critical edition of the text, but a photographic facsimile of some old MSS. In the meantime a very handy edition was published at Benares, but full of misprints, and, when we come to any critical questions, untrustworthy. At last, after so much time, labour, and money has been spent, the work of publishing a critical edition of the *Mahâbhâshya* has been entrusted to Dr. Kielhorn, who by his edition of the *Paribhâshâs*, and by various articles on Pâṇini, has proved himself the best Vaiyâkaraṇa among living Sanskrit scholars. A critical edition of the *Mahâbhâshya* had become indispensable; not that we shall learn from it any new grammatical forms of the Sanskrit language, or be able to correct by its help many blunders in our ordinary Sanskrit Grammars. The study of Sanskrit grammar, as it is understood in Europe, must be based on a critical study of the Sanskrit classics, and on the principles of Comparative Philology. But the Grammar of Pâṇini is a work that deserves to be studied for its own sake, and in the commentaries on it we find an analysis and a philosophy of language such as no other literature can boast of. Besides, both Pâṇini and his commentators represent historical periods in the history of Sanskrit literature, and from a critical edition of their text we may expect elucidations of many obscure points, and decisive evidence for the solutions of questions of vital importance in Sanskrit scholarship. Like the editions of the great commentaries on the Vedas, the edition of the great commentary on Pâṇini will mark a new epoch in Sanskrit Philology, and we hope that Dr. Kielhorn may secure sufficient assistance to carry his great work through the press without too much delay.

Dr. Grosart, of Blackburn, Lancashire, is in urgent need of a copy of John Davies of Hereford's *Wit's Bedlam* (1617), for completion of his Works in the "Chertsey Worthies' Library." Can any of our readers help him in this?

Mr. Frederick Crowest, author of *The Great Tone Poets*, has ready another musical work on *Anecdotes of Celebrated Musicians*, with lengthy notes, critical and historical. Messrs. R. Bentley and Son will publish the book.

Messrs. Parker will publish shortly *A Review of the Ancient Liturgies of the Church of England before the First Prayer-Book of Edward VI.*, by F. E. Warren, B.D., Fellow of St. John's College, Oxford. This volume will contain the surviving Scottish, Irish, Welsh, and Cornish fragments of the old British Liturgy, as well as the chief portions of the Anglo-Norman Uses of Sarum, York, Hereford, &c., with, it is hoped, the Ordinary and Canon of the hitherto unpublished Drummond, Rosslyn, and Stowe Missals, if the necessary permission to inspect and collate their contents can be obtained.

Professor Blackie has in the press a poem, in ten cantos, on the Wise Men of Greece. The subjects of the cantos are Pythagoras, Xenophanes, Thales, Heraclitus, Empedocles, Anaxagoras, Aristodemus, the death of Socrates, Aristippus, and Plato. The volume will be published in the autumn by Messrs. Macmillan and Co.

Captain Hawley Smart is writing a new novel for the *St. James's Magazine*, entitled "Sunshine and Snow." The opening chapters will appear in the July number.

Messrs. Chapman and Hall have in course of preparation a translation of the late Albert Jacquemart's *Histoire du Mobilier*, the most complete and authoritative treatise on the subject that has yet been written.

We have received from the local publishers the first number of *The Island Quarterly*—the Isle of Wight magazine, which has been announced to be a good deal above the usual level of provincial publications, and which fulfils this promise. Not much in its contents is startlingly original, but most of it is neatly written, and the paper by the editor, Mr. S. Wheeler, on "The Pulpit," and its reflection quite as much as its guidance of the tone of the day, is undoubtedly thoughtful as well as lucid. The county of Hants is fertile in periodical literature: a Quakers' quarterly magazine is issued from Southampton.

We are unfortunately compelled to reserve till next week the third and concluding letter of Mr. Alexander J. Ellis's second series on the subject of Spelling Reform. It deals with Weak Syllables.

Messrs. Macmillan and Co. will publish in October the Hunterian Lectures for 1877, delivered at the Royal College of Surgeons by Prof. Brudenell Carter, on "The Defects of Vision which are Remediable by Optical Appliances." The lectures will contain an explanation of the metrical system of lenses, and of their use in estimating errors in the refraction of the eye.

At their book sale last week, Messrs. Sotheby, Wilkinson, and Hodge disposed of some scarce and valuable topographical works, including Hasted's *Kent*, 23*l.*; Manning and Bray's *Surrey*, 20*l.*; Brayley's *Surrey*, 13*l.* 15*s.*; Pennant's *London*, 20*l.*; Nelson's *Islington*, illustrated with drawings, newspaper-cuttings, &c., 11*l.* 15*s.*; Lysons' *Environs of London*, similarly illustrated, 14*l.* 10*s.*; Stow's *Survey*, 5*l.* 5*s.*; &c., &c.

Mr. G. F. Pardon writes:—

"Your reviewer accuses me of plagiarising names and incidents from the works of other writers. It may be that two or three names in *Noble by Heritage* occur also in the novels of Dickens and Thackeray; but I was not conscious of the fact when I casually mentioned Deuceace and Lord Nozoo. Such names, it seems to me, would occur to any writer, and might be used by him without the least suspicion of plagiarism; but I distinctly disavow all obligation to Messrs. Henry Cockton and Charles Reade, for, strange as it may seem, I never read *Valentine Vox* or *Hard Cash*, and am quite unacquainted with the characters and incidents introduced into those popular novels."

Messrs. Hurst and Blackett will shortly issue a new novel, called *Annette*, by the author of *St. Olave's*, *Janita's Cross*, &c.; and *A Thing of Beauty*, by Mrs. Alexander Fraser, author of *Her Plighted Troth*, &c.

The publishing firm of B. G. Teubner, of Leipzig, has the following philological works in pre-

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paration. Of Ritschl's smaller philological writings the third volume is already in the press. It is to contain six papers relating to Plautus, those among Ritschl's labours which concern Terentius and Varro, and a few minor papers. The fourth volume, which will contain a full collection of the papers on Latin Inscriptions and Grammar, is to follow closely upon the third; and the whole collection is to be complete in five volumes. Prof. V. Gardthausen is preparing for the press a manual of Greek Palaeography, which is to be considerably more comprehensive than Prof. Wattenbach's little work on the same subject. C. Meiser is engaged on a new critical edition of Aristotle's περὶ ἑρμηνείας, and A. Ludwick on a new edition of the relics of *Maximi et Ammonis carmina de actionum auspiciis.* E. Baehrens intends to edit a few Latin poems, dating from the fourth and fifth centuries, hitherto unpublished. Autenrieth is going to publish a new revised edition of his Homeric Dictionary, and H. Schiller one of his work on the Lyric Metres used by Horace.

THE *Russische Revue* contains a description, from the point of view of a naturalist, of the island of Hogland in the Baltic, giving the results of a scientific visit paid to it the year before last by F. T. Köppen. Prof. A. Wesselovsky contributes an account of an old Italian Mystery, extracted from the fragments of a work in which Abraham, Bishop of Souzdal, described his journey to Italy, on the occasion of his attending the Council of Florence in 1438–1439. And a translation is given of several chapters of the valuable articles recently published by A. Pypine in the *Russky Vyestnik* on old Russian literature and culture.

UNDER the title of *Soyuz Knyazei*, &c., or "The *Fürstenbund* and the German Policy of Catharine II., Frederick II., and Joseph II., from 1780 to 1790," M. Alexander Trachevsky, of Tiflis, has just published (in Russian) at St. Petersburg a valuable historical work. Many German writers, as he says, have already treated the subject, such as Adolf Schmidt, Klüpfel, Häusser, Ranke, &c., but they have not made use of those Russian archives which ought to be consulted by every historian who wishes to investigate thoroughly the questions to which it gives rise. Catharine II. laid great stress on her influence in Germany; and her special ambassador at Frankfort, Nicholas Rumiantsof, communicated to her an immense amount of information, which serves to throw much light upon the proceedings of the German princes of the period. In the Archives of the Russian Foreign Office preserved at Moscow, M. Trachevsky has found a rich store of material which he has turned to excellent account. It is to be hoped that his work, great part of which originally appeared in the St. Petersburg *Vyestnik Evropy*, may be rendered more generally available by being translated into German.

IN the January and February number of the *China Review*, Mr. Walters, in continuation of his essays on the Chinese language, contributes an interesting chapter on the Chinese use of metaphor. The examples he gives of metaphors commonly employed by Chinese writers, while illustrating various phases of the national life, furnish additional evidence of the extremely prosaic nature of the Chinese mind. The system of education in China is not conducive to the development of the powers of the imagination, as may be gathered from an article in the same number on "A Chinese Hornbook," in which the writer points out the meaningless drudgery to which every schoolboy is subjected, and advocates the adoption in schools of a Chinese Reading Book recently published by the Rev. Charles Piton, who proposes to introduce boys to the mysteries of their native tongue by the Ollendorf system. In an article on "Chinese Dentistry," Mr. Rogers exposes some of the frauds practised on suffering Chinamen and credulous foreigners by clever quacks. In a recent work on China a chapter was devoted to the wonderful cures of toothache effected by native dentists, and also to the almost magical effect of a certain powder which when applied to the gums so loosens faulty teeth that they drop out of their own accord. After reading Mr. Rogers's article the mystery becomes plain. From the pen of Dr. Bretschneider we have the translation of a Chinese itinerary from the North-Western frontier of China to the Mediterranean Sea. The record purports to be the account of a journey made between these points during the fifteenth century, but adds little to our knowledge of the regions traversed. Mr. Alabaster's paper on the Chinese Law of Inheritance is a valuable contribution, and Mr. Playfair tells the pathetic legend of the Peking Bell Tower in smooth verse. The number concludes with the usual notices of new books, and with notes and queries on Chinese subjects.

DR. PAUL GOLDSCHMIDT.

THE untimely end of Dr. Paul Goldschmidt, who died of a fever at Galle on May 7, is a heavy loss to Indian Philology. Although Dr. Goldschmidt had only spent two years and a half in Ceylon at the time of his death, he had succeeded in making several important discoveries. Already in his first Report, which is dated September 2, 1875 (see for a reprint of it the ACADEMY of November 20, 1875), he was enabled to state that he had collected, from the north-central province alone, eighty-three copies of inscriptions, nearly all of them in Simhalese, which he had found either in caves or on huge rocks situated in the vicinity of ancient Vihâras or convents. His thorough knowledge of Prâkrit, of which he has given fine specimens in his former writings, enabled him to decipher these inscriptions, which cover a period of about 2,100 years, from the beginning of the Buddhistic epoch down to modern times. He proved thus that Simhalese is not a non-Aryan language, as was almost universally supposed, but a direct descendant of the Sanskrit of the Vedas, closely connected with some of the Prâkrit dialects, but strongly deviating from Pâli. Another important result of his researches was this, that the oldest Simhalese inscriptions are written in the same character and are of about the same period as the Southern Açoka inscriptions. This goes very far to confirm the assumption of Dr. Burnell, that the art of writing was not introduced into India before the third century B.C., whether it came from Babylonia or from South Arabia. Dr. Paul Goldschmidt has expressed himself in favour of the latter view, and suggested, in a letter to the editor of the ACADEMY, which was published in our number of February 17, 1877, that the Himyaritic characters of South Arabia were first introduced into Ceylon, and thence spread to the north. Prof. Siegfried Goldschmidt, of Strassburg, has published a somewhat detailed obituary notice of Dr. Paul Goldschmidt in the *Allgemeine Zeitung*, from which we quote the following particulars. Dr. Goldschmidt was born in 1850 at Dantzig, where his father was councillor of the Admiralty, left school at the age of seventeen, and pursued his studies, chiefly in Sanskrit and the languages derived from it, at the Universities of Heidelberg, Berlin, Tübingen, and Göttingen, where he took his degree in 1872. He afterwards went to London, where he stayed from 1873 to 1874, entirely absorbed in the study of Prâkrit MSS., those relating to the religion of the Jains especially. At the end of 1874 he left for Ceylon, where the Colonial Government had asked him to collect and publish all the extant ancient inscriptions. To this difficult but honourable task he devoted himself with unbounded zeal, and without any regard for his health, which was put to a severe test by a long-continued sojourn in the jungles, where the inscriptions are chiefly to be found. The term for which he had engaged himself being nearly up, he only intended to return to Europe for a short respite, and had proposed to himself to explore after his return to Ceylon the unknown language of the Veddesu, when death put an end to his labours. Two Reports, the second of which is dated September, 1875, are all that has been published of his investigations into the Simhalese language, and it is much to be desired that the materials collected by him may be published, or his researches continued by a competent scholar.

NOTES OF TRAVEL.

THE second part of the Berlin *Zeitschrift der Gesellschaft für Erdkunde* for this year brings a most interesting description of the plain of Arrho, one of the most remarkable districts of Abyssinia, by Dr. W. Schimper, who has been resident there for the past fifty years. This plain, which has been visited and partially described by Munzinger and Hildebrandt, forms a depression beneath the sea-level, beginning at about two days' journey SSE. of Massowa, and extending thence along the base of the mountains of the province of Agame. It supplies all Abyssinia with salt, which is not mined by the Abyssinians themselves but by the semi-independent Tältals, a small branch of the Adâl Gallas. The periodical changes which take place in its physical aspect are very remarkable. The annual rains which occur at the time of the dry season on the plateau give sufficient moisture to cause a chemical action to take place in the materials gathered in the depression. Mud cones, four to ten feet in height, are thrown up, from the tops of which smoke and sometimes even flames break out. While some are rising, others sink and disappear to be thrown up again in altered shapes, so that the whole district seems to boil. This appearance continues until the end of the rainy season, or more correctly till the whole district is flooded with water, which then comes down in the torrents from the plateau, and which puts an end to the commotion. At the end of both rainy seasons the water evaporates from the flooded country, which then appears covered to a depth of several inches with a hard coarse-grained salt. Herman von Holten contributes an account of a journey from Cochabamba in Bolivia across the headwaters of the Chapare and Chimare tributaries of the Rio Mamore, and has supplied a valuable sketch-map of his route. On comparing this small portion with the general official Brazilian map of the Mamore basin, the exceedingly deficient state of knowledge of the interior of Bolivia is at once apparent.

THE fourth *Bulletin* of the Geographical Society of Cairo is a more than usually valuable one, containing as it does an original paper by Dr. Nachtigal on the Central African country of Wadai, and an account of the Egyptian expedition to Harrar by its leader, Mohammed Moktar. Captain Burton, it may be remembered, was the first, as he is still, we believe, the only, European who has ever reached this important commercial city of East Africa, "unknown Harrar," and he describes his adventurous journey to it in 1854–55 in his *First Footsteps in East Africa.* In the later expedition the astronomical position of Harrar has been accurately determined, the city has been surveyed, and a fine large-scale plan of it is appended to this description of the journey. The paper also treats of the Galla tribes dependent on Harrar, and gives an historical sketch of the sovereigns who have ruled from the city, the ancient capital of Hadiyah.

BY latest accounts from Lisbon, the preparations for the departure of the expedition which is to traverse Africa from Loanda to Mozambique appear to be approaching completion. It is hoped, indeed, that the exploring party, consisting of Messrs. Pinto, Capello, and Robert Ivens, of the navy, will be able to start from the West Coast early in July. Two routes have been suggested for their journey. In the one case they would

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proceed at once, by Ambrisette, to San Sebastian, and thence explore the Congo, following its course as far as the probable junction with the Cassabi. They will thus be able to settle the moot point whether the Cassabi is the Congo itself or an affluent of that river. In the former case the party will proceed up the Congo with a view to ascertain its relation to the Lualaba, and thence through the Lake Region to the Upper Zambesi. In the other eventuality it is proposed that they should ascend the Cassabi, and investigate the possible relations of its basin with those of the Quanza, the Cunene, and the Zambesi. The second route proposed is from Loanda, through Cassango, to Matiamvo, from which point the party would follow the Cassabi to its junction with the Congo, and thence cross the Lake Region to the Upper Zambesi.

Arctic literature has received another accession during the past week. Admiral G. H. Richards, C.B., F.R.S., late Hydrographer of the Admiralty, has issued (Stanford) a pamphlet, entitled *The Arctic Expedition of* 1875-76: *a Reply to its Critics.*

We understand that a new monthly magazine will be commenced at Milan on July 15, under the title of *L'Esploratore: Giornale di Viaggi e Geografia Commerciale.* The periodical will contain illustrations as well as maps, and is supported by a strong list of contributors.

MAGAZINES AND REVIEWS.

Every reader of serials will be disposed to wish a fair course to the *Biographical Magazine*, the first number of which is issued this month by Messrs. Trübner and Co., and contains portions of the literary lives of Thomas Carlyle and George Sand, besides biographical matter about the Khedive, Bismarck, Gortchakoff, and Hobart Pasha. Carlyle's biography is meant to be the *pièce de résistance*, and extends over twenty-two pages, which chronicle the small beer of the philosopher's "origines" among the fighting masons, whose eldest and weightiest brother—Old James—was the father of the great Thomas Carlyle, the book-author. His mother was Old James's second wife, a native of Kirkmahoe, in Dumfriesshire, and we learn from this biography that "she was a great reader and most religious," and had also "a very sweet temper." The line adopted with this biography, as it starts from out of the cradle, is to compare the facts which can be arrived at by examination of traditions and the like with the philosopher's description of his earliest days in *Sartor Resartus*, and it is well worth while to study the pictures of Diogenes Teufelsdröckh and his father and mother by the test of the contemporary reminiscences of Mrs. Mulligan and Mr. Easton, the once mason's apprentice to Thomas Carlyle's father. In this month's *Day of Rest* Mr. William Haughton tacks to the text or heading of "I go a-fishing," a pleasant notice of Fish and Fishing as found in the Bible, with data of the Lake of Galilee, and its bream, and *silurus*, or sheat-fish, a sort of sturgeon. The modes of fishing were nets, angling, *sans* rod or float, and fishspearing, confined to the sportsman. Among other papers are a "Sketch of Dante," and a brief biography of Lord Shaftesbury. *Cassell's Magazine* has a short but spirited story of a Race for Life—a wild ride, in which steam had to run neck and neck with water, on the Vigilant Locomotive, the result being the stoppage of the traffic of a North Country line barely in time to save a bursting reservoir from destroying the Apps Viaduct and carrying away the passengers, before the most pressing dangers were averted. The "Story of Furniture," ancient and modern, and the statistics and particulars of the Cornell University are other useful papers in *Cassell's*, and amid a number of other well-written and readable papers we commend "How we managed our Garden-Party," and a capitally-illustrated "Summer Holiday in Donegal." In *Good Words* we hail two excellent papers by men of mark, not ashamed to serve the best interests of their fellow-creatures—Anthony Trollope's sketch of the good work accomplished at the General Post Office, in the vast upper chamber to which you look up in passing from Cheapside to Newgate Street, where more than 800 young women find employment in the telegraph, and where there has been but one dismissal in four years; and Samuel Smiles's account of the Woodhouse Institute on the outskirts of Leeds, which was started in 1848, and which has done famous work since then in education, in temperance, and in the general and spiritual elevation of the working man. To these two special attractions we may couple another of Canon Tristram's ornithological papers, one more Walk in London, by Augustus J. C. Hare, attractive as ever, and the first part of Principal Tulloch's sympathetic sketch of St. Francis. A word must be added for "The Hour we Parted," a genuine song of Killarney. The *Sunday Magazine* is made of rather sterner stuff, and articles as secular as "Hungary and its Capital," or "America and her Freedman," are its exception. But we can testify to a very healthy tone in Mrs. F. G. Faithful's "How to live together," in Mr. Croft's "Flowers for the Little Ones," and in Ellis Lee's "Passing away," to say nothing of the commenced promise of a classical story of Roman Carthage, "Lapsed but not Lost," by the author of *The Schönberg-Cotta Family*. The *Leisure Hour* has its usual liberality of fare, and has the best of rights to be popular. What could be more opportune than the informal and delightsome tramps on the Mosel, Lahn, and Neckar, which one contributor has moulded into "Three Weeks in Rhineland"? There is a paper, too, on School Natural History Societies, which have prospered increasingly since their origin in 1864, and some good natural history notes and anecdotes, as well as Rhymes on Places, which stand in the place of folklore. The account in p. 399 of the "Bore of a River" will enlarge the ideas of those who only know the phenomenon as connected with the Severn, and are unaware that it shows itself likewise in the Seine, the Solway, the Humber, and the Witham. The *Sunday at Home* is to the *Leisure Hour* as the *Sunday Magazine* to *Good Words*; but we might be restricted to infinitely drier and duller fare than the "Foolish Bees," by the author of the "Harvest of a Quiet Eye;" the remarkable incident told in p. 406 of Henry Martin at Schiraz; Bridget Cornish of Morwenstow; and one or two other kindred papers. The *Churchman's Shilling Magazine* is a well-aimed and improving shilling's-worth, edited by Charles Mackeson, from which we single in this number the Rev. Frank Heath's "Sketch of Dr. Tillotson's Preaching," and O. S. T. Drake's "Stray Notes on Folklore," as the best papers; and of Mrs. Warren's household magazine, *The Ladies' Treasury*, we are free to say that almost all comes out well which passes under her editorial touch, which is saying no little where "adventures" and "life dramas" take their turn with "needlework" and "cookery."

The last number (April, 1877) of *The New Zealand Magazine*, a quarterly now in its sixth number, contains a long article by Prof. J. M. Brown, Christchurch, New Zealand, entitled "An Early Rival of Shakespere." It deals in a spirit of sympathy, even of enthusiasm, with the dramatist Robert Greene. The following extract pleads for a less harsh judgment than that heretofore passed on Shakspere's antagonist:—

"Even with his demon dragging him down, and 'dead ere his prime,' he has a place in English literature that no other could fill. The wonder is that, with the life he led, he kept throughout a purer moral tone and a simpler style than any of his contemporaries. . . . . Greene's diction has a sweet attractiveness of its own; it has 'the pure serenity of perfect light.' But there moves through it all, like the funeral of a little child trailing through May cornfields, the beautiful sadness which comes as a prophecy of early death, a mournful feature in the style of all these poets of tainted heart, great mind, and weak will; they have the mark of eternal youth upon them, though their steps totter, and their hair grows grey as with age. This alone should turn the gall of pharisaic criticism into tears of pity."

SIR BARTLE FRERE AND THE "GREY LIBRARY."

There is at last a ray of hope that the Grey Library at the Cape will in future be cared for as it deserves to be, and as it has been during the librarianship of the late Dr. Bleek. That collection, given by Sir George Grey to the South African Public Library at Cape Town, is unique both by its books and its MSS., all having reference to the languages of Africa and Polynesia. The reason why Sir George Grey gave it to the Cape, and not, as he once intended, to Oxford, was that he hoped it would be more appreciated there, and prove of more practical use; also because it was a collection which, if it were to retain its value, had to be carefully added to from year to year—a work that could nowhere be so successfully and systematically carried out as in Africa itself. We felt certain that Sir Bartle Frere would do all in his power to remind the people of the Cape of the responsibility which they had undertaken in accepting Sir George Grey's invaluable gift, and to induce them to make proper provision for a librarian specially qualified for the custodianship of these linguistic treasures. Some scholars in England thought that the time had come to petition for the transference of the Grey Library to some other town, as the original condition of the trust had not been properly fulfilled. But, knowing that Sir Bartle Frere would soon go out as Governor to the Cape, it was thought that his influence would soon bring about the desired result. In this expectation they have not been deceived, as they will see from the extract which we publish from a speech delivered by His Excellency at the annual meeting of the South African Public Library, on May 19. Instead of allowing the meeting to remain what, according to Dr. Dale, it used to be, "a mutual buttering day," Sir Bartle Frere told the members of the committee some very wholesome truths, gently, but firmly, and, unless we are much mistaken in our estimate of the new Governor, he is not likely to let the matter rest till a proper librarian is appointed, qualified, not only to keep Sir G. Grey's treasure laid up in a napkin, but to increase it by ample usury. We quote the following passage as given by *The Cape Argus* of May 22:—

"I know there are some of my utilitarian friends who rather look upon this portion of the library [the Grey collection and the recorded labours of Dr. Bleek] as a [mere] ornament. . . . But I would ask them to consider what title we have in South Africa to the respect and consideration of the civilised world apart from our position as a great and growing community. . . . If the person interrogated were connected with ethnology, or philology, or any of the learned branches of literature connected therewith, which are most attended to in Germany, Russia, France, England, and Holland, he would say:—'It is the place where Dr. Bleek laboured so well and made such wonderful discoveries in philology and ethnology.' In fact, what is contained in the Grey library is one of our best titles to a high place among the civilised communities of the world. Now, his work, as you are aware, has been left unfinished; but depend upon it, if we value our own character, it must be carried on and completed, and I think the sooner we set ourselves to work to do this the better. Do not let us think it is by any means a matter of mere science and literature. All of us know and venerate Dr. Moffat; we know how he has devoted himself to the translation of the book of books, the Bible, into the language of the Bechuanas, the people among whom he lived and laboured. I was asking the other day, just before I left London, why have not we got this work of Moffat's published, as it is ready? I was told there were difficulties of transliteration; it was difficult to know how the Bechuana words were to be properly expressed in the alphabet we use; and here this whole

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work is kept back by what it is the peculiar province of men like Dr. Bleek to teach us. It may seem a very small thing, but the proper expression in our letters of a Kafir word is a matter of the utmost importance to anybody dealing with Kafirs; and, as we all have, more or less, to deal with them and other native races in South Africa, do not let us suppose that it is a matter of purely theoretical moment. It is a matter which concerns the printer, the missionary, the legislator, the lawyer, and everybody connected with practical life in South Africa, and you have only to give the very moderate remuneration which is required, to secure the services of scholars who work, not for hire, but for the love of the work they are doing, and you may secure for yourselves a good hard return in pounds, shillings, and pence. I would, therefore, put this before you as a practical matter, and I would ask you never again to think that the labours of Dr. Bleek, or those associated with him as men of pure literature and philologists, are matters which are not of practical moment."

THE CAXTON CELEBRATION.

I.

THE magnificent collection of monuments of the printer's art which has been brought together to commemorate the four hundredth anniversary of the introduction of the Art of Printing into England by William Caxton will this day be opened by Mr. Gladstone, in the Western Galleries at South Kensington. As might be expected, the works of England's first printer occupy the foremost place, but the exhibition also contains a most instructive series of specimens illustrating the origin and development of the art in foreign countries, as well as its adaptation to the requirements of Music and the Fine Arts. Printing-machines likewise are exhibited in operation, together with the processes of paper-making by hand, stereotyping, electrotyping, and transfer-zincography.

The exact date of the introduction of the Art of Printing into this country has not yet been definitely ascertained, but an impartial study of this controverted point seems to lead to the conclusion that it was in the year 1476 that Caxton left Bruges, where he had resided for upwards of thirty years, and set up his press at "The Red Pale" in the Almonry at Westminster. Stow, indeed, states that "Islip, Abbot of Westmin. erected the first Presse of booke printing that euer was in England about the yeare of Christ 1471. William Caxton, cittizen of London, mercer, brought it into England, and was the first that practised it in the sayde Abbey." But Stow's facts and dates are alike faulty, for John Islip was not elected Abbot until 1500, nine years after Caxton's death, and Caxton himself records that the translation, not the printing, of the *Recuyell* was "ended and fynysshid in the holy cyte of Colen the .xix. day of septembre the yere of our sayd lord god a thousand foure honderd sixty and enleven." The first indisputable date, however, which could be taken as the basis of the present commemoration is that of the first edition of the *Dictes and Sayings of the Philosophers*, which Caxton himself tells us was "enprynted by me william Caxton at westmestre the yere of our lord .M.CCCC.LXXVIJ." The place of honour has therefore been assigned to the finest known copy of this book, which has been contributed by Mr. Christie-Miller from his splendid library at Britwell. Side by side with this is placed the *Recuyell of the Historyes of Troy*, the earliest book printed in the English language, and that upon which Caxton began his career as a printer about the year 1474. This copy is particularly interesting from having once belonged to Elizabeth Widvile, Queen of Edward IV., and sister of Earl Rivers, the patron of Caxton's new enterprise. It is now the property of the Duke of Devonshire, having been purchased by the late Duke at the sale of the Roxburghe Library in 1812 for 1010 guineas, the largest sum ever given for a volume from Caxton's press.

The present exhibition is divided into fourteen classes, of which the four first comprise the bibliographical portion of the collection.

Class A is devoted to William Caxton and the Development of the Art of Printing in England and Scotland, and its first section consists of original documents illustrative of the life of Caxton, such as the "Wardens' Accounts" and "Acts of Court" of the Mercers' Company, in the former of which, under the date of the sixteenth and seventeenth years of Henry VI. (1438-39), is entered the receipt of the fee for the apprenticeship of William Caxton to Robert Large, afterwards Lord Mayor of London. Besides these records, there are the Churchwardens' Accounts of the parish of St. Margaret, Westminster, for the year 1491, in which occurs the entry:—

"Item atte Bureyng of William Caxton for iiij torches . . . . . vj*s*. viij*d*.
"Item for the bell atte same Bureyng . vj*d*."

The second section includes the books from the press of Colard Mansion, a skilful caligrapher of Bruges, who about the year 1474 began to multiply his books by means of the press instead of the pen, and from whom there can be no doubt that Caxton learned the new art of printing. Twenty-two books printed by Mansion are known to be extant, and these are all much more rare than are most of those from Caxton's press. The most complete collections are those of the National Library at Paris and the Public Library at Bruges. Here Mansion's press is well represented by the Marquis of Lothian's beautiful copy of *Bocace de la Ruyne des nobles Hommes et Femmes*, 1476, and the *Boece de Consolation de Phylosophye*, 1477, from the University Library at Cambridge, both printed in a fine bold secretary type, known as "gros bâtarde," and cut in imitation of the handwriting of Flemish manuscripts of that period. Jehan Boutillier's *Somme rural*, 1479, from the Bodleian Library, shows Mansion's later semi-gothic type, known as "lettres de somme."

The books assigned to the press of William Caxton constitute the third section of the first class, and this division contains upwards of 160 copies of eighty distinct works, while sixteen out of the nineteen which remain to complete the ninety-nine known productions of Caxton's press are represented by facsimiles. Eighteen of the works exhibited are unique, seven of these being from the University Library at Cambridge, three from the Bodleian Library at Oxford, three from Earl Spencer's noble library at Althorp, and one each from the Universities of Göttingen and Ghent, and the libraries of the Duke of Devonshire, the Dean and Chapter of York, and Mr. Legh, M.P. Lord Spencer exhibits the large number of fifty-five volumes, and among the names of other contributors are those of Her Majesty the Queen, the Archbishop of Canterbury, the Marquis of Ailesbury, the Marquis of Lothian, Earl Beauchamp, the Earl of Jersey, the Earl of Leicester, Mr. Christie-Miller, and Mr. Tyssen-Amhurst. Eton College, Sion College, and the Dean and Chapter of Ripon, also send volumes of the greatest interest and rarity.

Similar in character to the type used by Colard Mansion is that distinguished as Caxton's No. 1, in which only five works are known to have been printed. Four of these, the English *Recuyell of the Historyes of Troye*, the French *Recueil des Histoires de Troyes*, the first edition of the *Game and Play of the Chess*, and the French *Fais de Jason*, are here exhibited, but the fifth, the *Meditacions sur les sept Pseaulmes penitenciaulx*, exists only in the library of the British Museum. Mr. Blades, however, has conclusively shown by a most minute examination of their technical peculiarities, that all these books, together with the unique *Quatre derrenieres choses qui sont a advenir* in the British Museum, must have been printed at Bruges by Colard Mansion alone, or else by Caxton working under his direction. Excepting the English *Recuyell* and the *Chess Book*, there is no direct evidence of Caxton's connexion with them, while the French *Jason*, the *Meditacions*, and the *Quatre derrenieres choses*, were undoubtedly printed by Mansion after Caxton's return to England.

The establishment of Caxton's press at Westminster is marked by the appearance of the type known as No. 2, which he most likely brought with him from Bruges after it had been used for the production of the *Quatre derrenieres choses*. The first book printed with it in England was the *Dictes and notable wise Sayings of the Philosophers*, dated 1477, of which there are three copies in the present collection. One of these, belonging to Lord Spencer, has printed on the last page the colophon which appears in the second edition, a peculiarity found in no other copy of the book. The *History of Jason* comes next in order, as having been printed about the same time as the *Dictes*, but being undated it may possibly have preceded that work. The first edition of Chaucer's *Canterbury Tales*, printed about 1478, the *Morale Proverbes of Christyne*, 1478, the *Propositio Johannis Russell*, *Boecius de Consolacione Philosophie*, the *Margarita* of Laurentius Gulielmus de Saona, a popular school-book of which the only other copy known is in the library of the University of Upsal, the *Cordyale*, 1479, the second edition of the *Dictes and Sayings of the Philosophers*, dated 1477, but really printed in 1480, the *History of Reynard the Fox*, 1481, and *Tully of Old Age*, 1481, all claim attention. The *Parvus et Magnus Catho* and the *Mirrour of the World*, both printed about 1481, are noteworthy as being the earliest books in which Caxton used woodcut illustrations, but the better condition of the blocks indicates that priority belongs probably to the former. The second edition of the *Game and Play of the Chess*, printed about the same time, is also illustrated with woodcuts. The unique *Infancia Salvatoris*, without date, but printed before 1479, and formerly in the celebrated Harleian Library, has been sent from abroad by the University of Göttingen.

Other unique books printed in type No. 2 are the first edition of the *Parvus Catho*, the first edition of *The Horse, the Sheep, and the Goose*, the *Temple of Glass*, the first and second editions of *The Chorle and the Bird*, the first edition of the *Book of Courtesye*, and Chaucer's *Anelida and Arcyte*, all printed about the year 1478, and lent by the University Library at Cambridge. Besides these there are the Duke of Devonshire's second edition of the *Parvus Catho*, and the second edition of *The Chorle and the Bird* from York Minster, both of the same date as the preceding. Type No. 2 disappeared at the end of 1478, when it was replaced by a recasting with variations, which lasted until 1481.

All the books printed by Caxton before 1480 have the lines of an uneven length, but in that year he adopted the practice of spacing them out to a uniform extent, as had been done by Colard Mansion since 1478, and by Ulric Zel, of Cologne, since 1467. This fact alone is sufficient to dispose of the theory that Caxton was initiated into the art of printing at Cologne, for no one who had once learned to space out the lines to an even length would have ever reverted to the earlier and ruder method.

Passing over type No. 3, which was a Missal type, and chiefly used for head-lines between the years 1479 and 1484, we come to the books in type No. 4, which ranges from 1480 to 1485, and includes among other works the two editions of the *Chronicles of Englond* of 1480 and 1482, the *Description of Britain*, 1480, the *Curia Sapientiae*, printed about 1481, *Godfrey of Boloyne*, 1481, the *Polycronicon* (1482), Guillaume Deguilleville's *Pilgrimage of the Soul*, 1483, the *Liber Festivalis*, 1483, Gower's *Confessio Amantis*, 1483, the *Booke whiche the Knyght of the Toure made to the enseygnement and techyng of his doughters*, 1484, the *Book called Caton*, the *Golden Legend* of Jacobus de Voragine, the *Order of Chivalry*, the second edition of the *Canterbury*

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Tales, Chaucer's *Book of Fame*, the *Curial*, and the *Life of Our Lady*, all printed in 1484, the *Life of Saint Winifrede* (1485), the *Histories of King Arthur*, 1485, and *The subtyl historyes and Fables of Esope*, 1484, which is illustrated with numerous quaint woodcuts. The copy of the last-named work lent by Her Majesty the Queen is the only one which contains the woodcut of "Esopus." The curious folio broadside of *Death-Bed Prayers*, from the Althorp Library, is likewise unique.

The volume of most interest among those printed in type No. 5, which was in use from 1487 to 1491, is the *Doctrinal of Sapience* (1489) from the Royal Library at Windsor, which is printed on vellum, and was long believed to be the only book by Caxton so produced. The British Museum, however, has recently acquired a copy of the second edition of St. Bonaventure's *Speculum Vitae Christi*, also printed on vellum. The Windsor copy of the *Doctrinal* is further remarkable for having at the end three additional leaves, "Of the necligences happyng in the masse and of the remedyes," the absence of which in other copies of the book is thus explained:—"This chapitre to fore I durst not sette in the boke by cause it is not conuenyent ne aparteynyng that euery laye man sholde knowe it." Another book of great interest printed in this type, and which it is hoped will be exhibited, is the *Commemoratio Lamentationis sive Compassionis Beatae Mariae in morte Filii*, without date, but printed about 1488, and discovered in 1875 in the collection of M. Vander Haeghen, by whom it has been presented to the library of the University of Ghent. This work has on its first page a small woodcut, representing the dead Christ supported on the knees of the Virgin, which is identical with one of the illustrations in the *Speculum Vitae Christi*. The unique *Image of Pity*, a quarto broadside containing a woodcut of our Saviour upon the cross with some lines beneath, printed about 1489, was discovered not long ago by Mr. Bradshaw in the University Library at Cambridge. Besides these there are the *Book of Good Manners*, 1487, and the first and second editions of St. Bonaventure's *Speculum Vitae Christi*, printed respectively in 1487 and 1490, and the *Royal Book*, printed in 1488. Classed with Caxton's own productions of this period is a unique *Missale ad usum Sarum*, belonging to Mr. W. J. Legh, M.P. This book was printed for Caxton by William Maynyal of Paris in 1487, and in it first appears Caxton's large device with his well-known trade-mark, often mistaken for a date. This volume will, moreover, attract much attention on account of its having appeared five years earlier than the Salisbury Missal printed at Rouen by Martin Morin in 1492, hitherto accepted as the first edition of the book.

Christine of Pisa's *Fayts of Arms and of Chivalry*, printed in 1489, introduces type No. 6, which lasts until Caxton's death. Here we find the first law-book ever printed in this country, the *Statutes of Henry VII.* (1489), the *Boke of Eneydos* (1490), the third edition of the *Dictes and Sayings of the Philosophers*, printed about 1490, the *Arte and Crafte to knowe well to dye*, the second edition of the *Liber Festivalis*, and the *Chastysing of goddes Chyldern*, all printed in 1491. Several books printed in this type are unique, and of these the visitor may see the *History of Blanchardyn and Eglantyne*, and the *History of the Four Sons of Aymon* (1489), from Althorp, as well as the *Directorium Sacerdotum* (1489), *Ars Moriendi*, and unique fragment of the second edition of the *Book of Courtesye* (1491), from the Bodleian Library. The absence of the unique *Gouernayle of Helthe*, belonging to the Earl of Dysart, and of the unique second edition of the *History of Reynard the Fox*, in the Pepysian Library at Magdalen College, Cambridge, is much to be regretted.

Three books remain which have not been included in the foregoing remarks, but which are nevertheless printed in Caxton's later types. They are the *Life of St. Katharine of Sienna*, dated 1493, the third edition of the *Golden Legend*, also dated 1493, and professing to be printed "By me Wyllyam Caxton," and the *Siege of Rhodes*, printed about 1493 or 1494. The two first were undoubtedly printed by Wynken de Worde after Caxton's death, but the last is justly styled by Mr. Blades "a typographical puzzle." The types are, indeed, in some instances those of Caxton, but the printing is more rude than either that of Caxton or of Wynken de Worde, and is more suggestive of that of Machlinia.

We cannot conclude these brief remarks upon the press of William Caxton better than by referring the reader who is desirous of pursuing the subject further to Mr. Blades' admirable *Life and Typography of William Caxton*, or to his new and condensed *Biography and Typography of William Caxton*.

ROBERT EDMUND GRAVES.

MISCELLANEA.

THE July number of *Frazer's Magazine* will contain an article by Mr. William Simpson, special artist of the *Illustrated London News*, on Dr. Schliemann's recent discoveries at Mycenae and Hissarlik, calling into question the soundness of some of Dr. Schliemann's conclusions, and pointing out some inaccuracies in his plans.

WE are informed that Mr. Alfred E. Craven, who, as we mentioned recently, is proceeding to East-Central Africa on a scientific expedition, has undertaken to make geographical investigations in the Tanganyika district for the Committee of the African Exploration Fund, now being raised by the Royal Geographical Society. Mr. Craven has been provided with a complete set of instruments, and the results of his observations will, doubtless, prove very useful. We are glad to learn that the Committee of the Fund have so early evinced their determination to lose no time in getting to work, and we trust that the liberality of the public will enable them very shortly to undertake geographical explorations on a more extended scale.

A CORRESPONDENT of acknowledged eminence as an editor of old ballads and books, writes:—

"I have lately subjected a large number of the Percy Society books to a strict collation with the very originals cited, and the result in all cases was the same; the verdict arrived at 'Untrustworthy'—whole lines omitted as well as words, destructive to the sense; words interpolated, blundered over, or wilfully changed; the grossest carelessness throughout; so that I feel convinced there can never have been any comparison of proofs with the originals, but the faulty MS. copy alone was relied on throughout. Without prejudice or heat I deliberately affirm this, and I have the proofs alongside of me if I am challenged to prove it."

SELECTED BOOKS.

General Literature.

JOVANOVITS, C. A. Forschungen üb. den Bau der Peterskirche zu Rom. Wien: Braumüller. 10 M.
KOPPEL, R. Textkritische Studien üb. Shakespeare's *Richard III.* u. *King Lear*. Dresden: Gilbers. 2 M. 25 Pf.
OLIPHANT, Mrs. Caritá. Smith, Elder & Co. 31*s.* 6*d.*
ROYAL ACADEMY Album, 1877. Cassell. 63*s.*
ST. JOHN, M. The Sea of Mountains. Hurst & Blackett. 21*s.*

History.

BAUER, B. Christus u. die Caesaren. Berlin: Grosser. 7 M. 50 Pf.
DENT, E. Annals of Winchcombe and Sudeley. Murray.
ODHNER, C. T. Die Politik Schwedens im westphälischen Friedenscongress u. die Gründung der schwedischen Herrschaft in Deutschland. Gotha: Perthes. 6 M.
ROCHHOLZ, E. L. Die Aargauer Gessler in Urkunden von 1250 bis 1513. Heilbronn: Henninger. 6 M.

Physical Science and Philosophy.

MEYER, O. E. Die kinetische Theorie der Gase. Breslau: Maruschke & Berendt. 8 M.
SIMCOX, Edith. Natural Law: an Essay in Ethics. Trübner. 10*s.* 6*d.*

Philology.

SCHOLIA Graeca in Homeri *Iliadem*. Ed. G. Dindorfius. T. 3 et 4. Oxford: Clarendon Press.
STUDIEN, romanische. Hrsg. v. E. Böhmer. 9. Hft. Die Liedersammlungen der Troubadours, untersucht v. G. Gröber. Strassburg: Trübner. 10 M.

CORRESPONDENCE.

"CAESAR DOTH BEAR ME HARD."

1 Oppidans Road, Primrose Hill, N.W.: June 22, 1877.

"It is remarkable," says Craik in his *English of Shakespeare*, p. 116, "that the expression [bear one hard], meeting us so often in this one play [*Julius Caesar*], should be found nowhere else in Shakespeare. Nor have the Commentators been able to refer to an instance of its occurrence in any other writer." The instances in *Julius Caesar* are these:—

"Caesar *doth bear me hard*; but he loves Brutus" (I., ii., 317);

"Caius Ligarius *doth bear Caesar hard*" (II., i., 215);

and

"I do beseech ye, if you *bear me hard*,
Now whilst your purpled hands do reek and smoke,
Fulfil your pleasure" (III., i., 157).

So all the Folios, except in the second instance, where the Second and Third and Fourth read *hatred*. I have to thank a friend for informing me—and I suppose from Craik's remark the fact will be new to most people—that the phrase occurs also in Ben Jonson's *Catiline*, IV., v., where Sempronia says in answer to Lentulus' praise of Cethegus:—

"Ay, though he *bear me hard*
I yet must do him right; he is a spirit
Of the right Martian breed."

That the phrase was felt to be difficult seems to be shown by the substitution of "hatred," as mentioned above. And the phrase *to bear hatred* does occur in *Rom. and Jul.*, II., iii., 53; *to bear hate* several times in Shakspere, as *Mid. N. D.*, III., ii., 190, *M. of V.*, IV., i., 61, *Titus And.*, V., i., 3; so to *bear a grudge*, *M. of V.*, I., iii., 48; and *to bear malice*, *Hen. VIII.*, II., i. 62; comp. *to bear good will*, *Two G. of V.*, IV., iii., 15. But yet the interpretation is obvious enough. *To bear one hard* = hardly to bear, with difficulty to put up with, to find it no easy thing to tolerate, &c. And in this sense it is used once elsewhere by Shakspere, with a thing, not a person, for the object. Thus in 1 *Hen. IV.*, I., iii., 170, the Archbishop of York is spoken of as

"Who *bears hard*
His brother's death at Bristol, the Lord Scroop."

Comp. *Richard III.*, II., i., 56:—

"If I unwittingly, or in my rage
Have aught committed that is *hardly borne*
By any in this presence, I desire
To reconcile me to his friendly peace,"

where the form "hardly" is especially to be noticed. Thus to *bear hard* is exactly the Greek χαλεπῶς φέρειν; a phrase seemingly used rather of things than persons, as in Plat. *Rep.*, 330 A.:—καὶ τοῖς δὴ μὴ πλουσίοις χαλεπῶς δὲ τὸ γῆρας φέρουσιν εἰ ἔχει ὁ αὐτὸς λόγος κ.τ.λ.; comp. the Latin *graviter ferre*, which also seems to be used less commonly of persons. We still say, colloquially at least, "I can't bear him" = I detest him, I can't "stand" him. What the phrase we are considering meant was:—"I can scarcely bear him," "It is all I can do to tolerate him," or, to use an old verb, "I can scarcely abide him." Thus "Caesar doth bear me hard" = Caesar barely endures me, bitterly dislikes me.

Hard then = hardly, as the quotation from *Richard III.* shows. So "to run hard," &c. With this form of the adverb comp. such phrases as "speak me *fair* in death," &c.

Dr. Johnson explains *bear* in the phrase before us as = "press;" and alongside of it quotes from Addison:—"These men *bear hard upon* the suspected party." But *bear upon* and "*bear*" cannot be bracketed in this way. *Bear upon* is quite a different phrase—like χαλεπῶς φέρειν with ἐπὶ and a dative—and is still of extremely common occurrence. Nearer the Shakspearian phrase in sense is "bear with," where perhaps "*bear*" is used absolutely: be bearing or tolerant, *i.e.*, *patient*, in dealing with me.

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The phrase in *Julius Caesar*, I., ii., 35—

"You *bear* too stubborn and too strange *a hand*
Over your friend who loves you,"

may perhaps be illustrated by *Lear* III., i., 27:—

"The hard rein which both of them have borne
Against the kind old King."

JOHN W. HALES.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 2.—3 P.M. Asiatic.
TUESDAY, July 3.—8.30 P.M. Biblical Archaeology: Adjourned Discussion on Mr. Boscawen's Paper on "The Chronology of the Egibi Tablets;" "Astronomical Symbolism of the East," by E. de Bunsen; "On the Reading and Signification of the Accadian Ideogram *Sa*, &c.," by F. Lenormant.
WEDNESDAY, July 4.—7 P.M. Entomological.
THURSDAY, July 5.—4 P.M. Sanitary Institute (at the Royal Institution): "The Future of Sanitary Science," by Dr. B. W. Richardson.
5 P.M. Zoological (Davis Lecture): "Hornbills and their Habits," by Dr. Murie.
FRIDAY, July 6.—8 P.M. Geologists' Association.

SCIENCE.

A Chinese Dictionary of the Cantonese Dialect. By Ernest John Eitel. Part I. A—K. (London: Trübner & Co., 1877.)

OF late years the relations between the foreign and native merchants in China have undergone a complete change. Formerly the Chinamen, knowing nothing of "outside" countries or of foreign markets, were compelled to deal only with resident European merchants, and these, finding themselves in the enjoyment of a monopoly, were naturally unwilling to give themselves the unnecessary trouble of dipping into the mysteries of the language, but were content to trust their intermediary business entirely to the management of their *compradores*. Recently, however, Chinamen have learnt to snatch little by little the gains which used to belong exclusively to the "Barbarians." They have in several instances opened direct communication with the centres of trade in Europe and America; they have possessed themselves of numerous steamers; and, in fact, they are doing all which in them lies to reverse the old order of things. The competition which has thus been excited has had the effect of inducing the foreign merchants to bestir themselves, and particularly to make a study of the language which before they despised. Hence has arisen a demand for works on the provincial dialects, and the volume before us is one of the many which have appeared in the Shanghai, Fuhkeen, Amoy, and Canton dialects in response to the requirements of the day.

The idea of the present work arose out of an attempt to compile a new edition of Dr. Williams's *Tonic Dictionary of the Chinese Language in the Canton Dialect.* Valuable as that Dictionary is, the strides which have been made in our knowledge of Chinese in the twenty years which have elapsed since its publication led to a desire on the part of students for a revised edition which should embody the results gained by the investigations of modern scholars. This task Dr. Eitel undertook to perform, but, after having spent two years in revising the pages of Dr. Williams's *Dictionary*, he found that to carry out his plan of compilation such a large portion would have to be entirely recast that he determined to bring out a completely new Dictionary based on "the works published by Kanghi, Dr. Legge, and Dr. Williams."

Kanghi's work must always form the groundwork of every dictionary of the Chinese language, but its compilers, like most Chinamen, having been absolutely ignorant of even the alphabet of philological science, huddled all the meanings of the words together without making any attempt to arrange them in their proper sequence. Unfortunately, as we think, Dr. Eitel has transferred these to his Dictionary in the same unmethodical order, and in one or two cases he has given mistaken interpretations to the explanations of the Chinese authors. For instance, he tells us, on the authority of Kanghi, that *Fan* "Brahma" means, among other things, "Translations of books from the West." On turning to Kanghi we find that the compilers say of this character *Chuh tsze se yih shih shoo*, which should be rendered, not as Dr. Eitel gives it, but "It is met with in Buddhist books from the West," and then they go on to say that the meaning of the word is "pure" and "still." Both Morrison and Medhurst thus understood the sentence, and it is difficult to understand how it can be made to bear another interpretation.

The Dictionary before us is, on the whole, however, a great improvement on that of Dr. Williams. The meanings given are fuller, and the examples of the use of the characters are more numerous. The necessity also which compelled Dr. Williams to forego the use of native characters to express the phrases under each heading has happily not been binding on Dr. Eitel, and thus in every case the phrases appear in the original as well as in Roman letters. Immediately following the character at the head of each entry are given the various forms which it assumes at the caprice of penmen, or by common usage; and in some cases as many as six or seven variants are given of the same character, every one of which is sufficiently different to perplex a beginner. One fault observable in Dr. Williams' Dictionary, as well as in almost every other Dictionary of the language—namely, the absence of all distinguishing marks to indicate whether the examples illustrating the use of the words are from classical, literary, or colloquial authorities—has also been avoided by Dr. Eitel, who has classed his examples in three divisions, headed respectively by the letters *Cl.* for Classical; *Mi.* for Mixed or Middle Class, between the Classical and Colloquial; and *Co.* for Colloquial.

As a rule the examples thus furnished are admirable, but the part these should play in a Dictionary is that of illustrating the meanings which follow the headings, and not that of substitutes for them. In the case of some few common words, however, Dr. Eitel has been content to give but one or two of the leading meanings, and has left the student to disinter the remainder from the list of examples which follow. For example, we find *Fá* (page 93) described as meaning "blossom," "name of a country," "a surname," and then we have a number of examples of its use, from which may be gathered the additional meanings which are given by Dr. Williams, of "a flower," "pleasure," "vice," "variegated," "ornamental," "to exaggerate." This, however, is merely a fault of construction, and one which may be easily avoided in the succeeding Parts. The opening chapters which deal with the peculiarities of the Cantonese Dialect and the nature and history of the Tones form a valuable Introduction to the Dictionary, and the examples for Tone-practice which follow them are well chosen and arranged.

ROBERT K. DOUGLAS.

CURRENT SCIENTIFIC LITERATURE.

Introduction to the Study of Chemical Philosophy. The Principles of Theoretical and Systematic Chemistry. By William A. Tilden, D.Sc., F.C.S. (Longmans.) This volume is the last issued of the already extensive series of text-books for the use of artisans and of students in public and science schools which have been published by Messrs. Longmans during the last few years. The series already contains a work on *Inorganic Chemistry*, by Prof. Miller; on *Organic Chemistry*, by Prof. Armstrong, and on *Qualitative and Quantitative Analysis*, by Prof. Thorpe and Mr. Pattison Muir, while a work on *Agricultural Chemistry*, by Mr. Warrington, is in course of preparation. Thus chemical science will be well represented in the series. This present volume treats of chemical philosophy, concerning which we have no small and compact volume in the language, if we except the capital *New Chemistry* of the International Scientific Series, which to some extent covers the same ground. Dr. Tilden's book is divided into five sections, to each of which is added a set of questions. The first section treats of the constitution of matter, and of the behaviour of matter under certain defined conditions, notably the action of heat. Thus it includes fusion and solution; diffusion and dialysis of liquids and gases; evaporation and ebullition, and the laws which regulate the temperature and pressure of gases; with a short chapter on the spectra of bodies. The second section discusses the laws of chemical combustion, and the conditions of chemical change, together with the mode of expressing these by equations, a classification of reactions, and a system of nomenclature. A useful table on p. 55 shows us at a glance that the great bulk of everything that we know at the surface of the earth—solid earth, water, air, plants, and animals—is composed of only *ten* out of the known sixty-three elementary bodies. The law of reciprocal proportions is cleverly illustrated by the design on p. 62. Reactions are classified under five separate headings, viz.:—1. "Combination of Entire Molecules," as when calcium oxide combines with water to form calcium hydrate; 2. "Splitting up of a Compound Molecule into its Elements, or into Simpler Molecules," as when calcium carbonate is split up into calcium oxide and carbonic anhydride; 3. "Rearrangement of the Atoms constituting a Molecule so as to give rise to a New Body," as when cyanate of ammonium is converted by heat into urea; 4. "Single Metathesis," as when an atom or group of atoms in a molecule is displaced by another atom or group; and 5. "Double Decomposition," as when sodium carbonate and calcium chloride react to form sodium chloride and calcium carbonate. The third section treats of equivalents and atomic weights, atomicity, molecular weights, formulae, and isomerism. The table of atomicities given on p. 141 is complex, and a number of elements are classed as pentads and hexads which were formerly regarded as dyads and triads. This complication is to be regretted if the table is to be used for purposes of teaching, and we should prefer to keep to Hoffmann's classification, and to point out divergences and exceptions to it in the course of the teaching. A short but useful table of the valency of common salt-radicles is given on

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p. 152. In the fourth section the elements are classified into "Non-Metallic or Acid-Producing Elements; Metalloids or Imperfect Metals," among which we find hydrogen, arsenic, antimony, tin, and bismuth; and "Metals or Base-Producing Elements." The metals are grouped in many small sub-divisions, and a brief account is given of the chief properties of each. The fifth and final section treats of the classification of compounds, and introduces us into the more obscure recesses of the science. A discussion of acids, bases, and salts, leads us on to the ammonium theory, the derivatives of ammonia, and substituted amides; while a concluding chapter introduces us to carbon compounds, hydrocarbons, alcohols, aldehyds, and carbon acids. Such is a brief outline of a book which has been carefully thought-out and expressed. It is the work of a man who is well acquainted with the requirements of a chemical text-book, and with the wants of the student of chemistry. As far as it may be used as a school book, we think it will prove of great service to the most advanced boys in a large public school—those, for example, who have worked at chemistry for two years, and who are preparing for a scholarship examination. It is by no means a work for beginners. Dr. Miller's text-book in the same series should be well known, a complete course of chemical lectures should be attended, and a year should be given to practical laboratory-work before this book is put into the hand of the student. *Then* we believe that its careful perusal will do much to consolidate and systematise the student's previous knowledge, and to introduce order among a mass of facts which had hitherto been confused and ill arranged. We are glad to regard Dr. Tilden's book, which bears evidence of much careful and conscientious work, as a distinct gain to existing chemical literature.

An Elementary Treatise on Heat. By William Garnett, B.A. (Cambridge: Deighton and Bell.) This work is intended to be used for certain examinations in Cambridge and London, such as the M.B., ordinary B.A., and first B.Sc. It is founded to a great extent on the larger treatise of Prof. Clerk Maxwell, and is arranged with care and precision. The author wisely begins with a subject which is often left to the last chapter of a treatise on heat—viz. the Conservation of Energy and the Relationship between Heat and Dynamics. He then passes on to thermometry and calorimetry, the sources of heat, and the expansion of solids, liquids, and gases. Short chapters are given to radiant energy, and to meteorology, and the final chapter treats of the relations between heat and work. In the chapter on radiant energy, we find for the first time in a text-book a drawing of the newly-devised *Radiometer* of Mr. Crookes, and the following explanation of its action according to Prof. Tait:—

"Although a very good vacuum may have been produced within the receiver, there are always present some particles of air or other gas, which, according to the dynamical theory of gases, are moving about in all directions, with velocities which increase with the temperature, and which exert pressure upon any surface exposed to their impacts. Now, the surface of any body exposed to radiation become heated thereby, and the more so as its absorbing power is increased. Hence in the radiometer the blackened sides of the vanes become heated more than the polished sides; when the particles of air strike the surface they rebound with velocities which on the average are greater than those with which they strike it if the temperature of the surface be higher than that of the enclosure, and thus act like elastic balls whose coefficient of elasticity is greater than unity. The greater the velocity with which they rebound, the greater is the pressure they exert on the surface, and this pressure will therefore be greater the higher the temperature of the surface. The pressure of the air on the side of a body exposed to a source of radiation will therefore be greater than that on the opposite side, and the body will consequently appear to be repelled by the source; while in the radiometer the pressure of the air on the blackened faces will be greater than that on the polished faces, because their temperature is higher, and the arms will therefore rotate in the direction in which they are observed to move."

The work is interspersed with definitions, which are for the most part very clear and comprehensive, and which embody the latest form of scientific expression. We may specify the definition of the principle of the conservation of energy (p. 7); of temperature (p. 9); and of thermal conductivity (p. 82). We are sure that this work—albeit during the last three years an elementary treatise on Heat has appeared at least every three months—will supply the wants of a number of students, and will be found very useful both in connexion with courses of lectures, and with the special examinations which it is designed to promote.

Annual Record of Science and Industry for 1875. Edited by Spencer F. Baird. (Trübner.) *Causeries Scientifiques: Découvertes et Inventions, Progrès de la Science et de l'industrie*, 1875. Par Henri de Parville. (Paris: J. Rothschild.) The first of these works is published in America, and this is the fifth year of its issue. It is a goodly volume of more than 900 pages, and it gets larger every year. The second is a smaller volume of 350 pages which has reached its fifteenth year of issue, and which no doubt suggested the larger American work. In this country our only representative of this species of literature is the *Year-Book of Facts*. But each of these books may be referred back to the *Jahresberichte* of the Germans, a publication commenced many years ago, and, we believe, still continued. The defect of all such books must be that they often fail to give a *complete* record of the progress of the sciences and arts. Perhaps it is impossible for any one volume to do this. The *Journal* of the Chemical Society now publishes abstracts of all the more important memoirs connected with the science which it represents, and the yearly volumes approach 2,000 pages. In fact, the sciences are progressing with such astonishing rapidity that it is difficult to keep pace with them; and no man with one head and brain can possibly keep up with all the sciences; the most that can be done in the present day is to keep *au courant* with some one or two sciences, and get a general *dilettante* knowledge of the progress of the others. Mr. Baird has wisely prefaced his *Record* with a "General Summary" of the progress of the sciences during the year, but this alone stretches over 290 pages. And this can well be understood when we mention that the work embraces the following long list:—mathematics and theoretical mechanics; astronomy; terrestrial physics; meteorology; sound; light; heat; electricity; magnetism; chemistry; metallurgy; mineralogy; geology; geography; physical geography; general natural history and zoology, with its many sub-divisions, beginning with anthropology, and ending with the Radiata; botany; agriculture and rural economy; pisciculture and fisheries; domestic and household economy; mechanics and engineering; technology; mechanical and chemical arts; materia medica; therapeutics and hygiene; and miscellaneous articles. M. de Parville's work is altogether less extensive, and will perhaps be found more acceptable to the man of science. It has the advantage of being illustrated. No man can resist a certain patriotic feeling which causes him to regard his country as the first in everything; and we can scarcely be surprised to find that the perusal of Mr. Baird's work impresses us with the belief that the chief amount of scientific work of the year 1875 was done in America: while if we turn to M. de Parville's *Causeries Scientifiques*, we cannot resist the conclusion that the chief scientific results of the year were obtained by Frenchmen. Perhaps this is a pardonable pride; the compiler of such works as these should be a man of no country or race, an inhabitant of a distant planet if you will, and then only could we hope for an impartial statement. Let us, however, give due credit to the authors of works of this nature. Such works are very useful to many readers, and are not prepared without a good deal of patient industry and severe compilation. We trust that a good record of the progress of the sciences may one day be published in this country.

G. F. Rodwell.

SCIENCE NOTES.

PHYSICS.

Influence of Light on the Electrical Resistance of Metals.—It is well known that the electrical conductivity of the metalloids selenium and tellurium increases if they be exposed to the action of luminous rays, an effect the opposite of that which is produced when these substances are raised in temperature. Dr. Börnstein has shown (*vide Philosophical Magazine*, June supplement) that the same phenomenon occurs in the case of platinum, gold and silver, and his experiments lead to the probability that sensitiveness to light is a general property of all metals. The metals experimented upon were reduced to such a form that the surface was very large in comparison with the mass, so that as much of the mass as possible was exposed to the incident luminous rays. The source of light was in most of the experiments a sodium flame, placed in front of the slit of a spectroscope with single prism. The metallic substance to be investigated was placed in a box-shaped enlargement made at that part of the telescope, belonging to the spectroscope employed, where the cross wires are usually situated, and could be included in a galvanic circuit by suitable arrangements. To avoid any risk of error, two different methods of measuring the resistance were employed—the measurement by the Wheatstone Bridge, and the measurement according to Weber's method of "damped vibrations." The results arrived at may be thus stated:—1. The property of experiencing a diminished electrical resistance under the influence of luminous rays is not confined to the metalloids selenium and tellurium, but belongs also to platinum, gold and silver, and in all probability to metals in general. 2. The electrical current diminishes both the conductivity and the sensitiveness to light of its conductor, but both of these after cessation of the current gradually acquire their former values.

Suspension and Boiling of Water on Muslin Net with large Meshes.—If the open mouth of a glass bell-jar of any diameter from 20 to 50 centimètres be closed by means of a piece of coarse muslin, and then depressed into a vessel of water, the water may be drawn up into the bell-jar by aspiration through a tube passing through the upper portion of it. The bell-jar on being now raised out of the water is found to retain its contents, the muslin meshes thus performing the function of capillary tubes. At each of the meshes there is a well-marked meniscus. Capillary phenomena are largely modified by changes of temperature; nevertheless, a Bunsen's flame may be placed under the suspended water, and its temperature raised even to boiling without any of it escaping through the meshes. It will fall, however, if the ebullition be too violent. This interesting experiment was made by M. de Romilly (*Journ. de Physique*, vi., 85).

Diathermancy of Rock-Salt.—According to the experiments of Melloni and others, a plate of rock-salt one-tenth of an inch in thickness transmits more than 90 per cent. of the radiant heat incident normally on its surface from copper heated to 400° C. A plate of ice of the same thickness transmits none of the heat which falls upon it under the same circumstances. Mr. J. R. Harrison describes in the June number of the *Philosophical Magazine* some observations he has made with rock-salt, from which he concludes that rock-salt is not diathermanous to the extent com-

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monly supposed, but that, partially at any rate, it first absorbs the incident radiant heat, and then radiates it as from an independent source. His method consisted in enclosing one of two perfectly similar thermometers in a rock-salt case—the bulb not touching the rock-salt—and then placing the two, after they had been brought to the same temperature (0° C.), side by side in a tube surrounded by water at 100°. Both thermometers rose, but the enclosed one much more slowly than the other. Indeed, as the water cooled, the "naked" thermometer rose to a maximum of 71° in seven minutes, and then fell slowly, while the enclosed thermometer reached a maximum of only 64° in seventeen minutes. Thus for ten minutes the thermometer which was enclosed in the rock-salt case was being heated while the other was being cooled, which proves that the heat was not diathermanously transmitted through the rock-salt, but was first absorbed and then radiated out from it.

Thickness of Soap Films.—If a cylindrical soap film be formed between two platinum rings placed horizontally with one vertically beneath the other, the film will gradually thin under the action of gravity, and show the successive colours of Newton's series. Profs. Reinold and Rücker, in a paper read before the Royal Society at the last meeting, have given an account of some experiments they have made on the thickness of films formed in the above-mentioned manner. The soap solution used was that known as Plateau's *liquide glycerique*, consisting of oleate of soda and glycerine mixed in a certain proportion. A little potassium nitrate was added to improve the conductivity. After a short but varied interval from the time when the film was formed, a black ring (the central colour of Newton's rings as seen by reflected light) was formed at the top and was always separated by a sharp line of demarcation from the coloured portion of the film. The experiments consisted in measuring the total electrical resistance of the film—which was effected by connecting the upper and lower platinum rings with one arm of a Wheatstone's Bridge—and at the same time noting the breadths of the black and of the coloured portions of the film below the black. The thicknesses of air corresponding to these colours were known from Newton's table, and the thicknesses of the soap film for the same colours could be calculated when the refractive index of the solution and the angle of incidence of the light by which the colours were viewed were known. Thus the electrical resistance of the whole of the coloured portion of the film could be calculated—assuming Ohm's law to hold good—when the specific resistance of the liquid used was known; and when this calculated resistance was subtracted from the total resistance of the film, as measured by the Wheatstone Bridge, the remainder expressed the resistance of the black portion. The conclusions to which the experiments led were the following:—1. The film increases in thickness enormously and with great rapidity at the boundary of the black and the coloured portion immediately below it. 2. Below this line the increase in thickness is not uniform, but there are alternations of slow and rapid increase of thickness. 3. The black is uniform in thickness whatever be its breadth, and is independent of the thickness of the coloured portion of the film which appears to the naked eye to be in immediate contact with it. 4. The absolute thickness of the black portion—calculated on the assumption that Ohm's law holds good—is about twelve-millionths of a millimètre.

ZOOLOGY.

The "Challenger" Expedition.—We believe we were the first English journal to draw attention to a passage in *Silliman's American Journal of Science* concerning the arrangements for the working-out of the *Challenger* collections. This seems likely to be the subject of a somewhat hot dispute, which has been opened by the President of the Zoological Society, Dr. P. Martin Duncan, F.R.S., in a letter published in the May number of the *Annals and Magazine of Natural History*. Dr. Duncan boldly attacks the Director of the Expedition's "unjust and unpatriotic course of action" in handing over certain important departments to American and German naturalists, holding that Sir Wyville Thomson has thereby cast an undeserved slur on the competency of English investigators. It seems to us that the public are not yet in a position to form a proper opinion on this point. On the other side it has been stated (*Nature*, May 17) that only three foreign zoologists have been "actually engaged," and of the names which have been mentioned those of Haeckel and Agassiz are of such world-wide reputation as to disarm criticism. But it appears highly unsatisfactory that no authorised statement of the present arrangements has yet been made, and that the scientific public should have to depend on "unofficial" paragraphs, whether in American or English journals, or on unauthenticated private rumours, some of which attack the director's selections on the score of unwise cosmopolitanism, while others accuse him of a narrow and provincial patriotism. The sooner the real facts of the case are cleared up the better.

Pascoe's Zoological Classification.—Under this title Mr. F. P. Pascoe has published a volume of 200 small octavo pages (Van Voorst), intended to serve as a guide to the arrangement of the animal kingdom, and an index to its families and principal genera. The modern views of classification are generally adopted, the orders and higher divisions are briefly characterised, and the "principal genera" are usually well selected, though there are serious omissions, especially among the fossil forms. Mr. Pascoe, as might be expected from the direction of his own studies, appears to be more at home among the lower animals than with the Vertebrata. The arrangement of birds is in such a state at present as to drive any general zoologist to despair, but in the Mammalia Mr. Pascoe might surely have avoided such errors as including the Sirenians in the Cetacea, the Racoon and Coati with the Bears, *Bassaris* with the Viverrines, and *Toxodon* and *Nesodon* in the Proboscidea. The index also is far from being as full as it ought to have been, but nevertheless the little volume will be found very useful by anyone who wishes to find the systematic position of a given genus, or what is the latest arrangement of a particular class.

The British Association.—At the meeting of the British Association in August next, Mr. J. Gwyn Jeffreys, LL.D., F.R.S., will act as President of Section D, and will himself take the Chair in the department of zoology and botany, those of anatomy and physiology and of anthropology being presided over by Dr. M. Foster, F.R.S., and Sir Walter Elliot, K.S.I., respectively. One of the lectures to working-men will be delivered by Capt. H. W. Feilden, naturalist to H.M.S. *Alert* during the late Arctic Expedition.

Brehm's Thierleben.—We have received the first volume of a second revised and augmented edition of Dr. A. E. Brehm's popular work (Leipzig: Bibliogr. Instit.). So much new matter has been added that this volume, which includes the monkeys, lemurs, bats, and part of the carnivores, shows an increase of more than two hundred pages over the corresponding portion of the first issue. Many of the numerous illustrations are also new, and are deserving of praise. The *Thierleben* is so well known that it will be enough to say that the results of the last thirteen years seem to have been carefully incorporated in this edition, and that the price is extremely moderate.

Wilson's Manual of Zoology.—Messrs. W. and R. Chambers (Edinburgh) send us another of their Elementary Science Manuals—*Zoology: a Description of Types of Animal Structure*, by Andrew Wilson, Ph.D., &c. The author has followed the modern method of selecting certain common species as examples of the principal divisions of the animal kingdom—namely, the amoeba, hydra, zoophite, sea-anemone, fresh-water mussel, lobster, and frog. The study of his descriptions is intended to be accompanied by a practical examination of these types, and a series of questions is given at the end of the little volume for use in examination.

PHILOLOGY.

IN the *Philologus* (vol. xxxvi., part 2) there are critical articles by Ahrens on Theocritus, Wecklein on the *Frogs* of Aristophanes, Rauchenstein on the fifth and sixth books of Thucydides, Köstlin on Martial, and E. Ludwig on Commodian. Among these Ahrens' article on Theocritus, which restores to that poet the word ζατόω (="to perceive"), may be mentioned as of special importance. C. Capelle discusses the Homeric usage of the particles ὅ, ὅτε, and ὅτι. A. Weidner has an interesting essay on the speeches of Demosthenes, attacking the Demosthenic view of Athenian policy. Kallenberg contributes the first instalment of a paper on the sources of the history of the Diadochi down to the death of Eumenes and Olympias, the object of which is to show that Arrian, Diodorus, and Justin are, on the whole, dependent on the same authority. The *Philologischer Anzeiger* contains reviews of recent works on Homer, Theocritus, Stephanus of Byzantium, Dionysius of Byzantium, Horace, and other Latin authors, Greek scenic and Roman historical antiquities.

THE *Hermes* (vol. xii., part 3) has two important discussions of recently discovered inscriptions: one by Hübner, on the Roman Treasures found last year at Challerford; the other by Kirchoff, discussing the text of the treaty given by Thucydides (v., 47), in relation to that of the original document, a fragment of which has lately come to light at Athens. This paper is of great interest, not merely for the general acuteness of the author's treatment of his subject, but also as throwing light on the uncertain state of our present text of Thucydides. The stories about the life of Thucydides are sifted in an original and characteristic article ("Die Thukydideslegende") by Wilamowitz-Möllendorf. A. Ludwich communicates a selection of readings from a collation of the best MS. (Laurentianus xxxii., 16) of Nonnus' *Dionysiaca*. Hercher discusses the marginal notes in the Heidelberg MS. of Antoninus Liberalis, restating as against Bergk the arguments against their genuineness. E. Rasmus gives some readings from a MS. of Solinus (twelfth century) at Frankfurt-on-the-Oder (Codex Westermannianus), and notes on various Latin authors are contributed by Otto Müller.

THE *Neue Jahrbücher* (vols. cxv. and cxvi., part 3) contain four important reviews. The first is by Max Müller, on Hahn's *Sagwissenschaftliche Studien*, in which Hahn's method is praised, though at the same time declared not sufficiently comprehensive. In the second, Rossberg gives a favourable criticism of Bährens' Catullus, disapproving, however, of some of Bährens' emendations. The third is an answer by Ott to Ziegler, in which Ott restates and defends his view that the word *Itala* means the Latin translation of the Bible authorised in Africa, but has no reference to an Italian origin of this translation. The fourth is a very favourable criticism of the second volume (part 2) of Herbst's *J. H. Voss*, by G. Gerland. The original matter in this number consists of papers by Bernadakis on Thucydides, Röhl on Lysias, Liebhold on Xenophon's *Hellenica*, Niemeyer on Livy, Sprenger on Sallust, Eyssenhardt on Paulus Diaconus, Wohlrab on the *Crito*, A. Goethe on the *Agricola*, and Benicken on Tertullian. In the educational section A. Korell finishes his papers on Education in England, Altenburg continues his "Didaktische Studien,"

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and Manns begins a discussion on the tragic κάθαρσις παθημάτων, in which he maintains that παθημάτων is the subjective, not the objective, genitive. A. Richter contributes an interesting notice of the late Theodor Schmid of Halberstadt.

Under the title *The Shaddarshana Chintanikā, or Studies in Indian Philosophy* (Pūna: Jnānaprakasa Press), we have received the first four numbers of what is intended to be a monthly publication, stating and explaining the aphorisms of the six orthodox schools of Indian philosophy. It consists of the Sanskrit text and commentary, with translations in Mārathi and English; and the four *ankas* already published contain the first fifty-three aphorisms of the *Mīmānsā-sūtra* of Jaimini, the text being the same as that of Dr. Ballantyne's unfinished edition. In the Introduction we have a very curious illustration of the effect of a superficial acquaintance with European thought on the native mind. The anonymous editor believes that "the Rishi was an energetic thinker. Absorbed in meditation, he prayed and sang; and his prayers and songs embody the highest religious thought of man. Full of faith, he sought the help of God on all occasions of life. . . . . He believed in one God, who always inspired his mind," and so on; and his knowledge of English appears from such sentences as, "Etymology represents the psychical phase of objective exegetics, and natural phenomena their physical phase" (!). But, though the English version will be of very little assistance, it is encouraging to note the evidence which this undertaking affords of the increased interest taken by native scholars in their standard works; and the text and commentary, if completed, cannot fail to be of abiding value to scholars. On this ground we wish the editor success in his rather bold adventure.

MEETINGS OF SOCIETIES.

Photographic Society.—(*Tuesday, June* 12.)

J. Glaisher, Esq., F.R.S., in the Chair. A paper was read by J. R. Sawyer on "The Action of Light, Temperature, and Atmosphere, upon Pigmented Sensitive Tissues," showing the fact that light when once set up upon the sensitive tissue continued its action when the print was kept in darkness.—The next paper was by Mr. Herbert B. Berkeley, "Notes on the Theory and Practice of Emulsion Processes," followed by a note on the same subject by Capt. Abney, R.E., F.R.S.

Mathematical Society.—(*Thursday, June* 14.)

Lord Rayleigh, F.R.S., President, in the Chair. The following communications were made:—"On Mean Values," by Prof. Crofton; "On the Canonical Form and Dissection of a Riemann's Surface," by Prof. T. K. Clifford; "On Eisenstein's Theorem," by Prof. H. J. S. Smith; and "Proof that every Algebraic Equation has a Root," by Mr. J. C. Malet.

Victoria (Philosophical) Institute.—(*Monday, June* 18.)

The Rev. Isaac Taylor read a paper on "The History of Alphabets." He began by saying that the history of the alphabet was only known within the last few years. De Rougé's great discovery has proved that the alphabet is the oldest existing monument of human civilisation—older than the pyramids. There were three stages in its invention: 1. Ideograms (pictures of things); 2. Phonograms (symbols of words and syllables); and 3. The letters of the alphabet. The lecturer gave various illustrations of ideograms and phonograms from the Chinese and Egyptian writing, and explained the nature of the Egyptian system of phonetics and determinatives. After giving a brief account of the syllabic writing which was developed by the Japanese out of the Chinese, and by the Cypriotes out of the Cuneiform, he went on to explain De Rougé's discovery of the mode in which the Semites had selected twenty-two letters out of the 400 Egyptian hieroglyphics, and thus formed that first alphabet which had been the parent of all the alphabets of the world. This part of the lecture was illustrated by diagrams, showing the transition from the Hieroglyphic forms to the Hieratic forms found in the "Papyrus Prisse," the oldest book in the world—older than Abraham. He then explained how the alphabet on the Moabite Stone, and that on the tomb of Eshmunazar, King of Sidon, was derived from the Hieratic writing of the "Papyrus Prisse." The lecturer then passed on to the development, from the Phoenician letters, of the early Greek, Etruscan, and Latin alphabets, beginning with the letters scrawled on the leg of the Colossus at Abousimbel, in Nubia, by Greek mercenaries in the service of Psammetichus, B.C. 617. He then showed how the modern written and printed alphabets had arisen out of the Roman letters, and how all the alphabets of the world were to be traced, by means of the Moabite Stone, to their source in the Egyptian hieroglyphics. He showed how powerful an influence had been exerted on the spread of alphabets by the three great missionary religions—Buddhism, Christianity, and Mohammedanism; showing how Buddhism had spread the Asoka alphabet over India, Ceylon, Tibet, and Java; and how the Nestorian schism had carried one form of the Syriac alphabet over the plains of Central Asia to the wall of China; and how the rise of Islam had caused another local Syriac alphabet, that of Cufa, to be the parent of the Arabic, Turkish, Persian, Hindustani, and Malagassee forms of writing. He went on to explain the causes of alphabetic change:—1. Those due to nature of writing materials—clay, stone, papyrus, parchment, palm-leaves; 2. Indolence in the writing; 3. Need of legibility. He showed in detail how certain letters had been modified in form by the influence of these causes. He then pointed out the reasons which had caused the order of the letters to be changed in different alphabets, and concluded by showing that in the Arabic numerals 1, 2, 3, 4, &c., we have still in daily use, in a most archaic form, the first ten letters of the primitive Semitic alphabet. Thus he showed how the figures 2, 5, 7, and 8, are nothing but the letters B, E, Z, and H.

Society of Antiquaries.—(*Thursday, June* 21.)

John Evans, Esq., V.P., in the Chair. Mr. C. S. Perceval described a Court Roll of the Isle of Man for the year 1418, during the lordship of Sir John Stanley, to whose father the island had been granted in 1405. The courts were held twice a year, and were occupied with cases similar to those brought before the courts-leet in England, such as trespasses and thefts. For a fray ending in bloodshed a fine of 12*d.* was paid to the lord. Trespassers in the Calf of Man are amerced for having infringed the rights of the lord, as are persons who concealed the rudder and other goods of a wrecked ship. The ale-conners present victuallers for selling ale of an inferior quality. In one action for debt, it is stated that the defendant refuses to place his hand in the hand of the judge and submit to his jurisdiction, and therefore judgment is given by default. It is not known whether this ceremony was used at any other courts? It is noticeable that many of the names mentioned in the roll are of Scotch origin. The name of Bishop Palley occurs in the year 1418, probably the same as Richard Pulley, whom Nicolas states to have held the see in 1429.—Dr. Joseph Hampel, of Buda-Pesth, read a paper on the collection of prehistoric bronze-implements in the museum of that town, illustrated by photographs, and by a collection of similar objects found in Hungary. These are very similar to those found in more northern regions, showing that the civilisation of the Bronze Age must have been alike throughout Europe.

Chemical Society.—(*Thursday, June* 21.)

Dr. Gladstone, F.R.S., in the Chair. The President announced the following grants from the Research Fund of the society:—Dr. Wright, 50*l.*, Mr. Neison, 25*l.*, Mr. C. Williams, 25*l.*, Mr. G. Harrow, 10*l.* The following papers were read:—1. "On Diamyl," by H. Grimshaw. This substance was prepared by the action of sodium on amyl-bromide. It boils at 160°. A chloride and acetate were obtained and investigated; by the action of caustic potash on the acetate two alcohols were formed, boiling at 202° and 212°. On oxidation acids were formed.—2. "On the Action at a high Temperature of certain volatile metallic Chlorides on certain Hydrocarbons," by Watson Smith. *a.* The author investigates the action of antimony trichloride and tin tetrachloride on naphthalin, benzene, and toluene, when these substances are severally passed in the state of vapour through red-hot tubes. Benzene and tin tetrachloride gave a very large yield of diphenyl in one distillation. Toluene and antimony trichloride gave oils boiling at 270°—320°. Naphthalin and antimony trichloride: 77 grm. of the former yielded 24·2 grm. of yellow crystalline isodinaphthyl; with tin tetrachloride in addition to a large yield of isodinaphthyl, a reddish oil and a citron-yellow powder were obtained. *b.* Isodinaphthyl sulpho-acids and salts with certain other derivatives: the α and β sulpho-acids were prepared, also an oxydinaphthyl, a nitro-substitution product, and a cyanogen derivative. *c.* A new dinaphthyl. In the purification of crude isodinaphthyl by petroleum spirit a fine red solution was obtained; from this the author succeeded in separating three substances melting at 75°, 147°, and 253°, the latter is probably Lossen and Otto's polymeric dinaphthyl: the second is an isomeric dinaphthyl already obtained by Lossen; the first is a new isomeric dinaphthyl.—3. "On the Action of Alkaline Oxalates on the Earthy Carbonates, and of Solutions of Alkaline Carbonates on the Earthy Oxalates," by Watson Smith. The author, having observed that when a solution of ammonium oxalate was brought into contact with chalk or powdered marble, an ammoniacal odour at once became apparent, has carefully measured the extent of this and similar reactions.—4. "Note on Thallou's Platinocyanide," by R. J. Friswell and A. J. Greenaway. In 1871 one of the authors stated that the above substance was colourless, but that a compound of it with thallous carbonate crystallised in dark-red needles reflecting a green metallic lustre. Carstanjen having confused the two substances and stated that thallious platinocyanide crystallised in blood-red needles, the authors have re-investigated the question and fully confirmed the statements made in 1871.—5. "On Crystallised Barium Silicate," by E. W. Prevost. Pisani having stated that this substance crystallises in barium hydrate reagent-bottles, the author has examined similar crystals and finds that they consist of barium hydrate.—6. "A Note on Anethol and its Homologues," by W. H. Perkin. Methylparoxyphenylacrylic acid when boiled in a bulb-tube furnishes a distillate consisting of an oil with the formula $C_9H_{10}O$, which, on oxidation, yields apparently anisic acid. Methylparoxyphenylcrotonic acid yields anethol; methylparoxyphenylangelic acid yields a similar substance.—7. "Note on Persulphocyanic Acid," by R. W. Atkinson, Japan. The author discusses the constitution of the above substance, and after investigating various silver and mercury compounds, concludes that the formula proposed by Glutz is probably correct.—8. "On the Oxidation Products of the Aloins," by A. Tilden, D.Sc. Barbaloin and Socaloin, when oxidised by potassium dichromate and sulphuric acid yield a yellowish substance which the author proposes to call Aloxanthin, having the formula $C_{13}H_{10}O_6$. This substance when treated with fuming nitric acid yields a yellow nitro-acid, having the properties of aloetic acid.

FINE ART.

Saint Peter's and Saint Paul's. A Letter to the Very Rev. R. W. Church, D.C.L., Dean of St. Paul's, by Edmund Oldfield, M.A., F.S.A., Member of the Executive Committee for the Completion of St. Paul's. (London: Longmans.)

Mr. Oldfield, being a member of the committee appointed for the "completion" of St. Paul's, is dissatisfied that so far their labours have produced no practical result. The design prepared by Mr. Burges in accordance with the committee's instructions met with such general condemnation that it had to be abandoned; and in the controversy which followed, Mr. Burges was subjected to a good deal of hard usage, notably by some members of the committee itself. But the fault was not his, but theirs; he followed his instructions conscientiously—too conscientiously, indeed—and we do not think any other living architect, tied down as

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he was, would have had much better success. Worse than the foolish restrictions about style, the fundamental error all along has been to regard the building, not as a church intended for use, but as a mere assemblage of walls and ceilings capable of receiving decoration. The Dean and Chapter, feeling the insufficiency of the building for modern wants, have altered it much and often, and not always in the best manner; but all this has been done quite independently of and without reference to any works of decoration which might be undertaken by the completion committee.

Mr. Oldfield's little book shows him to be a man of taste and discernment, but sharing his colleagues' imperfect knowledge of the true nature of internal architecture to such an extent that he innocently speaks of choir-stalls "beautiful in themselves, but somewhat injurious to the architecture by cutting off the lower part of the principal order" (p. 25). He admits that the public are not likely to entrust them with any more money, but the committee have 40,000*l.* in hand, which he thinks it is their duty to spend, and the purpose of his book is to enquire how that can best be done. With this object he has visited and gives critical descriptions of many sixteenth and seventeenth-century churches in the north of Italy and in Rome, giving his chief attention to St. Peter's. From these he draws the conclusion that coloured decorations, especially when applied to ceilings, should not take the form of huge pictures spread over everything, but should be divided into panels, recognising and being ruled by the forms of the decorated surface. Herein he is certainly right, but it is curiously characteristic of the time that an amateur should have taken so much trouble to learn for himself what any architect, fit to be trusted with so important a building as St. Paul's, could have told him for the asking. Nor less curious is Mr. Oldfield's proposal for getting the work satisfactorily done. He would not employ an architect, but obtain a design by a limited competition among painters. He names Mr. Watts, Mr. Leighton, and Mr. Poynter, who are as good men as could be selected. But it happens that one of these three, and the late Mr. Alfred Stevens, who had certainly more experience of architectural work than any other English painter or sculptor of this century, have already tried their hands on the church; and the result is the very thing which Mr. Oldfield so strongly condemns. The figures in the great spandrels of the dome are nobly drawn, but their decorative function has been entirely ignored, and the effect of more of them would be to dwarf the church as effectually as the colossal statues do St. Peter's. The example of the Italian painter-architects is quoted, but it is not encouraging, for, after all, their architecture is not good; and even if it were, the old art-education was so much broader and more general than that of the present day that what might be done then is by no means certain to be successful now.

If the committee are to work with any hope of a satisfactory result, they must employ an architect. With his assistance they may possibly get into mischief; without it they are tolerably sure to do so. But Mr. Oldfield hits the right mark when he speaks of the "almost insoluble difficulty of finding any member of the profession who would at the present time be acceptable to all sections of the subscribers." For *subscribers* we should rather read *committee*, for there are a few irreconcileables among the committee, who, unless they can be got rid of, will prevent any real progress being made.

As things now stand it will be best to leave St. Paul's alone, and invest the money in hand till the controversial atmosphere has cleared a little, and men have learned to see the merits as well as the defects of the building, and to know that the latter may be corrected without destroying the former. But, if the 40,000*l.* must be got rid of, Mr. Oldfield's way of doing it is as harmless as any which has been suggested. He proposes to line the upper part of the dome with mosaic after the manner of that at St. Peter's at Rome, and that, if reasonably well done, could scarcely fail to look better than the existing pictures. And with the aid of Mr. Penrose he has calculated that it would about use-up the money. Mr. Oldfield proposes that all designs shall be exhibited at the Royal Academy before their final acceptance. That stage killed Mr. Burges's, and we predict the same fate for its successors, unless the committee will recognise in their instructions that St. Paul's is not simply an empty shell, incapable of decoration except such as can be plastered on to the inner surface.

J. T. Micklethwaite.

THE "BLACK AND WHITE."

For the fifth time the committee of the Dudley Gallery exhibitions have invited us to a collection of works of art in Black and White; but, as is alas! too much their wont when preparing the exhibitions more commonly associated with their room, here, too, in this their less habitual venture, they have not shown themselves difficult—they have shown themselves unduly facile—and good art, or at least respectable art, is crowded and surrounded by bad.

Broadly speaking—and with exceptions, some of which in due time must be named—the present exhibition is but a repetition of their last and their last but one. It is not of a kind likely to do honour to the patience and enterprise which are undoubtedly theirs—a point which concerns them—and it is not of a kind likely to add to the appreciation of Black and White as a high means of expression in art—a point which concerns us, and all who know that, in capable hands at all events, it is so. What is it, then, that is wanting to the exhibition to give it a worthier character? What is it, again, that is present and had best be away? It seems, in the first place—nor is it indeed wonderful, or a subject of reproach, that this should be so—that it is impossible in any one given year, in England, to produce such an assemblage of Black and White drawings, of etchings, of engravings, as shall make an exhibition of high and sufficient character. The first year the thing was tried in London the committee had the work of many years to fall back upon, and they got together, not only the work of the living, but the work of one or two illustrious men among the dead—notably, if we remember aright, some specimens of the work of Méryon or of Millet: things of genius not likely to be for an instant confused with the tentative and uncertain productions that have since too much abounded.

Also, the committee were then more fortunate than they have perhaps been since—certainly more fortunate than they have been this present year—in securing very noteworthy examples of the work of the men whose supreme skill has caused the art of etching to be recognised as a happy one for the reproduction of art accomplished by other means: men such as Jacquemart or Rajon, who when they do their best stand out as the first of those who translate into one art the achievements of another. This year Rajon and Jacquemart are, in all but in name, absent: nor is it enough for the student of Black and White to bestow upon their practical absence only such slight laments as may be held to be sufficient for the absence of mere copyists. It is not recognised enough that such men, working at their best, are not copyists, but interpreters; and when, as is sometimes the case, their productions are spoken of as of quite minor interest, in that they make no claim to "originality," one wants to know what is the measure and the worth of that "originality" to which their skill is required to give place—whether it is something at least akin to the originality of a Méryon, a Millet, a Legros, or whether it is the originality of the perverse or the powerless. There are always men who must needs be eccentric because they cannot be strong.

It seems, then, that it is impossible, without falling back upon substantial work done in past years—substantial work either of high originality or of fine reproduction—to gather together in any single year a sufficient assemblage of high-class art in Black and White, and it would be well, perhaps, for the managers of the Dudley Gallery—if the Dudley Gallery is not to be very frankly a shop—to recognise this, and in another year to provide, both for the education and pleasure of the visitor, some work chosen without any reference at all to novelty or date of execution, but being in itself in some sense a standard of what high work in Black and White should be. Hard and painful indeed would be the comparison and the test to which much of the work now exhibited would then of necessity be subjected; but it would be no bad thing in the end, even for the artist occupied with his success of to-day, to see his efforts side by side with the accomplishments of admitted masters whose repute was never due to the fineness of a studio or the trumpetings of a clique. If 1878 cannot give us another *Morgue*, another *Bêcheurs*, another *Agamemnon*, another *Mort du Vagabond*, let us at all events see these things again—these things or their equals. It is the absence, for the most part, of etched work of the first order that we regret at the "Black and White."

What is it again that is present, and that had best be away? There are exhibited 600 works, some of which can happily be looked on with respect and praise. But the mass of the Exhibition? Is it not at least of second-rate quality, and does it not contain far too large a proportion of the feebleness that is wont to be the ornament of suburban drawing-rooms? the conventional and repeated humour, the trivial sentiment, the would-be-ideal, imaginative and ecstatic that somehow gets no further than the avoidance of the real and actual, and the would-be-real and actual that somehow hardly rises from the traditional and the false. Frankly speaking, there is no use—except the tradesman's use—in crowding on to walls which do contain some worthy and excellent things, so much of unsuggested sentiment, of poverty-stricken thought, and of impotent and wavering design. The vigour of imagination, the decisive sweep of hand, the painful and patient realisation even of another's conception—these things are here but in scanty company.

The black-and-white or brown-and-white drawings of Mr. Joseph Knight are to be reproached with nothing but a too-obvious similarity to work that he has done before and very often. They combine firmness of hand with undeniable and strong sentiment. They impart the artistic interest to the pourtrayal of common lands, of uneventful scenery: the marsh at evening, with the pools breaking out as spaces of light here

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and again on the dark earth under twilight skies; the rising field-land, topped by humble and homely trees; the country near the coast, with the flat-bottomed boat just floating in the shallow waters; the solitary figure bending to work of fisherman or peasant. Of these things, No. 95 is probably the best, and very good. And if the variety that there may be in these things is not sufficiently marked—if they seem to belong a little too much to a series—there is a sentiment entertained and suggested, conveyed with a due command of means. And their similarity is not—as in one other too-conspicuous instance—due to the fact that the artist has observed or discovered one thing alone among nature or men: such as that the white caps of peasants may be distributed as picturesque patches of light against the gloom of a dark country church—an effect striking at first, but rendered wearisome through reiteration, however picturesque. M. Léon Lhermitte's *Charpentiers au Bord de la Marne* (No. 366) is another fine and manly study of wide French landscape, not to be confused with a merely mannered effect. M. Achille Dien's *Temps d'Orage* is also masculine work. Nor must Mr. Thorne Waite's *Welsh Common* be passed unnoticed.

For the rendering of individual character with frankness, with perception, with an audacity even that is more commonly dramatic and literary than purely pictorial, we may note a *Mud-lark* (No. 90) —a charcoal drawing by Mr. T. Graham, who here not for the first time catches a pose of piquancy, decision, and emphasis—one remembers his *Milk Girl* in the Royal Academy last year and in the Edinburgh Exhibition this spring. A *Mud-lark*, undoubtedly, is less alluring. The nature is different, if sex and youth are the same; but, though beauty has no great share in its attractiveness, it is yet to be noted for the uncompromising and vivid truth with which the artist has presented this scraggy fascination of the street and gutter.

A portrait of individuality less self-assertive, but not less genuine, than Mr. Graham's, and of a type dignified, gracious, and strong, is that of the lady pictured in No. 280, by Sarah Terry. Again, a very slight thing indeed—a thing of pen-and-ink and five inches of paper—but a thing of expressive and confident line and of accurately recorded gesture, is the *Life Study* (No. 440), by Barbara Allen—a youngish woman, sitting in a chair, and sketched from behind: the figure and dress having themselves something of the precision, neatness, and character of the work. The little frame makes, indeed, but a small show in the crowded room, but, if you look at it, it is a very happy contrast with much of weak endeavour and wavering aim in high places around it.

The drawings of an important man of various and extraordinary and unequal gifts—M. Legros —are not among the most powerful of those we have seen by him. A certain disregard of perfection in design—a disregard even more strongly pronounced for grace of composition—are not to be needlessly or ungratefully insisted upon, but are, nevertheless, no doubt more noticeable here than usual; and that is because the subjects here treated happen to give to this artist hardly any occasion for the suggestion of the very personal and peculiar sentiment—at once rugged and tender—which, as in *La Mort du Vagabond*, and *La Mort et le Bûcheron*, has made him so unique and eminent a master.

In very different fields—in fields of the suave and the abstract—Mr. Henry Holliday, by his designs for decoration—*Painting* and *Music*—shows himself, not only of more than common refinement, but of more than common capacity in the graceful handling of many-folded draperies which enwrap the figures of his design. Mr. Hamilton Jackson's *Boadicea* is a good Academical study. Mr. R. Lehmann's drawings of some eminent contemporaries—Mr. Millais, Mr. Lewes, Lord Houghton, and others—are peculiarly wanting in boldness and truth of characterisation—a failing inexcusable in dealing with types of marked individuality.

We pass to the etchings. Here M. Legros is at once strong and prominent, with his noble rendering of the heads of Mr. Poynter and M. Dalou, but these are already too familiar to all who care for the artist's work to invite any lengthened description. Several of our more eminent etchers exhibit nothing. Of second-rate etchers, either ambitious and elaborate or tentative and sketchy, there are enough and to spare. They play too much with the difficulties of one of the most difficult of arts, and of late one knows them too well. Of etchers whom it is desirable to speak of, and of whose work, not sufficiently known already by the large public, it is pleasant to know more, there occur to us three—Mr. Edwin Edwards, Mr. R. W. Macbeth, and Dr. Evershed. Of the work of these it is Dr. Evershed's that is the lightest and the sketchiest, but it is also unaffected and free; and the sunny little landscape or bit of river-side, or quaint house-row with rising trees, that he is fond of suggesting, he suggests agreeably and with grace. Mr. Edwin Edwards is an artist of more laborious and serious work, who, on other occasions than the present one, has shown his command of atmosphere, tone, and harmony in landscape, and his keen eye for quaint combinations of line in the jostling house-roofs of our old country towns. Here he has several things, of which the best is the etching of the *Thames at Rotherhithe*—an impressive and skilful presentment of murky air and dreary river, "*par moments ensoleillé*." Above the cordage and grouped masts and spars of the river craft filling the foreground, sun and cloud are battling—the cloud apparently the stronger—but, in a track of uncertain light, St. Paul's breaks out in the distance, and the scene has various and sufficient interest. Mr. Macbeth is known as a painter of figures of sturdy grace: a little in the later manner of Jules Breton: strapping youths and girls that stretch themselves into healthy comeliness in the great air and under the work of the field. Here, in his *Potato Harvest*, he is seen as etcher of that sturdy comeliness and nervous and muscular grace. But in two other etchings, the *Lullaby* and the *Empty Spindle*, he has joined the presentment of his well-modelled women to the attempt at the presentment of light and shade, not alone in their crude and immediate contrast, but in their intricacy and subtlety. And in this respect his work is good as suggestion, if not yet all that it might be in realisation. Indeed, few etchings of the figure in interiors match these two for pleasant hints of that which is agreeable in varying lights and for the pointed pourtrayal of free gesture and vigorous form. Perfect things they are not, but they are in the right way.

Frederick Wedmore.

NOTES ON REMBRANDT.—VI.

(*Conclusion.*)

The interest which amateurs feel in regard to the etched work of Rembrandt has led me to discuss at greater length than I intended the extent to which the technic in certain important pieces is by the hand of the master. My remarks have necessarily been limited to the prints of his earlier time, since we do not find in his later days that there is the same apparent evidence of the execution of other hands than his own. I say apparent evidence, for it must always be remembered that we are discussing the work of the greatest master of the craft who has ever appeared —of one who would seem to have been rarely satisfied with himself, and who, as M. Vosmaer points out in a letter which I have had the honour of receiving from him, continually sought new methods of expression. Etching, as he reminds me, is a thoroughly *personal* art, and one which hardly admits the interposition of an assistant. Still, as we have seen, there is at times so great and so serious a discrepancy between certain parts of the technic of an impression that we are justified in assuming that he allowed, in the particular cases quoted, the inferior hand of an assistant to complete the plate. This is, to quote an instance, seen in the *Goldweigher* (No. 60), where the figure of the kneeling boy and the accessories of cask and trunk, &c., are so unequal to the exquisite handling of the fur coat of the Receiver, that we are almost driven to the conclusion that here some other etcher was employed. The proof in the *Artist Drawing from a Model* is less evident, and I am not unprepared to yield assent to the opinion which further comparison may justify—that the whole of it is by Rembrandt, and, if so, belongs to a later date, about 1645–8.

In this my concluding paper I propose only to draw attention to a few pieces which illustrate Rembrandt's power of composition, or tell of the thoroughness and reality with which he could carry out his conceptions. I must pass by many prints admirable in every way, and confine myself merely to a few—those, perhaps, not always the most striking, yet sufficient for my purpose. Take, for instance, the little print, No. 47, *Abraham sending away Hagar and Ishmael* (W. 37, B. 31). Charles Blanc has written eloquently upon this touching little scene. How true and natural is every part of the composition—how perfectly is it carried out: Hagar's grief as she slowly turns her steps from home; Abraham's face of saddened thoughtfulness, appearing only satisfied with his act because he recognises its necessity; Sarah's smile of exultation as she leans from the window to see her rival depart; the little Isaac peering through the doorway, half afraid that Ishmael may yet return; and even the dog hesitating whether to follow or stay behind. It is a perfect picture; and one that no other than Rembrandt could have invented, or have so finely executed. See, again, Nos. 50–51, *The Death of the Virgin*, deservedly eulogised by Hamerton as the perfection of what etching should be—what reality there is in it, and yet what powerful imagination. We wish the master had not been so regardless of form in depicting the Angels, and had not so carelessly indicated the clouds in which they appear; but we remember that clouds and air in etching must always be more or less conventional, and concentrate our attention on that on which Rembrandt concentrated his genius: and where can we find a more wonderful picture of a death-bed? See, again, *The Death of John the Baptist*, No. 64 (W. 97, B. 40), the attitude of the Baptist, the expression of calm resignation on his face—inferior though it is to that in the pen drawing which is placed beside it—the action of the executioner, and the stolid indifference of the slave who holds the dish to receive the martyr's head, are finely pourtrayed. Notice, too, the beautiful little Holbein-like print, No. 65, *Youth surprised by Death* (W. 113, B. 79). The title is to some extent misleading, since it is evident that the gaily-dressed young couple are not aware of the grisly spectre suddenly rising in their path. What does it mean? Is it merely a fanciful variation from some Dance of Death, or was there a deeper, more personal feeling in the design? It is dated 1639. The dresses are not unfamiliar to us: we see the velvet cap and feather such as the artist assumed in the portrait of himself, No. 48, *Rembrandt in a Mezetin Cap and Feather* (W. 20, B. 233), while the dress of the young woman to whom he is offering a rose corresponds with the habiliments of his wife in the Cassel and Antwerp portraits. Is there any reference to the great sorrow which had recently befallen them, the death in its earliest infancy of Saskia's first child, which we know took place in the autumn of the previous year? And what can in its touching sadness surpass the little sketch No. 90, which we recognise as the head of Rembrandt's dying wife (W. 353, B. 202), and the

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The Little Resurrection of Lazarus, No. 82 (W. 76, B. 47), and later on *The Funeral of Jesus*, No. 104 (W. 86, B. 60), each so full of tenderness and expression? Compositions like these show how completely the artist could realise the scene he would depict. Like the Scripture which they illustrate, each time we return to them we see depths of meaning and of feeling which at first we had passed over. A whole chapter could be written upon the *Christ Healing the Sick*, of which four such superb impressions are exhibited.* They are mere sketches, and yet how much is told us in No. 144, *Tobit Blind* (W. 46, B. 15), and No. 146, *Jesus Christ in the Midst of His Disciples* (W. 94, B. 64), and how well do the beautiful prints Nos. 161–2, *The Descent from the Cross* and *The Presentation*, in what is called *Rembrandt's dark manner*, repay our examination. Leaving *The Flight into Egypt*, No. 168–9 (W. 61, B. 29) of which I have before written (see ACADEMY, December 23, 1876) we come to a set of Scripture pieces, admirable in their simplicity, No. 175, a *Nativity* (W. 50, B. 18), No. 176, a *Flight into Egypt* (W. 60, B. 28), No. 177, *The Circumcision* (W. 52, B. 20), No. 176, a *Holy Family* (W. 67, B. 34)—notice the typical serpent writhing from under the Virgin's foot—No. 180, *Jesus Found* (W. 64, B. 38), and of about the same period, No. 179, *Jesus Christ Entombed* (W. 91, B. 61), a print of singular pathos and solemnity. How feelingly has Rembrandt treated the scene. He has represented the disciples laying the body of their Master in the tomb. An artist of less genius would have depicted them in more striking attitudes of grief; instead of this it is a picture almost of inaction; the fearful week through which all had passed is over, and it has left them utterly wearied and worn out; they bury their Master without one feeling of hope; they have not yet arrived even at resignation. It is the reaction which follows the extreme of sorrow. And then come those marvellous creations, Nos. 184-5, *Our Lord before Pilate* (W. 80, B. 51), and Nos. 191-2, *Our Lord Crucified*, or, as it is more commonly called, the *Three Crosses* (W. 81, B. 53). Further on we have Nos. 203–4, *St. Francis praying* (W. 112, B. 78), a piece beautiful here, but only to be seen in its perfection in the very rare impressions of the first state, such as is the superb impression, undoubtedly the finest known, preserved at Amsterdam.

The *Three Crosses*, of which I have just spoken, is so important a print that, as my own ideas regarding it differ to some extent from those expressed in the Preface to the Catalogue, I am tempted to add a few remarks. Two impressions of the first state of this print, and one of the third state called *the altered plate*, are exhibited. Of this magnificent work Mr. Haden says in the Preface to the Catalogue:—

"The plate from the very first was intended to be one of those dark plates of which we have an example in the *Christ Entombed* (179). It was, therefore, useless to do more than indicate figures which were to be ultimately half obscured, and, this being so, we would ask how is it that this rude preparation for a chiaroscuro plate—for it really amounts to nothing more . . . so recommends itself to the collector that he will pay three times more for it than for the true and final expression of the perfected plate, which does not occur till towards its third state?"

I have quoted this passage in full, and felt it only right to do so before I express my own views. The *first state* of this print, as it is usually known, is that seen in Nos. 191–192. In the *second state* among other alterations, additional shading appears in the right foreground and upon the group to the left, the head of the man who is led away being now in shadow, and the name and date appear, *Rembrandt f* 1653. Impressions of this state, though not very common, are by no means rare, and gradations may be observed among them from those which are very little inferior to the first state, to those in which the burr is worn away and all the beauty of the piece gone. The *third state*, No. 193, varies so much from the first and second that it has been even considered a different plate. It is, however, the same, for the worn-out work and the name and date can be discovered beneath the more recent additions. In later states the name of the publisher, Francis Carelse, appears, after which the plate was cut down.

It is quite true that the figures in the first state are most rudely indicated, and it is a natural presumption that the intention was to hide them in partial obscurity. What I contend for is that the intention, if it existed at all, was abandoned even in the earliest stages of the work, and that Rembrandt's true design is that which we see. The scene which he proposed to represent is, not the darkness which covered the land during the three hours' agony, but the final moment, when the light returned. There is an effect as of something startling and unexpected about the whole composition. The least expressive figure is that of the Christ: Rembrandt has here been influenced by the formality of the Byzantine school. The groups around and near, who have become awed by the supernatural darkness, are suddenly aroused by the last dying cry of the Saviour, and the instantaneous return of the light streaming down upon the Cross. The centurion is seen upon his knees; one figure to the left buries his face in his hands; the action of another near the Cross is expressive of a fresh outburst of grief; one fainting to the left is supported by his friends; while two who have lately derided the Sufferer turn away to escape. Looking at it thus, we forget all faults or carelessness in drawing; we cease to think what in his first idea Rembrandt may have intended to achieve; we see nothing but a sublime conception—a marvellous picture, worthy indeed of the genius of the master. But turn to the print placed here between the two impressions, *the altered plate*, No. 193. It is called the third state, but is almost a new design, certainly an inferior one; the figures were carelessly drawn before, they are badly drawn now: the main feature in the piece is a clumsy mounted soldier in a grotesque head-dress; the treatment of the chiaroscuro is singularly unlike Rembrandt, mere vertical streaks of black and white; and, to deepen the shading, a large part of the plate has been covered with mechanically-ruled lines crossing and recrossing from corner to corner and top to bottom. Is it possible that all this is Rembrandt's work? There is a certain grandeur about the piece, for, rough and coarse as is the execution, it is nearly always found richly printed, and the subject itself commands respect; but I have always believed it to be not merely an altered but a spoilt plate, and that the new work meant to restore the worn out copper, if by Rembrandt at all, which is, I think, open to doubt, shows far more carelessness than genius.

Going back now to the Landscapes, we see in all the evidence of Rembrandt's powers. How perfect are these quiet scenes in their composition and treatment—see, for instance, No. 67, the print called *Rembrandt's Mill* (W. 230, B. 333): the impression exhibited is certainly the finest I have ever met with. The *Long Landscape with the Mill Sail* (W. 223, B. 326), and the two impressions of the *Haybarn* (W. 222, B. 327), all perfect impressions, are of the highest excellence; and how very charming is No. 86, the lovely little picture of early dawn (W. 204, B. 310). Then pass on to the *Cottage with the White Pales* (W. 229, B. 332), one of the prettiest etchings I know. Close by hang two superb impressions of the *Three Trees* (W. 209, B. 315), and at 103 we have the *View of Omval*—a scene nothing in itself, a mere bend in the Amstel, within a short walk of the artist's home, but, transferred to his copper, it has become a picture of rare beauty. And what a charming little piece is the *Grotto* (W. 228, B. 331), an old boat, a few feet of water, and a weed-grown bank, that is all—no, not all; in this, as in the rest, there is the genius of the master. Pass on to the landscapes of a later time, so entirely different in their handling. Rembrandt has discovered a new power in his needle. Rare and beautiful indeed are the examples shown. Each is a study; each has its own distinctive merits. It is Rembrandt's special claim upon our admiration that whatever subject he chose to illustrate the result is success. He copies a rare shell (W. 156, B. 353); the representation is perfect. He etches a hog; the beast lives, and we are amused at the epicurean indifference with which it regards the teasing of the mischievous urchin and the pity of the child. We see Rembrandt in portraiture perfect as in landscape. What master besides himself has left such work as appears in the *Sylvius*, *The Burgomaster*, and *The Jewish Physician*, or again in the *Lutma*, the *Van Tol*, the *Old Haaring*, and the *Large Coppenol*? Is it any marvel that as years pass on, and our knowledge of the great master increases, our admiration of his work should keep pace, and that when we meet with such a passage as the following, we feel that in it is no exaggeration, but that it is only the language of a man who knew and could appreciate the genius of Rembrandt?

"Such were his powers of nature, such the grandeur, pathos, or simplicity of his compositions, from the most elevated or extensive arrangement to the meanest or most homely, that the best cultivated eye, the purest sensibility, and the most refined taste, dwell on them enthralled. Shakspere alone excepted, no one combined with so much transcendent excellence so many in other men unpardonable faults, and reconciles us to them. He possessed all the empire of light and shade, and all the tints that float between them; he tinged his pencil with equal success in the cool of dawn, in the noonday ray, in the livid flash, in the evanescent twilight, and rendered even darkness visible."

One word before I bring my notes to a close—a word to express the gratitude which all lovers of art must feel to the generous owners of these rare and costly prints, who have so kindly parted with them awhile, enabling us to increase our knowledge of the etched work of the master, and mature our judgment by a study of impressions, many of them so rare, so fine in condition, and so perfect.* CHARLES HENRY MIDDLETON.

* There is a likeness in the principal figure to that of the Christ in *The Woman Taken in Adultery*, a picture in the National Gallery. I do not know that this likeness has before been remarked.

* A fitting crown to the exhibition is the beautiful portrait of Rembrandt by himself, kindly lent by the Earl of Portarlington.

ART SALE.

ON the 20th inst., Messrs. Christie, Manson and Woods sold a collection of miniatures, enamels, snuff-boxes, &c.: an oval gold snuff-box, enamelled in colours, the top set with diamonds, 90*l.*; another, also enamelled in colours, with the Turkish monogram in diamonds, 50*l.*; Capo di Monte porcelain snuff-box, with classical subject in high relief, the lid painted inside with a nymph, 65 gs.; Louis XVI. gold box, chased with trophies and flowers, the lid containing a small watch, 25*l.*; Chelsea patch-box, formed as a mask, with diamond eyes, 26 gs.; Louis XIII. bonbonnière, enamelled with battle scenes in medallions, 10 gs.; tortoiseshell snuff-box, with enamelled portrait of Louis XV. by Bourgoing, 12 gs.; old English watch, in pierced and engraved gold case and outer case of bloodstone, with châtelaine, &c., 40*l.*; pair of blue jasper Wedgwood matchpots, with children, after Flaxman, 35 gs. Of the miniatures: a lady and child, by Cosway, sold for 27 gs.; another of a lady, in gold locket, 19 gs.; a portrait of Elizabeth Crowden Nixon, also by Cosway, 77 gs.; the Dauphin (Louis XVII.), signed by Fragonard, 40 gs.; Louis XIV., by Petitot, in green and white enamel frame, 25½ gs.; another enamel portrait of Louis XIV., by Petitot, 30 gs.; Mr. St.

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John, enamel by Bone, 30 gs.; Lord St. John, by Zincke, 23 gs.; portraits of Prince James Francis Edward Stuart, the Princess Clementine Sobieski, Prince Charles Edward, and Cardinal York, four beautifully-finished miniatures, in silver gilt frames, 304*l.* 10*s.*

NOTES ON ART AND ARCHAEOLOGY.

We have seen an engraver's proof of Herr Unger's etching of *La Ronde de Nuit*, or, as it in truth represents, the company of Captain Francis Banning Cock, which will appear in a forthcoming part of Messrs. Buffa's series of plates after the great pictures in the Musée of Amsterdam—a series the publication of which does these gentlemen conspicuous honour. Herr Unger, generally especially successful in rendering in etching the qualities of the Dutch school, whether portrait or *genre*, will not be found to be below his wonted success in his rendering of the great work of Rembrandt. The print will be on a larger scale than the others of the series, though the amplitude of Messrs. Buffa's mounts will enable it to take its place with the rest: thus, without any departure from the original scheme, the work of Rembrandt may be translated in no diminutive way. The effect of light, which is the peculiar charm of this picture, will be found to be rendered with extraordinary skill.

From the publishers, Messrs. Cassell, Petter and Galpin, we have received a volume which is destined just now to have an extended sale. The *Royal Academy Album* contains about a score of permanent photographs, by the Woodbury-type process, from prominent and popular pictures in the present Exhibition of the Royal Academy; and the fact that works of exalted aim are generally passed by is not one that will tend to limit the sale of the volume. The book, indeed, begins with a reproduction of *Between Hope and Fear*: a picture of Mr. Tadema's, in which a slim and agreeable damsel plays a conspicuous part. The Royal Academicians' treatment of their brethren in landscape art finds no reflection in the treatment vouchsafed to landscape by the editor of the present publication, in which landscape pictures appear with at least due frequency. Many are excellently photographed, and though we miss one at least that would have been capable as well as worthy of reproduction—Mr. Alfred Hunt's great picture of the rocks below Whitby—we welcome the excellent rendering of Mr. Oake's landscape, and Mr. C. E. Johnson's *Glorious Autumn* is given with great richness. There is only Mr. Sant's portrait; but of *tableaux de genre*, cabinet pictures, and pictures of incident, there are enough, and a well-made selection; for here is Mr. Eyre Crowe's dramatic *Sanctuary*, here is Mr. Storey's quaintly-graceful representation of the Pump-Room at Bath, here is Mr. Burgess's *Licensing the Beggars*, here is what must be the last work of poor F. W. Topham. For sculpture, we have a group by Mr. W. C. Marshall, and Mr. Woolner's statue of Edwin Field. On the whole, the book will be for many people a sufficient means of remembrance of an Exhibition they have sauntered through.

It is true, we believe, that one of the greatest private collections of works of art in the world is about to leave the home where it has been gathered since the life-time of the artists whose works made its riches. The Van Loon collection at Amsterdam has been truly said to be at the least second only, among private collections in that city, to the collection belonging to the family of Rembrandt's Burgomaster Six. Its Terburg, different in kind, but hardly inferior in merit to that of our own Peel collection—its Rembrandts, which rank for power almost with the portrait of Jan Six, and for completeness of workmanship with the great small portrait of Ephraim Bonus—these things alone are enough to give unique character to any collection in Europe; and the private family in Amsterdam in whose hands they have been for now nearly two centuries are about to let them go. Although it is, no doubt, quite possible that an attempt will be made to purchase the collection for the State of Holland, to add to the national collections of the Trippenhuis or the Moritzhuis—Amsterdam or the Hague—it seems true, nevertheless, that the agents of millionaire picture-buyers have arrived already in the capital, and not without instructions to make offers which will be at least tempting. The sale of the Van Loon collection—should it indeed occur—will be an event far otherwise remarkable than that of the much-advertised picture-galleries got together by modern capital, and sold successfully by a no less modern art of adroit management. For it is one of the three great private collections of Holland: an honour shared by the Six Gallery, as we have suggested above, and also by the Steengracht collection at the Hague. And now one of these three—and in merit certainly the second of them—comes to be dispersed. Should it be parted with *en bloc*, the State of Holland must be allowed to retain it, or a three-times millionaire to acquire it. We, with our Peel collection, and our stray bounties from the Wynn Ellis bequest, can never again buy a whole assemblage of Dutch pictures. They are not the things most wanting in a gallery in which the French school is practically unrepresented. But should there be an auction, one or two separate pieces—and among them, perhaps, one of the most admitted masterpieces of Rembrandt—should not be lost to this country.

A commission of Photography was formed in France last February to consider the best means of reproducing by photography the documents preserved in the State collections. The Report of this commission, drawn up by the Baron de Watteville, chief of the division of Science and Letters, has just been published in the *Journal Officiel*, and a Ministerial decree has been issued in conformity with it, authorising the use of photography in all the scientific and literary establishments dependent on the State. Its employment in artistic collections is reserved for future consideration and legislation, but as all the great public libraries, with their vast collections of prints and drawings, come already within the scope of the Report, it will be seen that it is not without interest even from an artistic point of view. Certain restrictions are, of course, placed on the photographic manipulators, some of them extremely necessary, but others will probably be found somewhat inconvenient—for instance, that all plates are to be prepared *beforehand* by a dry process and outside the building, the single process of taking the negative being, so far as we can understand, the only one permitted inside. A good *cliché* of every object reproduced, signed by the operator, is to be deposed with the Minister of Public Instruction, and two examples given to the museum, or other establishment from whence the photograph has been derived. The *clichés* deposed are to become the property of the State, which assumes the right of making use of them, either for administrative or private works. Thus, in the case of the destruction of the originals, a sure reproduction will be always secured.

A supplementary number is published by the *Chronique des Arts* this week, containing a list of the names and localities of 368 French historic portraits, dating from the fourteenth to the eighteenth century. This list has been prepared with the hope that it may aid the Commission for the Catalogue of the Treasures of Art in France in their work of organising an Exhibition of national portraits at the French exhibition of 1878. Several of the portraits enumerated are at Stafford House in the possession of the Duke of Sutherland.

A study in oils made by the American artist Thomas Sully for his early portrait of the Queen, painted just before her Majesty's coronation, is at present being exhibited in Philadelphia, and seems to be exciting great admiration. This portrait, it is stated, is the only one for which the Queen ever sat to an American artist. It is at present in the possession of Mr. Francis T. S. Darley, and is described in glowing terms by the *Boston Herald*.

It has been suggested that Mr. Millais' portrait of Thomas Carlyle, which is now almost finished, should be bought for the National Gallery. Would it not be more appropriately placed in the National Portrait Gallery?

We have received several numbers of a handsome and costly work which is being published by Messrs. Clay and Cosack, of Philadelphia, as a *souvenir* of the great exhibition held in their city last year. It is illustrated by chromo-lithography, and will be completed in twenty-five folio parts, each containing two plates.

There have been fitful attempts from time to time to collect and exhibit the works of Martin Disteli, the genial Swiss caricaturist. Disteli was born at Olten, in the canton of Solothurn, in 1802, and was intended by his parents to enter the service of the State; but while studying at Luzern and at Jena the young man made such fame for himself by his caricatures of public persons and events that he was persuaded he had already found his right vocation, and he determined to give himself exclusively to art. The Grand Duke was so delighted with Disteli's sketches on the walls of the University "Carcer" that he commanded it to be shut up in order to preserve the drawings. Disteli preferred Switzerland to Weimar, and returned to his native canton. He died at Solothurn in 1844. A committee has now been formed for the collection of his drawings and sketches; many private collectors have sent in contributions, and it is hoped that a Disteli-Gallerie will soon be opened, probably in Olten. The *Schweizerische Bilderkalender*, which he edited as well as illustrated, was maintained for some time after his death by the use of his posthumous leavings. A witty and sparkling *Neuer Disteli-kalender*, which is now issued yearly at St. Gallen, is an undoubted tribute to the permanence of his renown among his countrymen.

The unusual delay this year in the publication of the *Annali* and *Monumenti* of the German Archaeological Institute, whether or not it has been caused by the preparation of the engravings of the Palestrina antiquities, and the elaborate discussion of them by M. Helbig, will mostly be forgiven for the extraordinary interest of these plates and the altogether excellent display of learning, perception, and judgment in his article. It is now just a year since a tomb was discovered at Palestrina (Praeneste) containing a number of silver vases, richly decorated with incised designs, and a quantity of personal ornaments in precious metal. From the notices of the discovery which appeared at the time it was clear, in the first place, that the general character of these antiquities was identical with that of the well-known things from the Regulini-Galassi tomb, at Caere, now in the Vatican Museum; and, in the second place, that the decorated silver vases in particular were, together with the same class of vases from Caere, identical in style with silver vases found in Cyprus, which there could be no hesitation in tracing to Phoenician workmen. The discovery of a Phoenician inscription on one of the silver tazze from Palestrina puts it beyond doubt that they were of Phoenician origin. On the other hand, many of the objects found with them were clearly of native Italian workmanship; and this suggested to M. Helbig the question whether, during the Phoenician influence, properly so called—that is, during the influence of the Phoenicians of the East—there could have existed in Italy a native art so advanced, or whether it was not more likely that the Phoenician vases had been imported in the later times when the Phoenicians of the West—that is, the Carthaginians—were in active, if not always friendly, intercourse with Italy. The

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clearness and minuteness with which this problem is worked out will be appreciated by those who are interested in this subject. M. Helbig's conclusion is that we owe most of these things to the Carthaginians of about the latter half of the sixth century B.C. The richest material for the study of the wares introduced by the Carthaginians, where they had factories, comes from the cemeteries of Sulcis, Tharros, and Cagliari, in Sardinia; but here we encounter the theory of the Egyptologist De Rougé, who, to account for the strong Egyptian character of these remains, assumes an Egyptian colonisation in Sardinia, a theory in itself in the highest degree improbable, and not at all necessary, since there is no reason why Phoenician workmen may not have been well able to reproduce accurately Egyptian designs. The only art which they had was a mixture of Egyptian and Assyrian elements. In the Regulini-Galassi tomb were found three vases with Etruscan inscriptions. But writing had not been introduced into Etruria B.C. 750; it was, however, in use before B.C. 644. Therefore the Regulini-Galassi tomb cannot be so early as B.C. 750, and may be later than B.C. 644; and so closely do the antiquities from Palestrina correspond with those of this tomb, that the date of the one must hold good for the other. From an examination of the Polledrara tomb (grotto of Isis) at Vulci—most of the objects of which are in the British Museum—he gets the date B.C. 673-527; and here again the artistic skill and advancement compare very well with the character of the other tombs, both as regards the imported objects and the articles of native production. Whether he is right or not in his conclusion, it is clear that the tendency of his views is to get as late a date as possible for these antiquities, and in this respect he is distinctly taking the opposite course to Schliemann.

THE STAGE.

MDME. CHAUMONT has reappeared at the Gaiety, in her celebrated character of the lady in *Madame attend Monsieur*; and also in the part of Berthe, in *Le Wagon des Dames*, an amusing little comedy in which she has already appeared in London on several occasions. English audiences will recognise in the latter piece the original of *A Nice Girl*, which Miss E. Farren has rendered popular. M. Didier, an excellent comedian, who is much in favour with English audiences, has joined the company of the Gaiety, where, however, there is not at present much opportunity for the exercise of his talents.

A NEW version, by Mr. Gerald Dixon, of Molière's comedy *Le Médecin Malgré Lui* was performed at the Globe Theatre on Saturday afternoon, on the occasion of the benefit of Mr. Odell. Benefits do not generally afford a favourable opportunity for the production of a new play; and it is hardly to be expected that much study will be bestowed upon a piece pre-destined to only a single representation. Perhaps for these reasons, or possibly from a prevailing lack of faith in the unaided attractions of an old French comedy, the dialogue heard on the occasion seemed to be in some degree due to the improvisation of the actors. Such passages as "When I interfered to protect her, blest if she did not turn round and beat me," were not unfrequent. By way of "tag," Mr. Odell, in the character of Sganarelle, desired to be informed whether there was a "man present who beats his wife," adding, "If there is, let him take warning by my frightful example, lest he should be made a doctor in spite of himself." These samples will serve to convey a notion of the spirit in which Mr. Odell and his supporters interpret Molière. Mr. Odell's Sganarelle is not exactly "the pleasant and audacious rogue" referred to in the epilogue of Fielding's *Quack Doctor*, for this actor has but one method, which is that of maintaining a pretty constant overflow of humorous imbecility, relieved only by occasional displays of ludicrous cowardice. Such attributes are not altogether unsuited to Molière's *valets*, but something more is needed to give completeness to the portrait.

A NEW drama, called *Stolen Kisses*, which has already been performed at Liverpool, is to be produced at the Globe Theatre on Monday.

MUSIC.

THE HANDEL FESTIVAL.

IT is just twenty years, within a few days, since the first Handel Festival was given at the Crystal Palace. It will be remembered that in 1857 a festival was held preliminary to the centenary of the great composer's death in 1859. Since *the* Handel Festival *par excellence*, a triennial performance at the Crystal Palace of a selection from the old master's works has become an established institution; and the present is the eighth celebration of the kind which has taken place. When it is borne in mind that on each occasion two days out of the three of which (excluding the rehearsal) the festival consists have been occupied with performances of the *Messiah* and *Israel in Eygpt*, and that it is only on the intermediate day, when a miscellaneous selection is given, that any variety is to be looked for, it will be at once seen how difficult it is to write anything new upon so well-worn a topic. It may, indeed, almost be said of recent festivals that they are as like as two peas; there is, approximately, the same enormous vocal and instrumental force assembled; there are the same magnificent effects produced in well-known passages, and the same occasional shortcomings in the less familiar music; and, although there is always a certain amount of novelty with regard to the solo singers who are engaged, the solo music in the enormous area of the Crystal Palace transept goes comparatively for so little that, unless in exceptional cases, it is hardly too much to say that it makes very little difference who is singing.

In comparing the list of performers given in full in the book of the words with that of the last festival, we find but little alteration. The chorus numbers 2,920 voices, as against 2,972, and the band 448, as against 455 three years ago. Fifty voices more or less in so large a number make really no difference at all in the effect; the balance of the parts is, however, slightly, and we think advantageously, altered. The altos are numerically the strongest, exceeding the trebles by fifty, and the basses by nearly a hundred. As the alto voice "carries" less well in a large area than the more acute soprano, it is certainly advisable to reinforce the part; and it was not found that in the performances this section of the choir was unduly prominent.

Yesterday week was devoted to the Rehearsal, at which, as usual, two choruses from the *Messiah* (the "Hallelujah" and "Amen"), nearly the whole of the selection, and several numbers from *Israel in Egypt* were gone through. It would be well if in future the directors of the festivals would call this first day a "preliminary performance," because it is simply a farce to term it a rehearsal. The music is merely gone through, well or badly; no corrections are made, there is no "trying back"; and if, as is sometimes the case, a piece goes badly, it is left to take its chance at performance, in the hope, as it would seem, of "better luck next time." On the present occasion, for example, there were two choruses that went atrociously. These were "Tyrants would in impious throngs," from *Athaliah*, and "Tyrants now no more shall dread," from *Hercules*. In the former, the entries of the chorus were most uncertain, lame, and impotent; while, in the latter, the passage at the words "the world's avenger is no more" was so horribly and distressingly out of tune as to set one's teeth on edge. Sir Michael Costa, however, made no sign, excepting, when the chorus was very unsteady, an occasional rather louder stamp with his foot than usual; otherwise, he went on in his imperturbable manner, and when the piece was ended passed on to the next number without a word. Surely it is nonsense to call this a "rehearsal"! Of course the Crystal Palace authorities wish to attract a paying public, and it is probably felt (and very naturally) that the audience expect what as a matter of fact they get, a performance, and not merely an opportunity of hearing the choir drilled. In that case we think the preliminary work of teaching the singers the correct notes ought to be done before they are brought together at Sydenham, instead of letting them come down to sing without knowing the music properly, and leaving the result to fortune. Of course such disasters as those referred to are exceptional; but they ought to be impossible, and it is right that the truth should be told plainly about performances which can only be characterised as discreditable.

Into the details of the rehearsal it is not necessary to enter, as the various items will be spoken of better after their performance. It may, nevertheless, be worth while to suggest whether on future occasions it would not be well, instead of the "Hallelujah" and "Amen" from the *Messiah*, which the whole choir knows well, to select some of the less familiar numbers, which have never yet, within our recollection, gone perfectly at a Handel Festival. But if such a change is to be useful, the rehearsal should become such in reality as well as in name.

In its general characteristics, the performance of the *Messiah* on Monday reminded me very strongly of the rendering given three years ago at the last festival. One point curious enough to be worth noting is that the same mistakes seem to recur time after time in the choral portion even of so familiar a work as this. In two choruses especially ("And he shall purify," and "His yoke is easy") wrong notes were sung by the chorus which I very distinctly remember noticing in 1874. If it is borne in mind that in all probability most of the chorus singers have sung the *Messiah* several times within the last three years, it does seem strange that the mistakes (and very important ones they were) should not have been corrected. More strange still is it that Sir Michael Costa, who has had opportunities of meeting at least the London contingent—that is to say, the majority—of his chorus should not have taken steps to ensure accuracy from them; as no one can be better aware than he that the passages are not sung as they should be. The probable explanation is that it is taken for granted that everyone knows the *Messiah*, and that consequently the whole of the preliminary meetings are devoted to the practice of the less familiar numbers of the programme.

With the exception of occasional slips such as those mentioned, the chorus-singing throughout the oratorio was extremely fine. With such a mass of performers as that assembled at Sydenham, Handel's massive harmonies produce an effect of richness and fullness, as distinguished from mere noise, unattainable in any other concert-room in the country. It is needless to specify any numbers in so well-known a work; our readers will know beforehand which portions would be heard to the greatest advantage.

The cast of soloists was a very strong one. The soprano music was divided between Mdlle. Albani, who has not sung at any previous Handel Festival, and Mdme. Edith Wynne, the former lady taking the first two parts of the work, and Mdme. Wynne the third. Mdlle. Albani's pure and fresh voice was heard to great advantage, though she appeared at times to sing with a slight effort, as if she were doubtful how far her voice would fill the enormous area of the transept. She need probably have been under no apprehension; a voice such as hers is heard quite as much by reason of its quality as of its volume. The whole

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of the alto solos were in the hands of Mdme. Patey, our best Handelian contralto, who sang in a manner worthy of her reputation; while Mr. W. H. Cummings, in the first part, and Mr. Vernon Rigby, in the second and third, gave full effect to the tenor music. Herr Henschel sang "Thus saith the Lord" and "The people that walked in darkness" magnificently; while the bass songs in the latter part of the work, "Why do the nations" and "The trumpet shall sound," were in the safe hands of Mr. Santley.

Of the second and third days of the festival we shall speak next week. EBENEZER PROUT.

AT the Alexandra Palace on Saturday afternoon, the new symphony by Mr. F. W. Davenport, which gained the first prize in the competition last year, was performed for the first time. It might have reasonably been expected that curiosity at least would have attracted a large audience; but, to our surprise, the concert-room was more than half empty—another illustration of the truth that a prophet has no honour in his own country. It is impossible to criticise in detail so thoughtful and elaborate a work as Mr. Davenport's symphony after only one hearing, and without having studied the score, especially as no analysis of the work was given in the book of the words. But a few general remarks can nevertheless be offered, because the impression produced by the whole was very clear. In its general style, the symphony bears traces of the influence of modern German musical thought; it is written rather for musicians than for the general public, and, both in the character of its ideas and in the manner of their treatment, it seems to us to have more affinity with the music of Brahms than of any other living composer. The key of the symphony is D minor; it is in the customary four movements, which are remarkably clear in form. We warmly congratulate the composer on being entirely free from the besetting sin of modern writers—diffuseness; the whole work plays only a few minutes over half an hour. In his instrumentation, we cannot but think that Mr. Davenport has shown unnecessary reserve; he has scored his work for the ancient Haydn-Mozart orchestra of the last century; there are no trombones, nor even a second pair of horns. It must be admitted that this is far better than the opposite extreme, now so general, of overdoing everything with brass; but the abuse of a thing is no argument against its judicious use; and we think Mr. Davenport has, to a certain extent, hampered himself in his resources by the restrictions under which he has chosen to work. His symphony is full of beautiful touches of instrumental colouring; but we think he would certainly have obtained more variety had he availed himself of the modern orchestra in its fullness. Of the four movements of the symphony, the first and second are those which on a first hearing strike us as the best. The prevailing characteristic of the opening Allegro is deep earnestness; we feel at once that we are in the presence of a thinker who takes his art seriously; there is not an *ad captandum* phrase, not a vulgar or commonplace bar to be found throughout. The second subject of this movement is especially charming. In the Andante, the affinity with the music of Brahms, mentioned above, is more clearly to be felt than in any other portion of the work. Here, again, the subjects are most pleasing, and their treatment masterly; the only criticism to be made is that it seems, on a first hearing, rather too long. It is, however, very probable that further acquaintance with the movement would modify this impression, and even remove it altogether. The third movement, a short Intermezzo in A major and minor, is the least important and least striking portion of the work; and the Finale, in which the fugal style predominates, is perhaps the cleverest part of the whole. Of this, however, it is needful to speak with some reserve, because, from its construction, fugal writing is the most difficult to follow at one hearing and without studying the score. In the present case, too, the difficulty is increased by the fact that the subject of the fugue is very rapid—we believe it is in semiquavers—and as these rapid passages are continued nearly throughout the whole movement, there is a restlessness and a certain want of breadth about the whole which render it less effective in performance than it would have been had there been less elaboration of detail. From these remarks we must except the very charming second subject, first announced by the clarinets, and continued (if our memory serves us) by the flutes; but the movement as a whole is certainly one which needs study for its full and fair appreciation. The symphony is a work which does the highest credit both to the invention and to the learning of its composer; and it well deserves to be heard again. The performance, under the able direction of Mr. Weist Hill, was admirable. The remainder of the concert included the overtures to *Leonora* (No. 3) and *Guillaume Tell*, both most excellently played; a very pretty "Gavotte" for strings, composed by Mr. Hill; and vocal music by Mdme. Sherrington and Mr. Barton McGuckin. A new pianist, Signor Eugenio Pirani, also appeared, and in compositions by Schumann, Chopin, and himself, proved himself possessed of neat execution and a good style.

THE principal features of the ninth concert of the Philharmonic Society, which was given last Monday evening, were the renderings of Beethoven's violin concerto by Herr Leopold Auer, and of Mendelssohn's G minor concerto by Herr Jaell. The symphony was the "Pastoral," and Mdme. Lemmens-Sherrington was the vocalist.

A SPECIAL choral service was held in St. Paul's Cathedral, on Thursday evening, in aid of the Choir Benevolent Fund. This valuable institution is designed to secure a provision for its aged and invalided members, and also, after their death, to assist their widows and children.

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